Memorandum

October 17, 2014

To: Executive Committee
    Faculty Senate

From: Valerie Balester, Chair
      W and C Course Advisory Committee

RE: Request for course additions to the W/C Course graduation requirement

The W and C Course Advisory Committee voted to approve the following courses. The W and C Course Advisory Committee reviewed each course and agreed that all aspects of the courses were consistent with guidelines for the W or C Course status requirement. Therefore, these courses should be included in the “W Designated Course” or “C Designated Course” category to meet the writing/communication requirement for graduation.

Courses submitted for W certification:

PHLT 311 Narrative Approach to Public Health

Courses submitted for C certification:

RPTS 402 Park Planning and Design

Courses submitted for W recertification:

BIOL 351 Fundamentals of Microbiology
COMM 435/FILM 489 Rhetoric of Television & Film
ECON/WGST 318 The Economics of Gender and Race
GEOG 324 Global Climatic Regions
MARS 280 Coastal and Ocean Resources
MARS 430 Global Tectonics
MARS 431 Earth’s Climate
MGMT 372 Advanced Concepts in Organizational Behavior
POLS 209 Introduction to Political Science Research
POLS 309 Polimetrics
POLS 368 Latin American Legislatures
RPTS 426 Tourism Impacts
RUSS 322 Masterpieces of Russian Literature
SOCI 420 Advanced Methods of Social Research
SOCI 445 Sociology of Law
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Antonio A. René, Department of Public Health Studies
    Gilbert Ramirez, Head, Department of Public Health Studies
    Rick Danko, AOC Dean, School of Rural Public Health

DATE: October 13, 2014

SUBJECT: REPORT ON CERTIFICATION OF W COURSE: PHLT 311

We recommend that PHLT 311 Narrative Approach to Public Health be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 80%
2. Course content appropriate to the major
3. Total number of words: 3000
4. Instructor to student ratio for one section: 1:15

This is a one-credit course. Students write an analysis of a public health narrative, a review of a public health course, an interview essay with a focus on public health, and a public health narrative. For each writing assignment, the student submits a draft and then receives detailed feedback on it from a graduate teaching assistant. Also, during class sessions, the instructor provides general feedback on common strengths and limitations of the drafts via written summary. Furthermore, students provide feedback on drafts via required peer review sessions. Instruction is offered via lectures, assigned readings, and student discussion of published writing of the types being addressed.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

PHLT 311 Narrative Approach to Public Health

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Bernard Appiah 10/7/14
Printed name and signature

Received: Valerie Balester 10/10/14
(W and C Course Coordinator, University Writing Center) (Date)

Approvals:

College Dean: James Nwoku 10/7/14
Printed name and signature
(Date)

Department Head: 
name and signature 10-7-14
(Date)

1.214 Sterling C. Evans Library
5000 TAMU
College Station, TX 77843-5000

Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu
Instructor Information

Course title and number: PHLT 311 Narrative Approach to Public Health
Term: Spring 2015
Meeting times and location: TBD

Instructor Name(s)
Teaching Assistant(s)

Telephone number
Email address
Office hours
Office location

Course Description

This 1-credit course is designed mainly to help students to explore public health and continue to strengthen their writing skills. This course is designated as writing intensive and therefore emphasizes writing and revising. Because conciseness is valued in public health, emphasis will be on quality rather than quantity of writing. The course consists mainly of reading, discussing, writing about, and composing brief nonfiction or narratives on public health topics.

Prerequisites

Public Health major, PHLT 310 or approval of instructor

Learning Outcomes and Course Objectives

By completing the class assignments, through participation and by completing the readings and taking part in role plays, the student will be able to:

<table>
<thead>
<tr>
<th>BSPH Learning Outcomes</th>
<th>Course Objectives</th>
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<tbody>
<tr>
<td>Apply multidisciplinary strategies and interventions in addressing public health issues</td>
<td>Identify the best approaches for communicating multi-disciplinary public health topics with different audiences, including policymakers, the media, general public and professionals</td>
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<td>Integrate and apply knowledge, skills, and principles for health improvement</td>
<td>Demonstrate increase in skills and knowledge in conducting literature reviews on public health topics</td>
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<td>Write and analyze narratives with themes specific to each of the core disciplines within public health, namely environmental and occupational health, health promotion and community health sciences, health policy and management, and epidemiology and biostatistics</td>
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<td>Use anecdotes and metaphors in writing public health narratives</td>
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<td>Write in a manner that shows clarity of expression and flow of ideas</td>
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<td>Write a book review</td>
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**Recommended readings will be provided to the class.**

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

<table>
<thead>
<tr>
<th>Week</th>
<th>Topic</th>
<th>Required Reading/Major Assignment</th>
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</table>
| 1    | • Course Introduction  
      • Basics of Effective Writing in Public Health: A Recap from BSPH 310  
| 2    | Discussion: Reading for Today  
      Discussion: Plagiarism  
      Introduction: First Writing Assignment  
      Discussion: Selected Aspects of Writing  
      • organizing an essay  
      • supporting points with evidence  
      • searching PubMed  
      • preparing bibliographic citations  
      • plagiarism  
      • Word choice, unity, coherence  
      Introduction: Reading for Next Week | Quiz for Today's Reading  
A brief narrative on environmental health |
| 3    | Discussion: Reading for Today  
      Discussion: Selected Aspects of Writing  
      • Limit repetition  
      • Eliminate excess words  
      • Emphasize verbs  
      • Use more active verbs  
      Introduction: Reading for Next Week  
      Discussion: Draft of First Writing Assignment  
      Main Reading Due: selected narratives on public health  
      Writing Due: Draft of Writing Assignment #1 (about 500 words) | Quiz for Today's Reading  
"A tall cool drink of … sewage?" by Elizabeth Royte, New York Times magazine, August 2008 |
| 4    | Presentation and workshop: Problem-Based Learning—Narratives in Environmental Health  
      Feedback: Draft of Writing Assignment #1  
      Introduction: Reading for Next Week | Quiz for Today's Reading  
A brief narrative on environmental health |
| 5    | Discussion: Reading for Today  
      Introduction of Writing Assignment #2 | Quiz for Today's Reading  
Writing Assignment Due: Assignment |
| Date | Discussion: Selected Aspects of Writing  
• Gearing Writing to the Audience  
• Choosing and Maintaining a Focus  
• Writing in the First Person  
Introduction: Reading for Next Week | #1  
A brief narrative on health policy and management |
|---|---|---|
|  6  | Discussion: Reading for Today  
Introduction: Reading for Next Week  
Discussion: Draft of Assignment #2 | Quiz for Today’s Reading  
Writing Due: Draft of Assignment #2 (about 750 words)  
A brief narrative on health policy and management |
|  7  | Feedback: Draft of Writing Assignment #2  
Introduction: Next Unit/Reading for Next Week  
Introduction: Assignment #3  
(Note: Please start identifying someone to interview.)  
Discussion: Interviewing as a Skill for Writers, Researchers, and Public Health Professionals  
Demonstration/Exercise: Doing an Interview | Quiz for Today’s Reading  
A brief narrative on health policy and management |
|  8  | Discussion: Reading for Today  
Discussion: Selected Aspects of Writing  
• Use of Anecdotes  
• Use of Quotations and Format  
• Literary Techniques  
• Mechanics, grammar, spelling, and punctuation  
Introduction: Reading for Next Week | Quiz for Today’s Reading  
Writing Due: Assignment #2  
A brief narrative on health policy and management |
|  9  | Discussion: Reading for Today  
Discussion: Draft of Assignment #3  
Discussion: Selected Aspects of Writing  
• Three steps to follow after writing  
Introduction: Reading for Next Week | Quiz for Today’s Reading  
A brief narrative on health promotion and community health sciences  
Writing due: Draft of Assignment #3 |
|  10 | Discussion: Reading for Today  
Feedback: Draft of Assignment #3  
Introduction of Final Writing Assignment  
Discussion of Other Aspects of Writing  
• Issues in Writing about One’s Own and Others’ Health Conditions  
• Issues Faced by the Public Health Professional or Public Health Student  
Writing about Experiences in Public Health | Quiz for Today’s Reading  
A brief narrative on health promotion and community health sciences |
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<tr>
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<th>Basics of Book Reviewing</th>
<th>Public Health Fiction</th>
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<td>Introduction of Reading for Next Week</td>
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<th>11</th>
<th>Discussion: Reading for Today</th>
<th>Quiz for Today's Reading</th>
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<tr>
<td></td>
<td>Discussion: Metaphor use in public health writing</td>
<td>A brief narrative on health promotion and community health sciences</td>
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<td>Progress Reports: Assignment #4</td>
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<td></td>
<td>Introduction of Reading for Next Week</td>
<td>An example of book review</td>
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<td>Writing Due: Final Assignment #3</td>
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<th>12</th>
<th>Discussion: Reading for Today</th>
<th>Quiz for Today’s Reading</th>
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<tr>
<td></td>
<td>Discussion: Draft of Assignment #4</td>
<td>A brief narrative on epidemiology and biostatistics</td>
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<td>Writing Due: Draft of Assignment #4</td>
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<th>13</th>
<th>Discussion: Reading for Today</th>
<th>Quiz for Today’s Reading</th>
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<tr>
<td></td>
<td>A brief narrative on epidemiology</td>
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<th>14</th>
<th>Viewing/Discussion: Excerpts from One or More Televised Public Health Narratives</th>
<th>Quiz for Today’s Reading</th>
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<tr>
<td></td>
<td>Course-wrap up</td>
<td>A brief narrative on epidemiology and biostatistics</td>
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<td>Writing due: Final Assignment #4</td>
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### Grading Policies

The graded assignments and the percentages of your grade they will constitute are the following:

- **Quizzes (10)**: 10%
- **Analysis of public health narrative (500 words)**: 15%
- **Review of public health course**: 15%
- **Interview essay with a focus on public health**: 15%
- **Public health narrative**: 35%
- **Participation**: 10%

Final grading in this course will be Satisfactory/Unsatisfactory. To receive a grade of Satisfactory, you will need at least 70% and must have not received a score below 5% on any of the writing assignments.

As good writing is a stepwise process, submission of a draft and final version is the minimum requirement for all major writing assignments. Feedback from classmates, the teaching assistant, and the professor should be used in preparing the version to be graded.

Ten points will be subtracted for each day or partial day that the final version of an assignment is late if the student does not have an excused absence. (See http://student-rules.tamu.edu/rule07 for more information on attendance.) Both content and crafting will be considered in grading each writing assignment. Expectations will be described in more detail in class.

As noted, grading of drafts will be pass/fail. For a draft to receive a passing grade, it must contain essentially all the required types of information and it must be suitably organized overall. It may, however, be somewhat unpolished. Failure to submit an acceptable draft will result in loss of 20 points from the final grade for the assignment. Drafts submitted late will be considered unacceptable unless the student has an excused absence. (See http://student-rules.tamu.edu/rule07 for more information on attendance.) To pass the course, a draft and final version must be submitted on specified dates for each writing assignment. Students will receive feedback on drafts from classmates, the teaching assistant, and the instructor. More specifically: Small groups of students will discuss group members’ drafts in class, noting strengths and making suggestions. In addition, the teaching assistant will write comments and suggestions on the drafts, and the professor will provide overall comments on the drafts in class. Feedback from classmates, the teaching assistant, and the professor should be used in preparing the version to be graded.
Assignment Instructions:

Quizzes. Thirteen quizzes will be given during the semester on the reading assignment for a given week, but three lowest scores will be dropped. The quizzes will be based on course content issues to help ascertain if students read the assigned readings. They will usually occur at the beginning of class and will be closed book and closed notes. Students who arrive late to class and miss a quiz will earn a 0 for the missed quiz unless they provide university-excused absence. Make-up for university-excused absence is discussed below.

Draft of Writing Assignment #1 (about 500 words)
Read “A tall cool drink of … sewage?” by Elizabeth Royte, New York Times magazine, August 2008. Then (1) In about 400 words, identify techniques the author uses to make the article clear and interesting. Support your points with examples. (2) Do a PubMed search for the public health topic in the story. Provide a bibliographic listing, in the format specified in class, for one of the public health articles that you found; the article should have been published in the last 5 years. In non-technical terms, present the main point of the article in no more than 100 words.

Draft of Assignment #2 (about 750 words)
Write an essay describing and commenting on your experience in one of your public health courses. The audience may be any of the following:

• friends or family members in fields other than public health
• Public health majors who have not yet taken the course you are discussing
• a college student overseas who has a major similar to yours but whose native language is not English
• another audience approved by the instructor

Please specify the audience. The essay should be geared to the stated audience, and it should include some public health content and some narrative.

Draft of Assignment #3 (about 750 words)
Interview a public health professional about his or her professional or graduate education, and present the highlights of the interview. Specify the readership for which the writing is intended. Incorporate at least one anecdote, at least two direct quotes, and at least one piece of advice from the person.

Writing Due: Draft of Assignment #4 (1000 to 1500 words)
Please do one of the following:

• Write a public health narrative based on your own experience or someone else’s with a theme that fits into one of the core disciplines of public health. The narrative should incorporate public health information from authoritative sources, and it should draw on items learned in this course. At the end of the narrative, list sources of information used; guidance regarding bibliographic format will be provided in class.

• Write a review of a book-length work of a nonfiction with a public health theme. The review should summarize and characterize the book, present content that you found of particular interest, and evaluate the book as a piece of writing. Examples of the books will be provided to the class, but you have the option of looking for one yourself for approval by the instructor.

Attendance and Make-up Policies

Attendance: Attendance is required in this class. All students are expected to arrive on time and be ready to actively participate in lecture every day.

A university-excused absence is the only excuse acceptable for missing a quiz or participation credit. For information regarding what constitutes an excused absence, please see http://student-rules.tamu.edu/rule07. For absences related to illness, confirmation of a visit to a health care professional will be required. For other university-excused absences, please see your advisor to ascertain the documents needed to confirm your absence.
Unexcused absences, quizzes and assignments will result in a grade of a 0, for missed participation or assignments.

If an absence is excused, the instructor will either provide the student an opportunity to make up any work that contributes to the final grade or provide a satisfactory alternative by a date agreed upon by the student and instructor. If the instructor has a regularly scheduled make up exam, students are expected to attend unless they have a university approved excuse. The make-up work must be completed in a timeframe not to exceed 30 calendar days from the last day of the initial absence. The reasons absences are considered excused by the university are listed below. See Student Rule 7 for details (http://student-rules.tamu.edu/rule07) The fact that these are university-excused absences does not relieve the student of responsibility for prior notification and documentation. Failure to notify and/or document properly may result in an unexcused absence. Falsification of documentation is a violation of the Honor Code.

1) Participation in an activity that is required for a class and appears on the university authorized activity list at https://studentactivities.tamu.edu/app/sponsauth/index
2) Death or major illness in a student's immediate family.
3) Illness of a dependent family member.
4) Participation in legal proceedings or administrative procedures that require a student's presence.
5) Religious holy day. NOTE: Prior notification is NOT required.
6) Injury or illness that is too severe or contagious for the student to attend class.
   a) Injury or illness of three or more class days:
      Student will provide a medical confirmation note from his or her medical provider within one week of the last date of
      the absence (see Student Rules 7.1.6.1)
   b) Injury or illness of less than three class days:
      Student will provide one or both of these (at instructor’s discretion), within one week of
      the last date of the absence:
         (i.)Texas A&M University Explanatory Statement for Absence from Class form available athttp://attendance.tamu.edu or
         (ii.) Confirmation of visit to a health care professional affirming date and time of
         visit.
7) Required participation in military duties.
8) Mandatory admission interviews for professional or graduate school that cannot be rescheduled.

Other absences may be excused at the discretion of the instructor with prior notification and proper documentation. In cases where prior notification is not feasible (e.g., accident or emergency) the student must provide notification by the end of the second working day after the absence, including an explanation of why notice could not be sent prior to the class.

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Other Pertinent Course Information

Blackboard (Bb Statement)

If this course uses Blackboard (Bb): Within the course Blackboard site you will access the learning materials, tutorials, and syllabus; discuss issues; submit assignments; take quizzes; email other students and the instructor; participate in online activities; and display your projects.

In order to access the course material you will need to go to https://tamhsc.blackboard.com or look for Quick Links on the bottom of the School's homepage. Please do not contact your instructor with technical problems. If you are having a technical problem with the course, review the Blackboard Learn Tutorials (at the top-right of School's Office of Academic Assessment and Instructional Technology website). Please note that the Blackboard emails and the SPH emails are the same. If you continue to have
trouble accessing the course web site please contact John Lingsweiler in the School’s Office of Academic Assessment and Instructional Technology. John may be reached at (979) 458-3032 or at lingsweiler@tamhsc.edu. You will need to possess the required computing technology to be successful in an online course. All computing problems or other technical issues can be routed to the TAMHSC Help Desk at helpdesk@tamhsc.edu via E-mail, or phoned to 979-862-8029 or 1-800-799-7472 Important!!! Save your work as you go along. Nothing is more discouraging than to lose an assignment due to a computer hang ups! You may want to also make hard copies of your work to have "proof" and save yourself time and trouble!

Plagiarism Virtual Course

Plagiarism is the leading form of academic dishonesty that the School of Public Health has to address. As a SPH student, you are responsible for knowing what plagiarism is and how to avoid it. All SPH students are automatically enrolled in Plagiarism Virtual Course on Blackboard E-Learning. This virtual course provides you with information and examples related to plagiarism in an effort to reduce the number of reported incidents. Please find a tutorial and resources under "Content." In addition, please find Turnitin, a software package that allows you to check whether you may have plagiarized your document. Please see Phuong Huynh: phuong@SPH.tamhsc.edu for additional information.

End of Course Evaluation

Constructive feedback from students on course evaluations is taken very seriously at the School of Public Health. I am asking for your assistance in helping the School in its assessment of courses and faculty through your participation in the evaluation of your courses. As public health professionals you will one day have the responsibility to evaluate colleagues and health initiatives. The School views providing feedback on the School’s courses as part of your professional responsibility.

SPH Mission

Our mission is to create and apply knowledge acquired from the disciplines of public health to the education of public health leaders and practitioners through our research, practice, and service in the state of Texas, nationally, and globally.

Americans with Disabilities Act (ADA)

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, in Cain Hall, Room B118, or call 845-1637. For additional information visit http://disability.tamu.edu

Academic Integrity

Academic integrity is the pursuit of scholarly activity free from fraud and deception and is an educational objective of this institution. Students are expected to adhere to all TAMUS, TAMU, HSC, and School policies regarding academic integrity and classroom conduct. Academic dishonesty includes, but is not limited to, cheating, plagiarizing, fabricating information or citations, facilitating acts of academic dishonesty by others, having unauthorized possession of examinations, submitting work of another person or work previously used, or tampering with the academic work of another student. Individuals found guilty of academic dishonesty may be dismissed from the degree program, and at a minimum will receive an F for the course. It is the student’s responsibility to have a clear understanding of how to reference other individuals’ work, as well as having a clear understanding in general as to the various aspects of academic dishonesty. A tutorial on this issue is available at: http://SPH.tamhsc.edu/academic-affairs/academic-
integrity.html. A plagiarism tutorial can be found in Blackboard. Information on the Aggie Honor Code can be found at http://aggiehonor.tamu.edu.

Remember:
“An Aggie does not lie, cheat, or steal, or tolerate those who do.”

FERPA

The Federal Education Rights & Privacy Act requires that we advise students that by registering for this course, their HSC assigned e-mail address will be revealed to classmates and the instructor. By continuing your enrollment in the course you acknowledge your understanding of this policy. By enrolling in this course you agree to the following statement: “I understand that as a result of registering for this course, my HSC/Blackboard assigned e-mail address will be revealed to classmates and the instructor.”

Equal Opportunity Statement

The Texas A&M Health Science Center is an Equal Opportunity/ Affirmative Action employer. Inquiries regarding nondiscrimination policies may be directed to the Human Resources Officer by phone at (979) 436-9208, email hr@tamhsc.edu, or by mail at 200 Technology Way, College Station, TX 77845.

DISCLAIMER

This syllabus is representative of materials that will be covered in this class; it is not a contract between the student and the institution. It is subject to change. These changes will be communicated via email or posted as announcements. If you have any problems related to this course, please feel free to discuss them with the instructor.

Title IX

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Texas A&M University and the Texas A&M Health Science Center are committed to maintaining a learning environment that is free from discriminatory conduct based on gender. As required by Title IX, the University does not discriminate on the basis of sex in its education programs and activities, and it encourages any student or non-student who thinks that he or she has been subjected to sex discrimination, sexual harassment (including sexual violence) or sexual misconduct by another student, member of the faculty or staff, or campus visitor or contractor, to immediately report the incident to any of the individuals persons or offices listed below.

WHERE TO REPORT:
James Nachlinger,
Executive Director, Payroll and HR Services
Title IX Coordinator
979-436-9207
nachlinger@tamhsc.edu

The University encourages students to immediately consult with or report incidents of sex discrimination, sexual harassment (including sexual violence) or sexual misconduct to the TAMHSC Title IX Coordinator. Students may also report incidents of sex discrimination, sexual harassment (including sexual violence) or sexual misconduct to any School of Public Health administrator, university administrator, official or unit supervisor, who is then responsible for promptly notifying any of the above Title IX coordinators of the reported incident.
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Scott Shafer, Department of Recreation, Parks, & Tourism Sciences
    Gary Ellis, Head, Department of Recreation, Parks, & Tourism Sciences
    Kim Dooley, AOC Dean, College of Agriculture and Life Sciences

DATE: October 13, 2014

SUBJECT: REPORT ON PROPOSED C COURSE: RPTS 402

We recommend that RPTS 402 Park Planning and Design be certified as a Communications (C) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 60%
2. Course content appropriate to the major
3. Total number of words: 1500
4. Total minutes of oral presentation: 10.5
5. Instructor to student ratio for one section: 1:9

A Graduate Assistant Teacher will help with this course. Students will write two reaction papers and a design review board assignment and will present four times, twice live to the class, once on video, and once live to clients. Peer review workshops will be conducted for both reaction papers, and slides for one of the presentations will be reviewed by the instructor before the presentation is given. For the final project presentation, the instructor will give formative feedback on a script and slides or other visual support material. Instruction will include review of the rubrics used to evaluate the writing, review and discussion of sample assignments, and viewing/discussion of presentations.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns
(enter prefix, number, and complete course title):

RPTS 402 Park Planning and Design

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: C. Scott Shafer

Printed name and signature

September 2, 2014

(Date)

Received: Valerie Balester 9/5/14
(W Course Coordinator, University Writing Center)

(Date)

Approvals:

College Dean: Kim Dooley

Printed name and signature

Kim Dooley 9/2/14

(Date)

Department Head: 

Printed name and signature

9/2/14

(Date)
Purpose of Course

This course is about relationships between people and place. In particular, it is about parks and other places where people spend leisure time. The course reviews the importance of an environmental and social ethic in planning and design, processes and products, and how planning and design of such places can influence people. You should complete the course having gained knowledge that will help you to contribute to a planning or design process and be able to critically examine various types of plans and designs. The course should provide you with a better understanding of the role that park, recreation and tourism places play in sustaining physical and social environments. RPTS 402 is designated as a C (communication) course and as such another part of the purpose is to develop communication skills in writing, verbal presentations and other methods.

Course Objectives

RPTS 402 Park Planning and Design is intended to help students:

1) understand how an environmental ethic can guide planning and design;
2) understand concepts that relate to the planning and design of places;
3) understand sustainable planning and design practices;
4) learn how to use tools to aid the planning and design process;
5) understand how characteristics of places influence user perceptions and how people use a park or other public space;
6) learn to communicate using graphic, writing and oral presentation skills;
7) apply knowledge gained to develop a conceptual solution that addresses the needs of a “real world” client.
Readings

Readings for each week will be available on eCampus

Assignments and Grading

Grades will be based on work in five areas. RPTS 402 is a university designated C (communication) course. Many of the requirements described below are designed to help students become more confident and effective in their communication skills. Your grade will be calculated using the percentages below however, you must pass the written and presentation portions of this course. These assignments (involving writing and presentations) make up 60% (60 of 100 points) of the total grade. You must achieve a C average (42 of the 60 possible points) on this portion of your grade to pass RPTS 402 as a designated C course.

1. Writing assignments (20% of grade)

You are required to write two reaction papers on community meetings. The purpose is to help you better understand how local government or interest group meetings work and how they might influence the planning/design process. To fulfill this requirement you must attend or view two meetings and write a reaction to each. You are encouraged to attend a meeting for each paper but you may also elect to watch one meeting remotely. College Station provides video (http://www.cstx.gov/index.aspx?page=3119) for City Council and Planning and Zoning Commission meetings. Bryan provides video for meetings at http://www.bmutv.com/main/ or at http://www.bryantx.gov/video-archives-city-council-and-planning-and-zoning-meetings/. Park Board meetings; Bicycle, Pedestrian Greenways Board; Design Review Board and many other meetings are not available on-line. You must attend in person.

Writing Your Paper

Papers should be 500 words in length and follow the required outline (see next page). Each paper is worth 10% of your final grade. The first paper will be due approximately five (5) weeks into the semester and the second paper approximately ten (10) weeks into the semester (check calendar for due dates).

Papers will be evaluated in a two-step process: 1) your paper must be ready for peer review one or two class periods (see calendar) prior to the final due date. Class time will be used to discuss your paper with one or more classmates to identify possible revisions. Your original draft, peer comments and your final draft will be submitted for a grade. The second paper will follow the same format but will be written about a different meeting. You will be expected to adequately address feedback from paper one as you write the second paper. The following outline should be used to develop your paper.

Introduction (20%) (approximately 150 words)

• What meeting did you attend or view, when was it held and where? What is the purpose of this specific type of meeting?
• Who comprises the council, commission or board and where they all present?
• What kinds of people attended the meeting and approximately how many?
• What items were covered? (You may not want to consider all topics but rather focus on only one or two.)
Analysis/Evaluation (30%) (150 – 200 words)
• How might the item(s) covered in the meeting relate to topics we have reviewed in class (community sustainability, sense of place, public participation, access to parks or other public services).
• Were the participants in the meeting well prepared? Were presentations, discussions or arguments effective?

Reactions (30%) (150 – 200 words)
• Did you find this meeting interesting? Why or why not?
• Do you feel that these types of meetings are useful? If so who benefits and why/how?
• Are there any constraints to participation in such meetings?
• Are there changes you would make in this type of meeting? Why or why not?

Clarity of writing, grammar, spelling, etc. (20%)
Writing in a clear and concise manner is important to telling your story. If readers get bogged down in technical mistakes and a scattered message they lose interest. This portion of your grade will reflect how well you structure the paper, construct sentences, spell and take care of related details. Peer reviews and feedback should help you develop a final paper that reads clearly.

Your paper must be submitted with the coversheet attached to the front. The coversheet is available at the RPTS 402 eCampus site.

2. Lab/Practicum (Exercises 15% & Final Project 15% of grade)
One credit hour of this course is devoted to practical work that will help you develop skills and knowledge related the the park planning and design field. There are individual and group exercises and a larger group project required for this portion of your grade.

Exercises
• Design Review Board (DRB) Case Study
Work individually in reviewing past DRB cases to better understand rules applied by local governments that are intended to regulate how design influences “sense of place” in the public realm. Develop a brief (200 – 250 word) response to each of two cases (400 – 500 words total) included in the packet. The packet is available on eCampus.

• Evaluating Community Gateways
Working in pairs select two of the community gateways from the map provided and develop a 5 to 7 minute presentation using power point or prezi. The presentation should include photographs and/or video of the sites selected based on evaluation sheets in the packet provided on eCampus. Each team member will be required to share equally in the development of the visual materials and in the verbal presentation. Guidelines for an effective verbal presentation will be covered in class as a part of the assignment. Feedback will be given by instructors and peers based on guidelines provided. This will be used to build toward the final project presentation.
• Identifying Restorative Values in Local Places
Working in pairs you will select an “everyday” outdoor space on campus (park, plaza, porch, streetscape, etc.) and develop a 3 minute video using the instructions provided on eCampus. The purpose of the video will be to address for your audience how the space exemplifies characteristics of a restorative and/or biophilic environment. Each team member must take an equal role in narrating the video. Guidelines for effective narration and individual appearances “in front of the camera” will be discussed in class prior to the assignment. Videos will be shown and discussed in class. Instructors and peers will evaluate each video and provide written feedback.

Final Project
The final project typically provides an opportunity for the class to engage in a “real world” planning or design task. Groups of three or four students work to meet a request made that relates to the planning and/or design of a park, neighborhood, tourism destination or related place. The product will be a 12 to 15 minute verbal presentation made to organization representatives and instructors. The presentation will make use of visual aids (maps, photographs and other graphics). Each group member will be expected to participate in the development of materials and the verbal presentation equally. Detailed information about specific projects will be available on eCampus when the assignment is made.

3. Exams (30% of grade)
There will be three exams. Two will be during lecture periods and the third will be given during the final exam period. The final exam will be comprehensive. Exams will generally include objective items, such as true/false and multiple-choice questions, combined with short answer responses. Exams have been scheduled as indicated in the course calendar. A review sheet will be provided and time will be allocated to review material covered prior to the exam.

4. Choose or Lose (10% of grade)
Choose or lose gives you a greater element of choice in what you do for a portion of your grade. Toward the end of the semester you will select a topic area we have covered related to recreation, park and/or tourism planning/design and develop a product of some type to submit for a grade. The product can be anything from a drawing to a poem, an interview to a critique of a park or a review of how vegetation is used in landscape design. These will be graded primarily on quality and sincerity of effort. Your product will be a three to four minute presentation with visual and written/verbal components. Feedback from presentations made in lab should be used as you develop this presentation. See the Choose or Lose assignment sheet on eCampus for details.

5. Participation (quizzes 5%, attendance 5%)
Please be on time for class. A late arrival is often disruptive to classmates. Attending lecture and lab, participation in discussion and the completion of exercises and/or unannounced quizzes make up this portion of your grade. Quizzes are not normally made-up; however, you will be allowed to drop one. (see http://student-rules.tamu.edu/rule07)
Handing in Assignments

Assignments will be due at the beginning of the class period. Those handed in after they are collected in class will be penalized based on the following scale. There is a loss, before grading, of 10% of total possible points for every day after the original time due down to 0 points after 10 days (includes weekend days). For example, a student turns in a paper worth 100 points on Monday that was due the previous Thursday. This paper would be considered 4 days late and the student would lose 40% and start with a 60/100 prior to grading. A documented University Excused Absence can be used to mitigate this penalty. (see http://student-rules.tamu.edu/rule07 for specifics related to excused absences)

Exams and Participation

If an exam is not taken with the class on the assigned date a student must have a University Excused Absence, as stated in the University Rules and Regulations, in order to make it up. The student should contact the instructor as soon as possible to arrange a make-up date and time. If at all possible this should be within one week of the original exam date.

You will have several unannounced quizzes during the semester; make-ups are typically not provided but one quiz grade will be dropped. These quizzes and your attendance make up your participation grade.

Use of Cell Phones, Tablets and Computers in Class

Please do not use cell phones for personal/private communication during class. You may have cause to use your phone, tablet or laptop to fact check and contribute to a class conversation but please do not use any of these for personal communication or other non-class related tasks. As movie theaters often point out “it can wait.”

Communication

A key to helping the course run smoothly is communication between you and the instructors. If you have a question or concern talk with us and we will do our best to work with you in unusual circumstances.

Honor Code

“An Aggie does not lie, cheat or steal, or tolerate those who do”

According to the University Rules and Regulations, scholastic honesty is violated when a student cheats on an exam, fabricates or falsifies information, submits substantial amounts of the same work for credit more than once without approval, plagiarizes or assists others in these acts. Regulations prohibit students from giving or receiving assistance on class projects unless the instructor authorizes it. This does not prevent you from using tutors, participating in study groups or working on group projects.

At the discretion of the instructor, instances of scholastic dishonesty will be punished by a failing grade on the assignment or for the class overall. Major infractions will be formally
reported to the Aggie Honor System Office. In accordance with regulations, students found guilty of two infractions will be dismissed from the curriculum, regardless of when or in which courses the infractions occurred. Each student is expected to read and understand university rules regarding scholastic honesty. These rules can be found on-line at http://aggiehonor.tamu.edu/RulesAndProcedures/HonorSystemRules.aspx

Accommodation for a Disability

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, Room B118, or call 979-845-1637. For additional information visit http://disability.tamu.edu.

Course Schedule

Week 1
Monday, September 1
Lecture: Introduction to Park Planning and Design
   Overview of Course

Wednesday, September 3
Lecture: Guiding Principles in Planning and Design
   Ecology/Nature, Sense of Place, Equitable Access
   Readings – Week 1 folder (eCampus)
   All Articles

Lab: Overview of Lab Exercises and Design Review Board exercise assigned

Week 2
Monday September 8
Lecture: Sense of Place as a guiding concept in planning and design
   Readings – Week 2 folder
   1. Abbey – The First Morning
   2. CCC design in TX State Parks

Wednesday September 10
Lecture: Place attachment and its implications for planning and design
   Readings – Week 2 folder
   Setha Low – Ties that Bind

Lab: Meet at Northgate for fieldtrip to look at development changes and how design rules influence a place. Design Review Board exercise due, Gateways exercise assigned

Week 3
Monday September 15
Lecture: Environmental Perception 1- Landscape Perception
   Readings – Week 3 & 4 folder
   1. Some Human Characteristics, Chp 2 With People in Mind
   2. Fears and Preferences, Chp 3 With People in Mind
   3. The Natural Environment, Chp 11 Environmental Psychology
Course Schedule cont.

Wednesday September 17
Lecture: Environmental Perception 2 – Prospect Refuge Theory
   Readings – Week 3 & 4 folder (same as above)
Lab: Gateways exercise due, presentations made.

Week 4
Monday September 22
Lecture: Environmental Perception 3 – Cognitive Maps and Wayfinding
   Readings – Week 3& 4 folder
      1. Environmental Cognition Chp 2 Environmental Psychology
      2. Wayfinding Chp 4 With People in Mind

Wednesday September 25
Lecture: Restorative Environments
   Readings – Week 3&4 folder
      Restorative Environments Chp 5 With People in Mind
Lab: Considering local parks and trails field trip; Assign restorative environments video.

Week 5
Monday September 29
Lecture: Process and Politics 1 – Plans, Place and Local Government;
   Peer Review Exercise for First Community Meeting Paper
      Reading – Week 5&6 folder
         Waldon, Secrets of Successful Planners

Wednesday October 1 (Community Meeting Paper 1 Due)
Lecture: Process and Politics 2 – Participation in the Process
      Readings – Week 5&6 folder
         1. Arnstein, A Ladder of Citizen Participation
         2. Watkins, Lick Creek Trail may be rerouted
Lab: View and evaluate restorative environment videos

Week 6
Monday October 6
Lecture: The Planning Process – Types of Plans and Planning Steps & Review for Exam1
      Readings – none new

Wednesday October 8
Lecture: Exam 1
Lab: Field trip to introduce project topic

Week 7
Monday October 13
Lecture: No Class (National Recreation and Park Association Congress)

Wednesday October 15
Lecture: The Social Life of Small Urban Spaces
      Readings – none new
Lab: Gather information about project site
**Week 8**  
**Monday October 20**  
Lecture: Green Infrastructure – Definition and Purpose  
Readings – Week 7 folder  
1. National Geographic, Space for the Soul  
2. Benedict & McMahon, Why Green Infrastructure  
3. Washington Post, Tree Planting and a New Urban Cool  

**Wednesday October 22**  
Lecture: Trails – How Design Influences Experience  
Readings – Week 8 folder  
2. Heine, Collecting Roads  
3. Access Today, Trail Surfaces: What do I Need to Know Now?  
4. Landscape Architecture – Two articles about unique trails  

Lab: Project work – site inventory

**Week 9**  
**Monday October 27**  
Lecture: Planning Park Systems: Classification of Parks and Trails  
Readings – Week 9 folder  
NRPA, Classifications for parks, open space and greenways  

**Wednesday October 29**  
Lecture: Examples of Park Design  
Readings Week 1 folder (repeat)  
American Planning Association (APA) Briefing Papers on Roles of Urban Parks  

Lab: Project field trip

**Week 10**  
**Monday November 3**  
Lecture: Examples of Park Design  
Readings – none new  

**Wednesday November 5**  
Lecture: Site Design Process  
Readings – Week 10 – 11 folder  
1. Dahl & Molnar, Site Design Process  
2. Creachbaum et al., Living on the edge: a process for redesigning campgrounds in grizzly bear habitat  

Lab: Project work – site analysis

**Week 11**  
**Monday November 10**  
Lecture: Site Design  
Peer Review Exercise for Second Community Meeting Paper  
Readings – none new  

**Wednesday November 12 (Community Meeting Paper 2 Due)**  
Lecture: Site Design - Designing for People with Disabilities  
Readings – none new  
Lab: Project work – Synthesis and development of visuals
Week 12
Monday November 17
Lecture: Site Design Continued
  Readings – Week 12 folder
  Francis, Child Care Outdoor Spaces
Wednesday November 19
Lecture: Site Design Continued & Review for Exam 2
  Readings – none new
Lab: Project work – Synthesis and development of visuals

Week 13
Monday November 24
Lecture: Exam 2
Wednesday November 26
Lecture: Choose or Lose presentations by class
Lab: Project work

Week 14
Monday December 1
Lecture: Choose or Lose presentations by class
Wednesday December 3
Lecture: Presentation Preparation
Lab: Project presentations

Final Exam - Friday December 12, 10:00 a.m. – 12:00 p.m., Room 113 AGLS
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Rita B. Moyes, Department of Biology
Tom McKnight, Head, Department of Biology
Timothy Scott, AOC Dean, College of Science

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: BIOL 351

We recommend that BIOL 351 Fundamentals of Microbiology be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 60%
2. Course content appropriate to the major
3. Total number of words: 10,500
4. Instructor to student ratio for one section: 1:20

Since original certification there has been an improvement in the assignments. Instead of focusing on different sections of a report, the course now focuses on how to interpret and write up lab results. Students write low-stakes papers for each section and use the formative feedback from these to help them write the final report. The students seem to understand the scientific content and writing skills better when the subject matter is related. Graduate Assistants still provide feedback. Students write 13 modules focused on writing on topics such as measurement of microbes, growth curve, transfusion, as well as some that focus on sections of the paper such as analyzing results, introductions, and conclusions. They also write a report and keep a lab notebook. Because there is so much low-stakes writing with comments by the teaching assistant and peers (on journaling, report drafts, and worksheets), there is no formative feedback of the final, higher-stakes laboratory reports. Instruction includes formal workshops and modules with draft workshops and discussion for each section of the paper.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

_________________________
BIOL 351 Fundamentals of Microbiology
_________________________

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Rita B. Moyes, PhD
_________ Printed name and signature ___________

Received: Valerie Balester 10/1/14
(W Course Coordinator, University Writing Center) (Date)

Approvals:

College Dean:
(_________ Printed name and signature _________)
(Date)

Department Head: Thomas D. McKnight
name and signature

Digitally signed by Thomas D. McKnight
DN: cn=Thomas D. McKnight, o=texas A&M University, ou=Department of Biology, email=mcknight@tamu.edu, c=US
Date: 2014.07.29 17:26:04 -05'00'

Printed
Lecture: T, Th 2:20 pm – 3:35 pm in BSBE 115

Instructor: Dr. James L. Smith
Office: BSBE 314B, Phone: 845-2417, e-mail: jsmith@bio.tamu.edu (best way to be reached)
Office hours: Flexible Scheduling (send me an email)

Prerequisites: Students enrolled in BIOL 351 are expected to have passed at least one semester of organic chemistry, with lab, AND at least two semesters of college-level biology, with lab. Experience indicates that students who don't have the prerequisites may have difficulty passing the course.

Required textbooks:


Course objectives:
By the end of this course you will be able to:
- Define key terms and concepts pertaining to microbial growth, metabolism and disease
- Describe the differences between bacteria, protists, fungi and viruses
- Diagram DNA replication, transcription and translation indicating the players involved in each
- Compare and contrast mechanisms of horizontal gene transfer
- Link immune responses to pathogen recognition
- Compare and contrast virulence mechanisms
- Link the key concepts in bacterial metabolism to virulence
- Apply the information from lecture to experiments in the laboratory setting
- Analyze and interpret experimental results

Course outcome:
The course will provide a basic understanding of microbes, their biology, and their importance. For microbiology majors, this course will serve as the foundation for further study of the field. For non-majors, this course will provide the basic information needed to understand how microbes affect our lives and livelihoods.

This is a writing-intensive class that fulfills the requirements for a W-course. The writing component includes writing exercises designed to develop skill in writing for different audiences (scientific and general). Writing assignments include short writing exercises (both in-class and take-home) and the preparation of laboratory reports. Additionally, in-class exams include short-answer questions that test your ability to articulate your knowledge of microbiology.

Lecture web-site: Class announcements, syllabus updates, any supplemental readings, study questions, and grades will be posted on eCampus. Log-in using your Net-ID and password. Follow the link to the BIOL 351 site. Only registered students have access to this site.

E-mail requirement: All students must have an active TAMU e-mail account in order to receive class announcements and updates.
Attendance: Attendance at lectures is strongly recommended. You may tape-record the lectures for your own use, but it is illegal to transcribe these lectures or make copies for distribution for a fee.

Lecture Exams: there will be three 75-min exams and a comprehensive Final Exam.

<table>
<thead>
<tr>
<th>Exam</th>
<th>Points</th>
<th>Date</th>
<th>Time</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam 1</td>
<td>100</td>
<td>T, Oct 7</td>
<td>in class</td>
</tr>
<tr>
<td>Exam 2</td>
<td>100</td>
<td>Th, Nov 6</td>
<td>in class</td>
</tr>
<tr>
<td>Exam 3</td>
<td>100</td>
<td>Th, Dec 4</td>
<td>in class</td>
</tr>
<tr>
<td>Final</td>
<td>100</td>
<td>W, Dec 17</td>
<td>1:00 pm – 3:00 pm</td>
</tr>
</tbody>
</table>

There will be three exams and one comprehensive final exam. If you miss one or more of the scheduled exams, the final is required. If you take all three scheduled exams, the comprehensive final is optional. If you choose to take the final and perform better on the final than on one of your previous three exams, I will replace the lowest grade with your improved final exam grade.

Exam questions will be drawn from lecture material, reading assignments in the textbook, assigned supplemental readings, and any assigned problems. The information covered at the beginning of the course forms the basis for understanding topics covered later. The 75-min exams will focus on material covered since the previous exam, but are likely to require knowledge of material covered on a previous exam. Do not expect to do well in this course by memorizing material only for one exam and then forgetting it as soon as the exam is over. The 75-min exams will be mainly multiple-choice questions, but will also include some short-answer and/or problem-solving questions. Many of the questions will be designed to test your understanding of concepts and your ability to use information to solve problems. The format of the comprehensive Final Exam will be multiple-choice.

Try to only bring the materials needed for your exam on exam dates. You will not be allowed to wear hats or earphones during the exams. Additionally, you will not be allowed to have any type of liquid container at your desk. This includes, but is not limited to, coffee mugs, water bottles, or cups. Cell phones must be stored out of sight and turned to silent. If I suspect cheating occurred during an exam, I reserve the right to re-administer the exam to the entire class. If you are found cheating, you will receive a zero for the exam and will be reported to the Academic Honesty Committee. The final is at 1:00 pm Wednesday, December 17.

Missed lecture exams: If you miss an exam due to illness, a death in the family, legal proceedings, participation in a University-sanctioned activity, or another University-authorized excuse and want to take the make-up exam, you must contact the instructor within 48 hours and explain why you missed the exam. This may be done by email. If you do not request to take a make-up exam within 48 hours of the missed exam, you will receive a score of zero for that exam.

Grading: The lecture grade will be based on the average of the three 75-minute lecture exams (Total of 300 points). The comprehensive final exam can substitute one of the 75-minute lecture exams.

The laboratory is a required part of the course. In order to receive credit for BIOL 351, you must attend and participate in the laboratory and turn in all laboratory assignments. Details on the assignments, grading, and required supplies will be supplied in your laboratory section. At the end of the semester, your laboratory grade will be determined as follows:

Your laboratory grade will be determined based on the percentage of points earned. The final letter grade for the course will be based on both lecture and the laboratory grades. Lecture grade will account for 70% of your course grade, while 30% will come from the laboratory grades. Letter grades will be assigned as follows:
Grading Scale

<table>
<thead>
<tr>
<th>Grade</th>
<th>Range</th>
</tr>
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<tbody>
<tr>
<td>A</td>
<td>90 - 100</td>
</tr>
<tr>
<td>B</td>
<td>80 – 89*</td>
</tr>
<tr>
<td>C</td>
<td>70-79</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
</tr>
<tr>
<td>F</td>
<td>0-59</td>
</tr>
</tbody>
</table>

*Grades on the border will be rounded to nearest whole number. For example, 89.49 will be an 89 and an 89.50 will be a 90; 79.49 will be a 79 and a 79.50 will be an 80; 69.49 will be a 69 and a 69.50 will be a 70; 59.49 will be a 59 and a 59.50 will be a 60.

CLASSROOM BEHAVIOR:
Any type of behavior in the classroom or laboratory that is disruptive, distracting, or disrespectful to the instructor or to your fellow students will not be tolerated and will result in dismissal from the classroom. This includes, but is not limited to, disrespectful comments, the use of tobacco products, consumption of food, use of cell phones or wireless devices, or use of any type of communicative device. All cell phones or other such devices must be TURNED TO SILENT, NOT VIBRATION MODE, while in the classroom and laboratories. Do not browse the internet, text message or IM while in the classroom.

Aggie Honor Code: “An Aggie does not lie, cheat, or steal or tolerate those who do.”
Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: http://aggiehonor.tamu.edu/

The Americans with Disabilities Act (ADA)
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services in Cain Hall Rm. B118, 845-1637.

Copyright Policy
All materials used in this class are copyrighted. Therefore, you do not have the right to copy class materials unless permission is expressly granted. These materials include but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and problem sets.

About the reading assignments
The textbook and lab manual were selected for their detailed and up-date-coverage of modern microbiology. There is not enough time in the semester to cover every page of the textbook in equal detail. The reading assignments listed below provide an outline of the topics to be covered. Lecture by lecture, the instructors will point out specific pages in the text and supplementary notes (available on Vista), illustrations, topics, and details that are specially important or pertinent.
<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Assigned Reading</th>
</tr>
</thead>
<tbody>
<tr>
<td>1) T, Sep 2</td>
<td>Course requirements; Introduction to microbes; Microbial evolution</td>
<td>Ch. 1</td>
</tr>
<tr>
<td>2) Th, Sep 4</td>
<td>Microbial evolution cont’d; Taxonomy and diversity</td>
<td>Ch. 1, 19</td>
</tr>
<tr>
<td>3) T, Sep 9</td>
<td>Prokaryotic cell structure 1</td>
<td>Ch. 3</td>
</tr>
<tr>
<td>4) Th, Sep 11</td>
<td>Prokaryotic cell structure 2;</td>
<td>Ch. 3, 4</td>
</tr>
<tr>
<td>5) T, Sep 16</td>
<td>Protists and Fungi</td>
<td>Ch. 25, 26</td>
</tr>
<tr>
<td>6) Th, Sep 18</td>
<td>Microbial nutrition and growth 1</td>
<td>Ch. 7, 8</td>
</tr>
<tr>
<td>7) T, Sep 23</td>
<td>Microbial nutrition and growth 2</td>
<td>Ch. 7, 8</td>
</tr>
<tr>
<td>8) Th, Sep 25</td>
<td>Metabolism 1</td>
<td>Ch. 11</td>
</tr>
<tr>
<td>9) T, Sep 30</td>
<td>Metabolism 2</td>
<td>Ch. 11, 12</td>
</tr>
<tr>
<td>10) Th, Oct 2</td>
<td>Prokaryotic genetics: DNA replication &amp; transcription</td>
<td>Ch. 13</td>
</tr>
<tr>
<td>11) T, Oct 7</td>
<td>EXAM 1 (lectures 1-9)</td>
<td></td>
</tr>
<tr>
<td>12) Th, Oct 9</td>
<td>Prokaryotic genetics: transcription cont’d &amp; protein synthesis</td>
<td>Ch. 13</td>
</tr>
<tr>
<td>13) T, Oct 14</td>
<td>Regulation of gene expression</td>
<td>Ch. 14 (325-333; 340-342)</td>
</tr>
<tr>
<td>14) Th, Oct 16</td>
<td>Horizontal gene transfer: transformation &amp; conjugation</td>
<td>Ch. 16 (387-396)</td>
</tr>
<tr>
<td>15) T, Oct 21</td>
<td>Viruses</td>
<td>Ch. 27 (614-616, 624-628) Ch. 38 (856-859, 865-874)</td>
</tr>
<tr>
<td>16) Th, Oct 23</td>
<td>Phage, Phage Development, Phage Resistance 1</td>
<td>Ch. 6, 27</td>
</tr>
<tr>
<td>17) T, Oct 28</td>
<td>Phage, Phage Development, Phage Resistance 2</td>
<td>Ch. 6, 27</td>
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<tr>
<td>18) Th, Oct 30</td>
<td>Phage, Phage Development, Phage Resistance 3</td>
<td>Ch. 6, 27</td>
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<td>19) T, Nov 4</td>
<td>Microbial interactions &amp; Human microbiota</td>
<td>Ch. 32</td>
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<td>20) Th, Nov 6</td>
<td>EXAM 2 (lectures 10, 12-18)</td>
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<td>21) T, Nov 11</td>
<td>Innate immunity</td>
<td>Ch. 33</td>
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<td>22) Th, Nov 13</td>
<td>Adaptive immunity</td>
<td>Ch. 34</td>
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<td>23) T, Nov 18</td>
<td>Adaptive immunity</td>
<td>Ch. 34</td>
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<td>24) Th, Nov 20</td>
<td>Epidemiology &amp; Vaccines</td>
<td>Ch. 37</td>
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<td>25) T, Nov 25</td>
<td>Antimicrobial chemotherapy &amp; Drug resistance</td>
<td>Ch. 9</td>
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<td>26) Th, Nov 27</td>
<td>No Classes</td>
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<td>27) Th, Dec 2</td>
<td>Pathogenesis (Bacterial and Eukaryotic pathogens)</td>
<td>Ch. 39 (952-960, 965-969, 973-974) Ch. 40 (937-944)</td>
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<tr>
<td>27) Th, Dec 4</td>
<td>EXAM 3 (lectures 19, 21-27)</td>
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<td>28) T, Dec 9</td>
<td>Redefined day -</td>
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<td>29) W, Dec 17</td>
<td>Final Exam 1–3 p.m. (lectures 1-27)</td>
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</tbody>
</table>
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Josh Heuman, Department of Communication
    J. Kevin Barge, Head, Department of Communication
    Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: September 4, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: COMM 435/FILM 489

We recommend that COMM 435/FILM 489 Rhetoric of Television & Film be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 69%
2. Course content appropriate to the major
3. Total number of words: 5000
4. Instructor to student ratio for one section: 1:25

Students write four assignments: a collaborative scene project; a close reading of a media text (done as homework); a set of three response papers; and a research paper. The writing is structured as an accumulation toward the final research paper. The instructor comments on points of style as well as on technical competence. The first response paper includes a revision assignment, in which students review instructor feedback and then submit a revised version. Instruction includes frequent class discussions about writing, including recipes and guidelines for different parts of the process, and discussion readings as models of writing.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns
(enter prefix, number, and complete course title):

   FILM 489
   COMM 433: Rhetoric of TV and Film

2. Have this form signed by both the department head and the college dean. Provide a copy of the
syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Josh Heuman

Printed name and signature:

Received:

(W Course Coordinator, University Writing Center)

(Approvals):

College Dean:

Date:

Department Head:

Date:

Dr. Kevin Barge, Department of Communication

Department Head:

Date:

Dr Juan Alonzo, Film Studies Program

1.214 Sterling C. Evans Library
5000 TAMU
College Station, TX 77843-5000
Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu

RECEIVED

OCT 03 2014
Academic and popular discussion of mass-mediated texts often focuses on content (“What’s it mean?”). With an emphasis on practical criticism of those texts, this course explores their sometimes neglected form, building an introductory toolbox for thinking and writing about how the tales are told (“How does it mean what it means?”). We’ll develop our analysis of form at three levels: style (composition, cinematography, editing, and sound); narrative (the transformation of raw, unstructured events into a coherent, intelligible plot); and genre (the overarching systems of stylistic and narrative conventions that structure decision-making about form). In moving across these levels, we’ll move through three kinds of media: film (where we’ll introduce a framework for formal analysis); television (where we’ll explore how TV’s particular systems of production modify that analytic framework); and “other cameras, other screens” (where we’ll consider even more radical modifications to that framework, in media like comics, gaming, and mobile video). Though our main interest is in questions of form onscreen, we’ll also take steps back to pursue those questions offscreen, thinking about relations between form in mass-mediated texts and their contexts of production.

Course objectives: All together, we’ll learn to recognize and analyze formal elements of style and narrative across media, in order to deepen our enjoyment, appreciation, and understanding of what’s formed.

Course materials

Required readings are available on eCampus. Supplementary screenings are available at EDMS (in the library annex), and on the web (at Hulu, network websites, and so on). It’s your responsibility to access electronic resources successfully; be sure to leave a margin of error! Bordwell and Thompson’s Film Art and Butler’s Television: Critical Methods and Applications offer helpful companions to the first and second part of the course, and I’m glad to suggest even further readings in the field.

Course requirements (You must pass the writing portion of this course in order to pass the course as a whole.)

Readings, attendance, participation, and pop quizzes ...........................................................................................................................................................................................................................................................................50

Along with responsive reading, consistent attendance and engagement is a prerequisite for doing well in this course (missing more than a week’s worth of class will affect your mark). In class, you should carry yourself in a way that reflects your good scholarship and citizenship in a prestigious institution. As a reward for keeping up, we’ll have a handful of pop quizzes throughout the term.

Group scene project (submission 3 Mar; presentation 3 and 5 Mar) .........................................................................................................................................................................................................................................................................................120

In a small group with some of your colleagues, you’ll construct a film scene in a genre of your choice. Your genre should be narrowly delimited, with specific conventions of style and narrative (think “Hong Kong-style action movies,” for example, rather than “action movies,” or “period costume drama” rather than “romantic drama”). Your scene should demonstrate not only a mastery of stylistic and narrative conventions within your genre, but also creative work within them (this mastery and creativity will develop partly from your first homework assignments). You can submit your scene in any format (in standard manuscript form, in screenplay format, in storyboards, as an annotated shooting script). But what you submit should (1) clearly and explicitly communicate a specific set of decisions and a specific vision, and (2) include a brief description and analysis of your genre, and a list of the movies you watched in engaging it (in a developed paragraph or so apart from your scene). You’ll share your scenes in informal presentations (while these are ungraded, the offer the opportunity to put a flattering frame around your work).

Homework assignment (dates by signup) ......................................................................................................................................................................................................................................................................................................................150

You’ll sign up for one homework assignment (1000–1200 words, or 3–4 double-spaced pages). In a close reading of a media text of your choice, you’ll explore some question of form in the mass media: (1) film composition; (2) film cinematography; (3) film editing; (4) visual style in 3-camera television, in a sit-com, soap opera, or talk or game show; (5) visual style in reality television; (6) stylistic connections and disconnections between film and television and another medium, like comics, animation, or gaming. In the first part of the course, assignments will go to build our framework for analyzing film style, and you’ll choose case studies from your group’s genre (e.g., if your group is working on historical epics, you might sign up for production design, and look at a scene from Gladiator). The homework assignments are explained further in our extended syllabus; topics and dates for the homework assignments are listed in our course schedule.

Response papers (21 Feb, 2 Apr, 21 Apr; 3x40 + 10) ..............................................................................................................................................................................................................................................................................................................130

You’ll write three informal response papers (400–500 words, in two double-spaced pages for the first response paper, and one single-spaced page for the rest). In these papers, you’ll apply some of our models for thinking about form, in readings of (1) an “intensified” post-classical Hollywood film; (2) a single-camera “quality” television program; and (3) a music video. A week after getting the first response paper back from me, you’ll submit a revised version, following the letter and spirit of my comments (this first response paper should be double-spaced in a standard font; the others should be single-spaced in a font size to fit on one page). The response papers are explained further in our extended syllabus; topics and dates for the homework assignments are listed in our course schedule.

Final paper (5 May) ..............................................................................................................................................................................................................................................................................................................................................300

In a 7–10 page final research paper, you’ll pursue in depth some question of form in the mass media, after pitching me a topic for approval and feedback. Revisiting prior work might be acceptable, with prior approval; in whole or in part, however, unapproved multiple submission is a form of academic dishonesty. You might start from questions of style (e.g., “How is the narcotic experience rendered in film style?”); “How have cinematographies of televised sport and sport video games influenced one another?”; “How does continuity or discontinuity shape the process and outcome of screen performance?”); questions of narrative (e.g., “How do fans evaluate complex ‘puzzle’ narratives like those of Lost or Heroes?”; “How do critics and fans make sense of ‘endings’ to long-form serial narratives like Sopranos and Buffy?”; “How do parallel narratives like Crash and Syriana challenge and conserve conventions of classical Hollywood narrative?”), questions of genre (e.g., “How can we characterize the stylistic and narrative conventions of teen TV after the maturation of the ‘MTV aesthetic’?”; “How have soap opera conventions evolved in a changing programming marketplace?”; “How do conventions of comic books shift in pursuit of new genres and new audiences?”), or offscreen questions (e.g., “What converging and diverging interests characterize relations between audiovisual productions and the locations where they shoot?”; “What legal and ethical issues come into play when productions employ child performers?”; “How do television directors make sense of their work at the intersection of art, craft, and commerce?”), or some combination of these questions. Your paper culminates a writing work in progress; building from my comments, you should develop your writing from one assignment to the next.

Final exam (5 May): ..............................................................................................................................................................................................................................................................................................................................................250

Total ......................................................................................................................................................................................................................................................................................................................................................1000
Your evaluation considers the form of your work as well as its content. Substance counts more than style, but the effective communication of ideas implies their effective presentation as well. It’s a primary expectation that work composed outside of class will follow standard rules of form and style. Evaluation is holistic: things like form and content are considered as parts of a whole, rather than separate parts assigned separate points. Evaluation is also more additive rather than subtractive; you achieve your “A” by doing things (very) well, not by not doing things poorly. And finally, evaluation is not negotiable. •A (895–1000): In the A range, work not only meets but exceeds all assignment expectations, in the exceptional elegance of its form as well as the exceptional creative insight of its content. •B (795–895): In the B range, work meets all assignment expectations, demonstrating strong competence across the levels of both content and form; at the lower end of the range, minor lapses might diminish, but not endanger, that demonstration of competence (e.g., more than a handful of technical mistakes, an occasional slip or omission of argument). •C (695–794): In the C range, work meets all assignment expectations, but with more significant lapses that suggest only partial mastery at the levels of form and style (e.g., a pattern of technical mistakes, a lack of sufficient research appropriate to the assignment, a discussion limited to surface description, without sufficient depth of analysis). •D (595–695): In the D range, work approaches and substantively engages assignment expectations, but ultimately unsuccessfully, whether in not meeting major requirements (e.g., page count, research guidelines), or in other significant lapses in content or form (e.g., a lack of writing proficiency that falls below a university standard). •F (0–594): In the F range, work falls significantly short of meeting assignment expectations, or violates certain course policies listed in this outline (e.g., plagiarism, late submission).

Course policies

Late assignments and missed classes: Late and out-of-class submissions will be accepted only in cases of university-excused absences. Unless you’re documentably incapacitated, please email me before class if you won’t be able to attend a session with graded work.

Writing skills: Apart from quizzes and exams, all written work will be evaluated on the basis of writing skills—not only on points of grammar, but also on points of style like clarity, organization, and flow of ideas. Especially when dealing with complicated material, style matters: Give some care to the process of writing, revise your written work, peer edit, and so on!

Academic integrity and plagiarism: “An Aggie does not lie, cheat or steal, or tolerate those who do.” Whether malicious or negligent, and whether in individual or group work, academic dishonesty won’t be tolerated. Plagiarism is an especially serious offense, and penalties for plagiarism will always exceed a failing grade on the plagiarized work. When you borrow someone else’s words, images, or ideas, in direct quotation or paraphrase, you must acknowledge the borrowing with a specific in-text citation and on a list of references, distinguishing clearly where the borrowing ends and where your own work begins (in research as well as in writing, with Wikipedia as well as with any other source). As a rule of thumb, whatever does not come from your own mind should be cited. If you’re not sure, ask! For more information, visit http://www.aggiehonor.tamu.edu.

Mature content: Some of the examples screened and discussed in this course may include mature content (PG–R). If you have questions or concerns about viewing such content, let me know as soon as possible.

Electronic communications: Much of the communication among us will travel electronically, whether on eCampus or over email. You’re responsible for maintaining and checking working eCampus and email accounts. Please communicate me with over email, not eCampus mail!

Course materials and copyright: All materials generated in this course, including syllabi, quizzes, exams, essay questions, in-class materials, and review sheets, are copyrighted, and can’t be copied without permission.

Americans with Disabilities Act (ADA) Policy 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, Room B118, or call 845-1637. For additional information visit <http://disability.tamu.edu>. If you require academic accommodation for a disability, it’s your responsibility to register with Disability Services, and to discuss your needs with me no more than fourteen days after we start.
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<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>TOPIC/S</th>
<th>Reading/s</th>
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<tr>
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<td>INTRODUCTIONS; FILM / NARRATIVE</td>
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<tr>
<td>M 13</td>
<td>Jan</td>
<td>Introducing COMM435/FILM489</td>
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<td>W 15</td>
<td>Jan</td>
<td>Introducing form: style/narrative/genre</td>
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<td>F 17</td>
<td>Jan</td>
<td>Generating genres (2)</td>
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<td>Film / narrative (1)</td>
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<td>Read extended syllabus pp 1–2, scan the rest, and come with questions</td>
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<td>Come with one or two group scene project genre candidates</td>
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<td>EITHER (1) Email me 3 ranked HW prefs by Thurs 3PM (say “435”)</td>
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<td>OR (2) sign up in class on Friday</td>
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<td>FILM / NARRATIVE; FILM / STYLE—COMPOSITION</td>
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<td>Film / narrative (2)</td>
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<td>F 24</td>
<td>Jan</td>
<td>Composition—Production design (1)</td>
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<td>FILM / STYLE—COMPOSITION</td>
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<td>M 27</td>
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<td>Composition—Production design (2)</td>
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<td>W 29</td>
<td>Jan</td>
<td>Composition—Lighting</td>
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<td>F 31</td>
<td>Jan</td>
<td>Composition—Costume and makeup; Staging</td>
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<td>FILM / STYLE—COMPOSITION; FILM / STYLE—CINEMATOGRAPHY AND EDITING</td>
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<td>M 3</td>
<td>Feb</td>
<td>Composition—Performance; Narrative—Character</td>
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<td>W 5</td>
<td>Feb</td>
<td>Composition—Catchup and review</td>
<td>HW1—COMPOSITION</td>
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<td>F 7</td>
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<td>Cinematography (1)</td>
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<td>Monaco, “Mise-en-scène”; “The Diachronic Shot”</td>
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<td>FILM / STYLE—CINEMATOGRAPHY AND EDITING</td>
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<td>M 10</td>
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<td>Cinematography (2)</td>
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<td>W 12</td>
<td>Feb</td>
<td>Editing (1)</td>
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<td>F 14</td>
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<td>Editing (2)</td>
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<td>FILM / STYLE—CINEMATOGRAPHY AND EDITING; FILM / STYLE—SOUND; SYNTHESESIZING FILM FORM</td>
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<td>M 17</td>
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<td>Cinematography and Editing—Catchup and review</td>
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<td>Bordwell, “Aesthetics in Action” (skim)</td>
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<td>Benshoff, “The Short-Lived Life of the Hwood LSD Film” (skim)</td>
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<td>Sound</td>
<td>HW2—CINEMATOGRAPHY</td>
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<td>Intensifications of style and narrative (1)</td>
<td>HW3—EDITING</td>
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<td>Kerins, “Narration in the Cinema of Digital Sound”</td>
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<td>Bordwell, “Intensified Continuity: Visual Style”</td>
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<td>Bordwell, “Subjective Stories and Network Narratives”</td>
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<td>RP1—INTENSIFICATIONS</td>
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<td>Intensifications of style and narrative (2)</td>
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<td>W 26</td>
<td>Feb</td>
<td>Documentary style and narrative</td>
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<td>F 28</td>
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<td>Documentary and “new factual forms”</td>
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<td>Mast, “New Directions in Hybrid Popular Television” (231–236)</td>
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<td>SYNTHESESIZING FILM FORM</td>
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<td>M 3</td>
<td>Mar</td>
<td>Group scene project presentations (1)</td>
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<td>W 5</td>
<td>Mar</td>
<td>Group scene project presentations (2)</td>
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<td>F 7</td>
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<td>Spring Break 10-14 March</td>
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<td>M 17 Mar</td>
<td>Liveness and television realism</td>
<td>Barker, “Emergence of Television’s Repertoire of Representation”</td>
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<td>Early systems: 1-cam live, 3-cam live, 3-cam film (1)</td>
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<td>W 19 Mar</td>
<td>Early systems: 1-cam live, 3-cam live, 3-cam film (2)</td>
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<td>F 21 Mar</td>
<td>NO CLASS</td>
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<td>M 24 Mar</td>
<td>3-cam systems—from the control room and on screen</td>
<td>Barker, “Production Variables in the Situation Comedy”</td>
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<td>Butler, “Notes on the Soap Opera Apparatus”</td>
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<td>W 26 Mar</td>
<td>Offscreen—video, as alternative and commercial medium</td>
<td>Halleck, “Paper Tiger Television”</td>
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<td>F 28 Mar</td>
<td>1-cam film—Defining and historicizing “quality” style (1)</td>
<td>Gitlin, “Hill Street Blues: Make it Look Messy”</td>
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<td>Butler, “VR in the ER” (313–321)</td>
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<td>M 31 Mar</td>
<td>1-cam film—Defining and historicizing “quality” style (2)</td>
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<td>W 2 Apr</td>
<td>1 cam film—Mapping contemporary “quality” style</td>
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<td>F 4 Apr</td>
<td>Reality TV hybrid systems</td>
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<td>M 7 Apr</td>
<td>Introducing television narrative</td>
<td>Newman, “From Beats to Arcs”</td>
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<td>W 9 Apr</td>
<td>Sit com and soap opera</td>
<td>Modleski, “The Search for Tomorrow in Today’s Soap Operas”</td>
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<td>F 11 Apr</td>
<td>Series drama and narrative complexity (1)</td>
<td>Ndalianis, “Television and the Neo-Baroque”</td>
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<td>Ornebring, “The Show Must Go On . . . and On”</td>
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<tr>
<td>M 14 Apr</td>
<td>Series drama and narrative complexity (2)</td>
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<td>W 16 Apr</td>
<td>“Broken windows”: screen design and CGI</td>
<td>Vered, “Televisual Aesthetics in Y2K”</td>
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<td>Allen, “The Impact of Digital Technologies on Film Aesthetics”</td>
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<td>F 18 Apr</td>
<td>NO CLASS</td>
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<td>M 21 Apr</td>
<td>Music video</td>
<td>Vernallis, “The Kindest Cut”</td>
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<td>W 23 Apr</td>
<td>Comics</td>
<td>McCloud, “Time Frames”</td>
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<td>Smith, “Shaping The Maxx”</td>
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<tr>
<td>F 25 Apr</td>
<td>Animation</td>
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<td>M 28 Apr</td>
<td>Gaming</td>
<td>Brooker, “Camera Eye, CG-Eye: Videogames and the ‘Cinematic’”</td>
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<td>Wolf, “Inventing Space”</td>
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<td>T 29 Apr</td>
<td>Digital video</td>
<td>Zagal, et al, “Rounds, Levels, and Waves”</td>
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<td>M 5 May</td>
<td>Final exam, 10:30–12:30</td>
<td>FINAL PAPER</td>
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In each of the first three assignments, your job is to describe and analyze a particular technique of style (composition, camerawork, or editing) in an interesting film scene within your group’s genre, in 3-4 double-spaced pages.

Film? Scene? Interesting? I’ll cheat in class and use television shows shot like theatrical movies; you’ll use a live-action film shot for theatrical exhibition. You can be more pragmatic in picking a “scene.” Aristotle defines the scene in terms of a unity of time, space, and action, which is a pretty good start. You should also think about constraints of space; in 3-4 pages, you don’t want to try to take on a fifteen minute sequence (don’t do a DVD chapter, which is probably going to be too long). As a general rule, 2-3 minutes of screen time fits our bill well, but if there’s a whole lot going on in a reasonably coherent shorter chunk, that’s fine too. That said, there should be something going on in your scene. In theory, most any scene should do (don’t watch your movie five times to find the perfect scene), but obviously you want to pick a scene that gives you a lot to work with and interesting things to say (a single-shot scene won’t work well for an editing assignment!).

In a short first paragraph, you’ll tell us what you’re going on in your scene, and what the scene’s meaning or purpose is within the film: What does this scene do? In the rest of the assignment, you’ll describe and analyze the different elements of your particular technique. You don’t have to talk in depth about every last element, in a checklist kind of way (“First, all the parameters of production design; next, all the parameters of lighting”); you should plan to say more on some elements, and less on others. With composition, you’re welcome to try to talk about performance, but you don’t have to. With cinematography and editing, be careful not to walk through your scene shot or transition by shot or transition; there’s a lot going on, and sometimes you’ll want to take a bird’s eye view, rather than reconstructing each shot or transition (e.g., “most of the scene is built in shot-reverse shot sequences,” rather than “first we’re over his shoulder, then we’re over her shoulder, then we’re over his shoulder again,” and so on).

Remember that writing counts. This assignment is obviously more diagnostic than any kind of final evaluation, but you should certainly take the first step in just paying attention to writing as a process. For starters, proofread those technical mistakes, and read aloud for flow. Going further, think about rules of structure that apply even in short work like this one (paragraphs have topic sentences that specify the unique ideas they explore!), and pursue the value of economy (avoid indirect phrasing, keep your ideas moving from sentence to sentence, avoid points of questionable value).

Remember Media and Reserves, as a nice place to get and watch movies!

HW 4—3-cam systems

In this assignment, you’ll explore a three/multi-cam system in a sit-com, talk or game show, or soap opera (be sure to read and re-read David Barker’s discussion of the three-camera system on All in the Family, as a guide and a model). Pick and re-watch one show (if you’re not sure about the camera system used in a particular show, you can ask me or Google); and write a rulebook for how the 3/multi-cam system works. You might focus on cinematography and editing (shot selection and syntax), but you should also find interesting things to say about other elements of style—like staging (and the different axes of action made active, or left inactive), lighting, and set design (keep your eyes open for how different sets might make for different choices in other elements of style!).

HW 5—Reality TV Hybrid Systems

In this assignment, you’re looking at a reality show (while there’s a bunch out there, reality tv is relatively scarce on DVD, so don’t forget about network websites, Hulu, and so on): and you’re thinking about how it works as a system of style, or more likely, as a set of systems—one of the things we’ll want to talk about is the flexibility of reality production in incorporating and hybridizing different camera setups. You’ve got some examples below, but think of the way that two or three portable video cameras can approximate a three-camera studio setup on location—e.g., in “challenge” segments, in extended rehearsal segments, and so on. You shouldn’t need to watch more than an episode, and even with that narrow focus, you’ll want to be economical in putting your analysis on paper. Our voices of documentary might be useful tools to reference (see below). And though we haven’t talked a lot about sound, we might listen more closely to reality tv than to other genres. Your analysis might look very different depending on the show that you’re looking at (Dancing with the Stars is different than What Not to Wear is different than Beauty and the Geek, but here’s a preliminary, fragmentary, skeletal, badly written look at America’s Next Top Model, that should give a little sense of where you’re going:

America’s Next Top Model comprises several different stylistic segments: the judge’s chamber, the model house, the challenge/reward sequences, and the transitions among those different segments.

The judge’s chamber is the most straightforward and conventional, shot in three cameras on a constructed set, lit in saturation without artifice, with most of the action arranged Family Feud-style. Most often, the cameras face the stage; the models stand in a cluster stage right, with each in turn walking the catwalk to approach the judges for her evaluation, and the last two approaching together; the judges sit at a long table running front to back stage left. As a group, the models are shot in long scale, with closer shots to capture reactions of one or two or three (as angles allow); the approach to the judges allows more isolated close-ups to capture emotional reactions to their evaluations. The judges are shot in a similar range (roughly, MCLS to MLS), with shots of closer scale as each speaks (as angles allow); it’s possible that more important judges sit backstage rather than front, for a cleaner angle (I Alexander’s more shotworthy than Nigel Barker, Paulina Porizkova more than Vendela?). Though this segment is the most straightforward and conventional, there are also some departures. When the judges discuss the models among themselves, the cameras and axis of action shift ninety degrees, so that the cameras shoot the judges at what was stage left, from what was stage right. In editing, the temporal relation between shots is often ambiguous; it seems likely that the choicest judgements are sewn together in post, with a lot left on the cutting-room floor (in contrast to live or live-to-tape contest shows). And to smooth over those ellipses, it seems likely that we see a lot of out-of-sequence reaction shots of judged models. In editing rhythm, this segment is markedly slower than the rest of the show; it’s conventional on an absolute scale, but it’s the quick/MTV-style” that we see in other segments (and especially the transitions). This segment also includes cut-ins of model photographs, scenes from challenges (sometimes sepia-tinted), and so on.

Model house: Not much spatial orientation: it’s models at a table, models on a couch, and so on, but when they exit, we don’t easily know where they go. Multiple hand-held and/or mounted cameras (two or three?), shooting in a fly-on-the-wall voice, with frequent pans by each camera, and edits among them (though the choice between pan and edit gives a different feel — the pan more immediate and fly-on-the-wall-y). These cams could approximate a rectilinear studio setup (and sometimes do, in challenge/reward segments), but the location and the staging make that difficult, and they seem to act more like two (or three?) independent single cameras in a room together (in their independence, like an “A” and “B” camera in single-camera setups). As in the judge’s chamber, it’s lit uniformly, with no apparent artifice. Q (common to many reality shows): how do you build narrative coherence with these constraints? A1: Lots and lots of cut-ins with “voice of experience” direct-address confession (Whitney, shot sometime later, with a skyline background: “I can’t believe Dominique called me a racist”). A2: A seeming affeaction for continuity syntax, when possible (Dominique calls Whitney a racist, pan or cut to Whitney’s reaction if you can get it). A3: An improvised, quasi-continuity syntax; if not necessarily staged, cameras look for the action, and contestants are coached to react big to allow better coverage (Lauren knows she’ll get more screen time if she reacts floored by the D/W conflict). Here and in other segments, ANMT puts a lot of weight on these reaction shots as coverage from which to build story (along with the confessions). [And then challenge/reward segments? Transitions? Title sequence? (If you’ve got room!)]
In this assignment, you’re looking at a work in a non-classical medium (a comic, animated story, or video game), and exploring how it conforms to and/or departs from the conventions of style and narrative that we’ve explored in live-action film and television.

First, be sure to look at any relevant readings. We don’t have a reading directly on animation, though some of the Brooker speaks indirectly. Next, pick a text to explore. If it’s a comic, animated story, or video game, you might draw a big-picture looking at the whole, but then focus on a particular scene or sequence -- don’t try to say all there is to say about a half-hour cartoon.

In general, you can plan to focus more on style than narrative; music videos and video games will raise interesting questions about how what kind of stories get told, but animation and comics might not raise questions of narrative at all.

Along the way, you might find yourself thinking along lines like--

“While The Simpsons is drawn in a style that recalls the traditional three-camera sit-com, it consistently ‘cheats’ not only the constraints of the three-camera system, but of non-CGI live-action production in general.” / “Batman: The Animated Series not only conforms to classical convention in general, it closely follows the conventions of the noir genre in particular.”

“Considered as film or television shots edited into a scene, most of this sequence of panels from Daredevil closely follows classical rules (in lighting, shot scale and framing, editing syntax), though some parts of the sequence depart from those rules, and other parts suggest more radical differences in how comics use time and space.”

“Call of Duty reaches toward a cinematic realism in the world that it represents, and in the player’s interaction with that world; but in managing the particular difficulties of first-person, interactive narrative, it also departs from classical conventions. Rather than making space intelligible through editing, for example, onscreen graphics orient players in place.”

Finally, we’ll be taking the same non-systematic approach to music video that we took to screen design; if you’ve got an example that you think is interesting and worth sharing with the rest of us, drop me a note and a link over the weekend!

**HW 6—Remediation and specificity in other cameras**

On our “Intensifications” day, we’re going to be thinking about periodization in Hollywood film, and especially the relationship between style and narrative in contemporary film and in the classical system. Film scholars like to argue about that relationship: To what extent can we talk about a postclassical Hollywood cinema? When contemporary films break classical conventions of style and narrative, does it show a transition away from the classical system, or do their unconventional elements depend on that system? Thompson’s piece on Hollywood storytelling raised this question earlier; Bordwell’s two pieces engage it in different way. The two Thompsons and the two Bordwells also give the most focused discussion of what we mean by classical style and narrative (though they’re both strong proponents of continuity between classical and contemporary). You should skim over the two old ones along with the two new ones, and you can also ask “Would this technique seem weird on Turner Classic Movies?”

You’ll be looking at a movie you pick from our big list, of “mainstream” films that challenge classical conventions of style and/or narrative, in one way or another. You’re welcome to pitch me something off the list, though (1) we don’t need any more unconventional narratives (we’re short on stylistically experimental movies), and (2) we do want to stick with “mainstream” or “edgy mainstream” movies—it’s a different argument about postclassical Hollywood cinema if we start talking about art or foreign film. I’d like you to watch whatever film you choose (we’re looking for closer reading than what you remember of seeing it last year!). Most if not all of these should be at EDMS, though I haven’t checked—if you want it for free, check before you pick! Once you’ve picked, you can read and reskim the Bordwell and Thompson readings, jot down some notes on what you’re looking for, and watch your film with an eye toward how it departs from and/or conserves classical conventions. With narrative, it’ll be easier to take a longer view; with style, you should try to pick out particular sequences that seem interesting, but also look for more general patterns. In putting it all together, you’ll want to stretch to say a lot (let’s talk on this!, but remember that this is a journal entry, not a term paper!

And the movies (almost all of which should be enjoyable!): 12 Monkeys; 21 Grams; Amores Perros; Being John Malkovich; Crash; Devil’s Rejects; Doom; Exotica; Fight Club; Hard Target; Identity; Jacob’s Ladder; Lone Star; Magnolia; Memento; Moulin Rouge; Natural Born Killers; Possession; Red Violin; Romeo + Juliet; Run Lola Run; Rushmore; Short Cuts; Sliding Doors; Smokin Aces; Spanish Prisoner; Syriana

**RP 1—Intensifications**

We’ll wrap up our history of “quality” style by looking at some clips from Miami Vice and Ally McBeal, and I want to take that strange juxtaposition as an entry into further questions: How do we map the very wide field of contemporary 1-cam film production? What similarities and differences do we see among different 1-cam productions? Based on those similarities and differences, what kind of stylistic clusters do we see?

I’d like us to think up more similarities and differences to cluster with, but here are a few examples to start with: (1) The “cinematographic” and the “videographic” (we’ll talk more about this one, but in the cinematographic, the image is simple, it refers straightforwardly to the real world. In the videographic, the image is plastic, it’s transformed and manipulated in onscreen graphics and postproduction processing (24 is largely cinematographic, but when we go to commercial, we get the split screens and the clock; Ugly Betty uses a ton of visual effects, in ways that aren’t so far from CSI or Las Vegas; Veronica Mars is more straightforwardly cinematographic, but it also uses a lot of flashbacks, with pretty heavy postproduction processing). (2) Documentary / cinematic realism? Theatrical / journalistic (obstructed cam) (3) Roughness / smoothness of “look” (e.g., in handheld camera, in film grain)? Dark and dystopian or light and bright? Pop songs and voice-over in closing montage sequences?

Butler gives a nice model for this kind of mapping in his discussion of ER’s “signature style”: “ER employs techniques that differentiate itself from soap and other single-camera shows,” like its spatial organization, flat lighting, camera movement, movement with a Steadicam rather than an “overwrought” handheld camera, and the model of realism implied by the Steadicam...

I’d like you to pick a single-camera drama, and analyze its visual style along those same lines: How is it similar and different to other shows out there? What criteria does it suggest for distinguishing stylistic clusters?

Let’s call “contemporary” post-2000: you can see what’s been on at http://tviv.org/Category:Grids. Just so that we don’t all end up watching CSI and L&O, let’s put a ten-point bonus on shows not currently airing on television or network websites (go to Hulu or watch a DVD at EDMS for your Prison Break, Veronica Mars, Buffy, West Wing, or Birds of Prey, or just watch The Unit at CBS.com)

**RP 2—Mapping quality style**

As in HW6, you’re looking at a non-classical genre or medium (a music video), and exploring how it conforms to and/or departs from conventions of style and narrative that we’ve explored in live-action film and television. You should take Vernallis’ “Kindest Cut” as a jumping-off point, but lots of videos will you give a lot of room to jump further. Lots of videos, for example, raise interesting questions of narrative coherence across multiple storylines (e.g., the song’s, the performers’ in the video, the story “of” the video), and then how that coherence is maintained in visual style....
Before you sit down to write a final paper, you should have a topic that you’re writing about, and a strong sense of what you want to write about it.

Don’t try to get started from a firm topic; rather, start from a broader interest, which you can develop and sharpen toward a topic (and eventually a thesis) as you get a sense of larger conversations. And as it’s developing, be sure to check your topic with me.

There are lots of places those conversations might be taking place, and different scenes of conversation offer different kinds of value. One might well build a strong paper largely from online fan discussion of a television show (or other sources on the web), but more authoritative sources will make for a stronger foundation. As applicable and appropriate, you should expect to engage scholarly and trade sources relevant to your topic. Especially in preliminary research, Google Scholar can be a very useful wide net. But as you go further, you’ll find more depth in the library’s electronic databases, like Communication and Mass Media Complete; the FIAF Index to Film Periodicals; and WestLaw (click the “Law” tab in the top left corner, and search the “Journals and Law Reviews” database).

Organization. Organization might be the most underappreciated part of writing, from the level of the paper as a whole to the sentence-level.

Your paper should have an explicit thesis or central idea that specifies a through line of argument, and how that line moves through a series of main points. This doesn’t have to be an original claim for proof (“The plays attributed to Shakespeare were written by Dan Brown, as demonstrated by close analysis of R&J, Lear, and Tempest”); but it should put up a coherent umbrella over everything you want to say, and it should let the reader know exactly what the paper will be doing. For your final paper, your thesis should set up an informed engagement within some larger conversation, rather than (only) a summary of other people’s ideas or a statement of your opinion. Your thesis should stake out an appropriately sized question, in a way that lets you develop a meaningful and authoritative discussion of your topic. Everything you say in the paper should go toward your thesis; avoid facts of questionable value to your thesis. Your thesis and main points should be explicit in an introduction. That’s the most important part of the intro; intros also tend to do work to hook the reader’s interest, to put the topic in its broader context, and so on.

After the intro, the body of the paper should have an explicit structure of its own. Especially in papers focused on a specific case study, it’s likely that you’ll spend a first section exploring the general themes in play (if I’m writing about a contested work of public art, I might spend a substantial section on the notion of “art”). Other papers lend to other kinds of organization; rather than moving from general to specific, for example, you might start with a very brief setup before moving along parallel main points. The key idea here is “movement”: set your paper up to go somewhere in a planned and deliberate movement. NEVER, EVER write a paper that chronicles your own shifting thoughts through the process of writing. And beware the risks of “just sitting down to write” without an outline (see “Things to do the night before”).

A paragraph develops a single, unique idea that supports your thesis. That idea should be stated in a topic sentence. (There are things you can do to help your work bring joy to your reader (like going to the writing center). Perhaps most importantly, however, you can often revise for more direct and pointed phrasing: Avoid marking the fact that you know exactly what the paper will be doing. For your final paper, your thesis should set up an informed engagement within some larger conversation, rather than (only) a summary of other people’s ideas or a statement of your opinion. Your thesis should stake out an appropriately sized question, in a way that lets you develop a meaningful and authoritative discussion of your topic. Everything you say in the paper should go toward your thesis; avoid facts of questionable value to your thesis. Your thesis and main points should be explicit in an introduction. That’s the most important part of the intro; intros also tend to do work to hook the reader’s interest, to put the topic in its broader context, and so on.)

Form and style. Manuscript form comprises elements like one-inch margins, no cover sheet, a standard font (like 12-point Times New Roman), and no extra line spaces between paragraphs. Titles of works complete unto themselves go in italics; works that are part of a larger whole go in quotation marks. Commas, semicolons, colons, dashes, and periods pause the rhythm of reading in different ways, according to fixed rules. Apostrophes are for possessives, not plurals. Direct quotations that run more than four lines shouldn’t be in your paper (see below); but if they are, they should be set off in indented blocks. Spell out numbers that can be written in two words or less. If points like these are unfamiliar, check out a writing guide!

After those technical points, there are many things you can do to help your work bring joy to your reader (like going to the writing center). Perhaps most importantly, however, you can often revise for more direct and pointed phrasing: Avoid marking the fact that you’re writing an assignment (“In this assignment I chose to analyze the film Finding Nemo”); Beware of unmotivated first-person; Keep your ideas moving forward rather than standing still, or circling around.

Sourcing.

Though there’s no hard requirement for sources, you should have sufficient quantity and quality of source material to allow for an informed, authoritative discussion of your topic. If you’re not using the electronic databases, for example, there should be some motivation in the topic or your approach -- though there are lots of topics or approaches that might allow such motivation.

In general, keep your own voice in front; use your sources to develop your own story, rather than stringing together a collection of other people’s words and ideas. Avoid direct quotation except when you gain something from it (e.g., if you’re analyzing someone else’s words as evidence).

Even in indirect quotation, cite your sources. ANYTHING BUT AN UNMISTAKEABLY CLEAR LINE BETWEEN THE WORK OF YOUR SOURCES AND YOUR OWN WORK CONSTITUTES PLAGIARISM -- WHETHER IN WORDS, PHRASINGS, IDEAS, OR RESEARCH. In indirect quotation, paraphrasing implies putting someone else’s ideas in your own words, rather than re-arranging their words or substituting for their words. If you want to cite a work that you didn’t read, but was referenced in one of your sources, you need to acknowledge that it was your source who did the research -- e.g., “X says ‘pancakes are good’ (qtd in Y 1998, 34)" [or cited in, discussed in, or so on]. Like any source whose work you draw on, you must cite Wikipedia.

Any consistent and complete INTERNAL citation system is okay with me; I’m looking to see that you’re doing what you should be doing (don’t ever put URL’s in the body of a paper!), but I’m not policing whether your periods are in or out of the quotation marks.

Things to do the night before. It’s very much in your interest to leave time for revision. *Confirm that your paper follows standard form and style. *Read it aloud for rhythm, punctuation, and sentence-level flow, clarity, and economy, and to minimize clutter and heavy phrasing. *Soften and hedge unsupported and unsupported claims (“Marilyn Manson challenged gender roles in rock as they had never been challenged before” does very bad things for your credibility). *Admire the absolute clarity with which your sources’ words and ideas are marked off from your own. *Reverse-outline from your draft, and admire the strength and beauty of your through line of argument, anchored to an explicit thesis, unencumbered by facts of questionable value, moving through paragraphs dedicated to unique ideas expressed in topic sentences....
COMM435: Homework signup sheet (the fifth slots open after all the others are full)

(1) film composition
1. _______________  2. _______________  3. _______________  4. _______________
[4. _______________]  5. _______________

(2) film cinematography
1. _______________  2. _______________  3. _______________  4. _______________
[5. _______________]

(3) film editing
1. _______________  2. _______________  3. _______________  4. _______________
[5. _______________]

(4) 3-camera television systems, in a sit-com, soap opera, or talk or game show
1. _______________  2. _______________  3. _______________  4. _______________
[5. _______________]

(5) hybrid television systems, in a reality show
1. _______________  2. _______________  3. _______________  4. _______________
[5. _______________]

(6) remediation and specificity in comics, animation, or gaming
1. _______________  2. _______________  3. _______________  4. _______________
[5. _______________]
"Intensifications"/RP1 signup sheet

*Let’s start with one person per film, though we can double up if we fill up.
*Even if you’ve seen your film before, you should plan to watch it again!
*"Write-in" films should emphasize unconventional style rather than narrative (we’ve got narrative well covered), and should be mainstream or "edgy mainstream."
*Many of these films include mature content; if you’d rather not see such content, drop me a note, and we can think about an option from among these films, or a suitable alternative.
*Most of these films should be available from Media and Reserves, though some might ask for an interlibrary loan, a place in a Netflix queue, or so on. You’re responsible for getting your hands on your movie—check early to make sure that fits your schedule!

12 Monkeys
21 Grams
Amores Perros
Being John Malkovich
Crash
Devil’s Rejects
Doom
Exotica
Fight Club
Hard Target
Identity
Jacob’s Ladder
Lone Star
Magnolia
Memento
Moulin Rouge
Natural Born Killers
Possession
Red Violin
Romeo + Juliet
Run Lola Run
Rushmore
Short Cuts
Sliding Doors
Smokin Aces
Spanish Prisoner
Syriana

Write-in 1 (film/name) ____________________________
Write-in 2 (film/name) ____________________________
Write-in 3 (film/name) ____________________________
Write-in 4 (film/name) ____________________________
Write-in 5 (film/name) ____________________________
Write-in 6 (film/name) ____________________________
Write-in 7 (film/name) ____________________________
Write-in 8 (film/name) ____________________________
Write-in 9 (film/name) ____________________________
Write-in 10 (film/name) ____________________________
Film / Narrative—Narrative theory cheat sheet

Narrative theory begins with a distinction between story (the raw, unstructured, uniformed events in a fictional world) and plot (the cooked, structured, formed presentation of those events), often comparing given elements in the story ($X_{\text{story}}$) with their presentation in the plot ($X_{\text{plot}}$).

### I. Time

A. **Order**
   1. Chronological order ($O_{\text{story}} = 3$ event, 3 event, 4 event, then 5, 6, 7; $O_{\text{plot}} = 34567$, or 347 [“ellipsis”—see IB2])
   2. Anachrony
      a. Direction: Analipsis (flashback, 45637) or Prolepsis (flash forward, 37456)?
      b. Homodiegetic or heterodiegetic? Is the anachronistic sequence directly (homodiegetically) or indirectly (heterodiegetically) related to the reference storyline flashed back or forward from? (This relation might be open to interpretation, and to relatively arbitrary choices about what counts as the reference storyline. The caveman sequence in 2001 is probably heterodiegetic to our main story; but if taken as an opening flashback, is The Hobbit homodiegetic or heterodiegetic with respect to Lord of the Rings?)
   c. Intra- or extradiegetic? Is the anachronism “intra-diegetic,” coming from the middle of the main story ($O_p=345674$), or is it “extradiegetic,” coming from before or after ($O_p=345627$ or 34597)? (In Sarah Connor Chronicles, “previously on” sequences might be taken as extradiegetic analepses; in the first three Terminator movies, risen-machine sequences might be taken as extradiegetic prolepses; but in both cases, once again, we’re making some relatively arbitrary choices about what counts as “main story.”)

B. **Duration** (or pace): What’s the relation between the elapsed time of story events and their plotted representations?
   1. “Scene” ($D_s=D_p$): “Real time”
   2. Acceleration ($D_s>D_p$): Fast motion; Montage (of lovers’ courtship); Ellipsis (of characters’ sleep, as “ten years later,” and so on)
   3. Deceleration ($D_s<D_p$): Slow motion; Freeze-frame

C. **Frequency**: Singulative or repetitive? Assuming a story event is represented in the plot, is there a one-to-one correspondence between its occurrence(s) in the story and its representation(s) in the plot?

### II. Multiple storylines in parallel

A. **Parallel storylines** (“A” and “B”) in one temporality (A1, A2, A3, B2, B3, B4, A4, A5, B7, B8, B9, B10, A7, A8).
B. **Parallel storylines** in multiple temporali ties (A1, A2, A3, B83, B84, B85, A4, A5, A6, B86, B87, B88).
C. **Parallel storylines** across narrative modalities: What’s the relationship between them?
   1. Levels of narration: With respect to a reference level of diegesis where I live, my story’s narrated by a hyperdiegetic narrator “above,” and I narrate a hypodiegetic story “below.” Most often, hyperdiegetic narrators go unmarked and implicit (see IA1), but it’s not uncommon for narrators to put an explicit “frame” around a primary story; some narratives put weight not only on the diegetic story that’s framed, but also on the hyperdiegetic frame story (Princess Bride); and some narratives play with the relationship between levels of diegesis (Stranger than Fiction; Usual Suspects, and play-within-the-play structures like French Lieutenant’s Woman).
   2. Dream/hallucination/visualization sequence (Wizard of Oz; Elm Street, Jacob’s Ladder; Reservoir Dogs)
   3. Other fictional spaces—“She’s in the game!” (Matrix; Moulin Rouge; The Lion, the Witch, and the Wardrobe; Cool World)

### III. Narration and focalization

A. **Narration**: Who’s telling the story? (Film allows for multiple, distinct simultaneous storytellers, in the camera and in voice-over narration!)
   1. Narration and story-space: Is the narrator in diegetic (part of the main story world) or extradiegetic (apart from the main story world)? In “Paul Revere,” the Beastie Boys narrate a diegetic story in which they participated (retrospectively; see IA2); in “Hurricane,” Bob Dylan narratively narrates a story in which he didn’t participate. Extradietic narration sometimes makes the fact of narration explicit (when Dylan sings “This is the story of the Hurricane,” we know it’s a story told by someone); but often, it hides the fact of narration.
   2. Narration and story-time: What’s the temporal relation between the narrator and the events narrated? Does the narrator “speak” subsequent to the events of the story (Titanic, Notebook)? Simultaneous with those events (“As I walk to our meeting, I should tell the reader of my relationship with Mr Jones,” or direct address to the camera, within scene)? Prior to those events, somehow? In some combination of the three?

B. **Focalization**: Regardless of who’s telling the story, from whose point of view is it told?
   1. Degree: Subjective (high) or objective (low) or in between? Literary narrative might be in the third-person (“Dr Heuman sat back. ‘Narrative is complicated,’ he thought.”), first-person (“I sat back and thought about how complicated narrative is.”), or style indirect libre (“Dr Heuman sat back and thought. Narrative certainly is complicated.”). Film narrative might be in subjective or objective camera, or various points in between (in the Oceans movies, does the cinematography mirror the smooth confidence of the main characters, despite its seeming objectivity?)
   2. B1a. Reliability: Is the focalization biased, selective, or even deceptive?
   2. Mode: In what way(s) is the narration tied to a point of view? In space, in time, in cognition, in emotion? (Despite cameras that tend toward third-person objectivity, in Signs, we often see only what Mel Gibson / Graham Hess sees, not to the other side of the door [spatial focalization]; in Sixth Sense, we only know what Bruce Willis / Malcolm Crowe knows [cognitive focalization].)

### IV. Questions of narrative cohesion, and disruption

A. Types of cohesion (in which something happens, for a narrative reason, in order to support the development of—)
   1. **Story/plot** (An Act I scene shows Vi’s worry over her son’s medical bills, explaining why she was the mole, as revealed in the last act).
   2. Character (though not direct development or exposition of a conventional “plot point” [linked to goal-direction, conflict, and so on], that Act I scene might go to further a study of Vi as a character—e.g., perhaps, Tony Soprano’s therapy sessions? In that example, we might ask if the sessions participate in a pure character study, or a plot line centered on character psychology, American Beauty?)
   3. Theme (though not direct development or exposition of a conventional “plot point” or character study, the scene might express a deeper narrative theme—e.g., in a social-commentary film, that times are tough all over. Crash!)

B. Types of disruption (in which something happens, for no narrative reason): **Spectacle** (detectives search for a bomb in a car trunk; they follow a lead to a strip club, and watch a dancer’s act; in the end, they watch the bomb explode—harmlessly but slowly [IB3] and repeatedly [IC]); but also nonnarrative “sketch” sequences (Scary Movie), “talk” sequences (Clerks, Gilmore Girls), or so on.

**Postscripts: Character in narrative; Narrative in television; Narrative in other media**

**DISCUSSION QUESTIONS**

On the “Narrative theory cheat sheet”. First, what parts of this narrative theory need further explanation? Second, what examples come to mind as illustrations or test-cases (e.g., I think that American Beauty and Crash might tell us interesting things about different kinds of narrative cohesion)?

On Kristin Thompson’s Storytelling in the New Hollywood: Thompson identifies some “Basic Techniques of Progression, Clarity, and Unity”: with regard to a self-contained film or television text of your choice (watch Scooby-Doo, not General Hospital), as well as your broader experience watching film and television, which of these techniques do you see on screen?
**Film / Style—Style cheat sheet**

I. **Mise-en-scène / composition**

A. Setting and props (on location or on a studio soundstage?)

B. Costume/makeup

C. Lighting (and shading—in shadows “attached” to figures unevenly lit, or “cast” by those figures on other parts of the setting)
   1. Quality (hard and intense or soft and diffused?)
   2. Direction (with respect to figure—from front, side, back, under, and/or top?)
   3. Source (available light [natural or motivated by setting] or artificial light?)
   4. Color (white or yellow or orange or blue? warm or cold? / Filter at light source or at camera lens?)
   
Ex: Hollywood conventions of three-point lighting. If a figure faces 12:00, and the camera shoots from 1:00, a primary “key light” might illuminate the figure’s face from 2:00 (often corresponding to a motivated source), accompanied by a “fill light” at 10:00 to fill in attached shadows on the face, and a back light from 5:00 to separate the character from the background. In high-key lighting (“Hollywood glamour”), the key sits close to the camera (minimizing attached shadow); both fill and back lights are relatively strong (further filling in shadow, and making the figure almost pop out of the background). In low-key lighting (“film noir”), the key sits far from the camera (maximizing attached shadow); both fill and back lights are relatively weak (for stronger play of light and dark).

D. Staging

   1. Movement
   2. Performance

II. **Cinematography**

A. Camera

   1. Frame shape (circle? triangle? rectangle! aspect ratio [1.33 NTSC TV; 1.85 “academy”; 2.35 “widescreen”]?)
   2. Film stock (fine or coarse grain? high or low contrast? / Electronic capture [on analog or digital video]?)
   3. Focal length (wide-angle lens [near focus, wide field] → telephoto lens [distant focus, narrow field])
      a. Depth of field (from foreground to background, what range of planes is in focus?)
      i. Selective focus (with low depth of field, one plane held in focus, others out of focus)
      ii. Back focus (with low depth of field, shift in focus from one plane to another)

B. Framing

   1. Angle (with respect to figure—straight, high, low?)
   2. Level (with respect to horizon—level or canted? [MTV and Much say “canted!”])
   3. Height (with respect to ground—Independent of camera angle, how high or low are we?)
   4. Distance (with respect to figure—ES [establishing shot; “We’re in a medieval city”]; ELS [extreme long shot, in which background dominates figure]; LS [long shot, of full human figure/s, with background still prominent]; MLS [medium long shot, of one or more figures above the knees]; MS [medium shot, of one figure [or two or three tops] above the waist]; MCU [medium close-up, chest-up]; CU [close-up, one full head (two tops, if they’re lovers or boxers)]; ECU [extreme close-up, less than a full head]).

C. Movement (camera movement adds visual interest [see also “editing”])

   1. Rotation (in subjective camera, like the movement of a head!)
      a. Pan (left to right)
      b. Tilt (up and down)
   2. Translation (in subjective camera, like the movement of a body?)
      a. Tracking shot (across the picture plane—the camera walks down a sidewalk looking at storefronts)
      b. Dolly shot (in or out of the picture plane—the camera follows a character down an alley)
      c. Crane shot (or a helicopter shot if budget allows)
      d. Handheld camera

III. **Editing** (editing adds visual interest [see also “camera movement”])

A. Building blocks. A “take” is the continuous action captured on film from “roll” to “cut”. A “shot” is all or part of a take that’s edited to be shown on screen. Loosely, a “scene” is a sequence of shots which obey a unity of time and space.

B. Transitions. A simple “cut” joins shots A and B. A “dissolve” progressively superimposes B over A, until there’s no A left. A “fade” dissolves from A to a solid color (“fade [out] to black”), or from a solid color to B (“fade [in] from black”). Iris?

C. Continuity editing. We see the world in one continuous take; movement between shots risks seeming artificial and jarring. Along with three-point lighting conventions (and many others), classical Hollywood developed a system of editing conventions which most of us have learned to see as natural and “seamless” (“continuity editing”); e.g.—
   1. Match on action (a figure starts walking up the stairs; cut to the figure at the top of the stairs)
   2. Eyeline match (a figure looks at something; cut to what’s being looked at)
   3. Shot-reverse shot (two figures are in conversation; cut back and forth between them)

C. Don’t forget about pacing! (There’s a lot to learn from getting in the habit of counting shots per minute!)

IV. **Sound** (whether motivated or not [“diegetic” or “nondiegetic”], sound plays a very powerful part in setting tone and mood)
Film / Narrative

I. Narrative theory—see “Narrative theory cheat sheet,” above

II. Narrative practice
   A. Structure in classical Hollywood storytelling
   B. Unity and coherence in classical Hollywood storytelling

DISCUSSION QUESTIONS
   On the “Narrative theory cheat sheet”: First, what parts of this narrative theory need further explanation? Second, what examples come to mind as illustrations or test-cases (e.g., I think that *American Beauty* and *Crash* might tell us interesting things about different kinds of narrative cohesion)?

   On Kristin Thompson’s *Storytelling in the New Hollywood*: Thompson identifies some “Basic Techniques of Progression, Clarity, and Unity”; with regard to a self-contained film or television text of your choice (watch *Scooby-Doo*, not *General Hospital*), as well as your broader experience watching film and television, which of these techniques do you see on screen?

Film / Style—I. Composition

A. Production design
   0. Production design and the production designer
      a. PD, as role and relation. Perspective magazine: <http://www.artdirectors.org/?content=cm&section=25>
      b. The Art Direction Oscar (shared by art director and set decorator)
   1. Parameters of production design
      a. Modes: Here and now; There or/and then; Elsewhere or/and not-yet
      b. Levels: (Interior) character dressing; objects and props; furnishing; “the room” / Exterior “the street,” land/cityscape, cosmos…
      c. Emptiness / fullness
      d. Intensity (low / high)
   e. Closure / openness
   2. Production design in practice

B. Lighting
   0. Lighting as role and relation.
   1. Parameters of lighting design.
      a. Source
      i. Available lighting
         (a). Natural, from the Sun, Moon, or bioluminescent fish
         (b). Motivated artificial (i), from “practicals” like a character’s desk lamp
      ii. Additional lighting
         (a). Motivated artificial (ii), from an added source stronger than the desk lamp
         (b). Unmotivated artificial light
      b. Quality (hard/direct or soft/indirect-diffuse? [diffusers diffuse!])
      c. Color (warm or cold? [but warm colors are cold temps! (!?)])
      d. Direction
      e. Shading and darkness, in attached and cast shadow
      f. Three-point lighting
   2. Lighting in Practice

C. Costume and makeup
   0. Role and relation; The Costume Designer Magazine <http://www.costumedesignersguild.com/cdg-magazine.asp>. Costume Design Oscar
   2. Costume and makeup in practice

D. Staging

E. Performance / Narrative—Character
   1. Film / Narrative—Character: Mimesis and semiosis
      Signs of character
      Intratextual (via Roberta Pearson): *psychological traits / habitual behaviors; *physical traits / appearance; *speech patterns; *interactions with other characters; environment; biography
      Intertextual: performer typecasting; stars’ offscreen personae; generic convention
   2. Artifices of performance
      a. Unsuccessful naturalism.
      b. Performance before naturalism.
      c. Spectacular un-naturalisms.
      d. Alternative naturalisms
      e. The process of naturalism.
      f. Anti-naturalisms.
      g. Realities against naturalism.

Film / Style—II. Cinematography
Cinematography? (Cinematography Oscars 2008-2004)

A. Parameters of cinematography

1. Camera.
   a. Film or electronic capture?
   b. Frame shape (circle? triangle? rectangle! aspect ratio [1.33 NTSC TV; 1.85 academy; 2.35 widescreen]?)
   c. Film speed (with 24 fps projection, >24fps is slow mo, <24fps is fast mo, time-lapse)
   d. Focal length (wide-angle lens [near focus, wide field] ↔ telephoto lens [distant focus, narrow field])
   e. Depth / shallowness of field (from foreground to background, how deep or shallow is the range of planes in focus?)
      i. Deep focus
      ii. Selective focus (with low depth of field, one plane held in focus, others out of focus)
      iii. Rack focus (with low depth of field, shift in focus from one plane to another)

2. Framing.
   a. Angle (with respect to figure—straight, high, low?)
   b. Level (with respect to horizon—level or canted? [MTV and Much say “canted!”])
   c. Height (with respect to ground—how high or low are we?)
   d. Distance (with respect to figure—ES [establishing shot; “We’re in a medieval city”]; ELS [extreme long shot, in which background dominates figure]; LS [long shot, of full human figure/s, with background still prominent]; MLS [medium long shot, of one or more figures above the knees]; MS [medium shot, of one figure [or two or three tops] above the waist]; MCU [medium close-up, chest-up]; CU [close-up, one full head (two tops, if they’re lovers or boxers)]; ECU [extreme close-up, less than a full head]).
   e. Don’t forget....
      i. Onscreen and offscreen space
      ii. The disposition of the figure within the frame

3. Movement
   a. Rotation (in subjective camera, like the movement of a head!)
      i. Pan (left to right)
      ii. Tilt (up and down)
   b. Translation (in subjective camera, like the movement of a body?)
      i. Tracking shot
      ii. Dolly shot
      iii. Crane shot
      iv. Handheld camera and Steadicam

B. Cinematography in practice

Film / Style—III. Editing

1. Editing? Editing Oscars
   A. An editing lexicon
      1. Building blocks.
   B. Transitions.
      1. Graphic relations.
      2. Spatial relations.
      3. Rhythmic relations.
      4. Temporal relations.
   C. Approaches to editing
      1. Continuity editing.
         i. Techniques of continuity editing.
            i. Match on action
            ii. Eyeline match
            iii. Shot-reverse shot
            iv. Screen direction / “the 180-degree rule”
            v. Deductive editing.
      2. Expressive editing.
      3. Intensified continuity?

Film / Style—IV. Sound

1. Sound?
   A. Sounds in production.
      1. Diegetic sound, from within the story (whether synchronous [POA=POV], from within the seen scene [synced “direct” or “post-synced”], or asynchronous [POA≠POV]): character speech, intradiegetic voice-over, ambient sound, (motivated) sound effects, “source” music. Sound bridge?
      2. Nondiegetic sound, from outside the story: extradiegetic voiceover, (unmotivated) soundtrack (as composed score [symphonic or synthesized] and/or song [original or pre-existing], unmotivated) sound effects.
   B. Sounds in exhibition
      1. Acoustics of theater-space.
      2. Sound in story-space, POA + DSS.
   C. The sound of music.
      1. The symphonic score.
      2. The pop soundtrack.
Synthesizing film form—Intensifications of style and narrative

Synthesizing film form—Documentary style and narrative: Documentary and “new factual forms”

0. Documentary realism.

I. Stylistic and narrative “voice” in documentary
   A. “Voice of God”
   B. “Fly on wall”
   C. “Voice of experience”
   D. “Voice in question”.

II. “Voice” and realism in documentary hybrids / “new factual forms”

Group scene presentations

Television / Style and Systems of Production—Liveness and television realism; Early systems of production

Systems of production?
   Independent variables: Medium; Camera setup
   Dependent variables: Production; Postproduction; Product; +/- (economic/aesthetic)

Television and liveness
   0. Medium specificity
   1. Liveness as historical ideal
   2. Liveness in contemporary actuality

Early systems of production
   1-cam live
   3-cam live
   3-cam film

Television / Style and Systems of Production—Faces of video (1); 3-cam video systems—from the control room and on screen

Faces of video (1)—commercial video

Reproducing TV on video (a history of the rerun)
   A. Delayed retransmission.
   B. The second network run.
   C. Off-network syndication.
      0. The self-dealt quasi-syndie strip.
         a. UHF (1965 ACR Act).
         b. PTAR (1970)

Producing TV on video
   A. Live
   B. Live to tape / tape-delayed / edit-on-the-fly
   C. Edit in postproduction

The look and feel of three-cam video

Faces of video (2)—alternative and commercial video

Television / Style and Systems of Production—1-cam film—Defining and historicizing “quality” style

I. 1-cam film as system of production
   A. The system.
      1-cam* mobility, participation, nonrectilinearity, spatial complexity in set/loc and staging (*1-cam film as 2+ cam film?)
      film contrast, color, “texture,” focal range, selective/nonsaturated lighting, depth of field
   B. Demo reel.
   C. Authorship.

II. Defining and historicizing quality style.
   A. The Fifties: Golden Age!
   B. The Sixties.
      2. Youthful glimmers.
   C. The Seventies.
Television / Style and Systems of Production—1-cam film—Mapping contemporary “quality” style

Television / Style and Systems of Production—Reality TV hybrid systems

I. Problems in reality TV: Building a story from “unscripted” action, by nonpro performers
   A. Capturing / covering that action with cameras
   B. Achieving narrative and visual coherence (or “continuity”) in editing

II. Problems across genres, segments, scenes
   A. Genres
   B. Segments
   C. Scenes

III. Resolving problems

*Documentary and vs “new factual forms”

Television / Narrative—Introducing television narrative: The sit-com and the soap opera

I. Introducing television narrative.
   A. Storyline/s.
   B. Storyline/s in narrative units.
      1. Beat.
      2. Scene
      3. Act
      4. Episode
      5/6/7/8. Arc
      6/7/8. Season, series, headwriter tenure

II. Sit-com narrative

III. Soap-opera narrative

Television / Narrative—Series drama and narrative complexity

0. Economics of complex/serial television narrative (then and now)

I. Episodic time and serial time: (0) Standalone (anthology) closure; (1) Full episodic (“classical?”) closure—with continuing generic character, setting; (4?)—with “variation on a theme” [Monk, L&O]; (2)—with continuing serial goal [from Gilligan to Earl to Prison Break to (3)?]; (3) Partial episodic closure, with partial continuity [from “previously on” to deep series memory]; (5) Baroque polycentric dis-closure [Gossip Girl, Sopranos].

II. Storylines in beats, between episodic and serial

III. Character structure (centralization or decentralization; goal-unification or diversification; goals in core or periphery of story world?)

IV. From storylines to storyworlds?

Other Cameras and Other Screens—Broken Windows: Screen design and CGI

Other Cameras and Other Screens—Music video

Other Cameras and Other Screens—Comics

Other Cameras and Other Screens—Animation

Other Cameras and Other Screens—Gaming

Other Cameras and Other Screens—Digital video
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Manuelita Ureta, Department of Economics
    Timothy Gronberg, Head, Department of Economics
    Annette Jackson, Women and Gender Studies Program
    Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: ECON/WGST 318

We recommend that ECON/WGST 318 The Economics of Gender and Race be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 40%
2. Course content appropriate to the major
3. Total number of words: 2000
4. Instructor to student ratio for one section: 1:25

Students write two columns for The Economist reporting on recent research in the economics of gender and race. Formative feedback is provided through instructor comments on drafts of both columns. They also get feedback on drafts from Turnitin.com. Instruction comes from an assigned text, Economical Writing (Deidre McCloskey, 2nd edition), which is specific to economics writing. Students can also view models, with instructor commentary, from The Economist.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):
   ECON 318-900 THE ECONOMICS OF GENDER AND RACE

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: MANUELIITA URETA
Printed name and signature 9/1/2014 (Date)

Received: Valerie Balester 9/5/14
(W Course Coordinator, University Writing Center) (Date)

Approvals:

College Dean: STEVEN M. OBERHOLZER
Printed name and signature
(Date)

Department Head: DENNIS W. JANSEN
Printed name and signature
9/11/2014 (Date)
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

WGST 318-90D THE ECONOMICS OF GENDER AND RAGE

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: MANUELITA URETA
Printed name and signature: MANUELITA URETA 9-1-2014 (Date)

Received: Valeria Balester 9/1/14
(W Course Coordinator, University Writing Center)
(Date)

Approvals:

College Dean: STEVEN M. OBERHEMMEYER
Printed name and signature: STEVEN M. OBERHEMMEYER 9/2/2014
(Date)

Department Head: STEVEN M. OBERHEMMEYER
Printed name and signature: STEVEN M. OBERHEMMEYER 9/2/2014
(Date)

(RECEIVED SEP 05 2014)

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Texas A&M University  
College of Liberal Arts --- Department of Economics  
ECON/WGST  318 - 900 --- The Economics of Gender and Race  

Syllabus

Class Web Site:  

Prerequisites:  ECON 202 and STAT 211 or 303 or equivalent.

Learning Objectives:  The student will understand the reasons for the past and current measured gender and race differences in economic outcomes in the U.S. labor market. A secondary objective is to improve the student's ability to write effectively.

Course Description:  Theories and evidence on gender and race differences in labor market outcomes; labor supply and the role of family formation, the effect of human capital and discrimination on earnings, analysis of government policies, international comparisons.

The primary focus of this course is on the economic behavior of women and men, on economic institutions, and on economic outcomes, with a particular emphasis on race differences. We will seek answers to questions such as: Why are men paid more than women, and whites paid more than non-whites? Why do women and men work in different occupations? What explains the rise in labor force participation of women in the post World War II era? What explains the decline in labor force participation of black men in recent decades? Why do men and women marry? Why are there now more women than men enrolled in college? We will apply economic models of comparative advantage and specialization, supply and demand, consumer choice, human capital, and discrimination to explore the answers to these questions. Economic theory will frame our discussion.

This is a writing intensive course and the grade will depend both on mastery of the content of the course and on how well the student presents the knowledge and analysis acquired in the class.

Office Hours:  Tuesdays 1:45-2:45 pm, Wednesdays 1:45-2:45 pm., and by appointment. Send e-mail to the above address to schedule an appointment. The department of economics has a tutoring lab for undergraduate students staffed with students in the economics PhD program. The lab is free of charge and runs Monday through Thursday from 8:30 until 11:30 am. and from 1:30 until 4:30 pm. in ALLN 3002 (third floor of the building where we meet for lectures). On Fridays the lab runs from 8:30 until 11:30 am.

Required Text and Readings:  The text book for this course is The Economics of Women, Men, and Work, by Francine D. Blau, Marianne A. Ferber, and Anne E. Winkler. Any recent edition (4th, 5th or 6th) is acceptable. Supplemental readings from professional journals, newspapers, and online publications will also be assigned. All readings listed in this syllabus are available on the class website on eCampus.

Economical Writing, 2nd edition, by Deidre McCloskey is a highly recommended reading.

Any undergraduate labor economics textbook will be a very useful reference.

Students are encouraged to collect and bring into class, or email me, articles that are relevant to the issues covered in class. Good sources are The Wall Street Journal, The New York Times, The Economist and Business Week.

Requirements:  Thirteen quizzes on lectures and readings will count 48% of the final grade. The lowest score on the quizzes will not count. Make-up quizzes will sometimes be oral examinations and will be held on the dates listed below, at 3:30 pm, in room ALLN 3007. To qualify for a make-up quiz you must meet all requirements spelled under Student Rules 7 Excused Absences, in particular rule 7.3 that deals with notification to the instructor. The main parts of rule 7 appear at the end of the syllabus for your convenience. I strongly suggest you read rule 7 right away. Since you likely won't read rule 7 be aware of this portion of rule 7.3:
“Except in the case of the observance of a religious holiday, to be excused the student must notify his or her instructor in writing (acknowledged e-mail message is acceptable) prior to the date of absence if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, or emergency) the student must provide notification by the end of the second working day after the absence. This notification should include an explanation of why notice could not be sent prior to the class.”

If you do not qualify for a make up quiz your score on the missed quiz will be zero. If you miss a quiz and show up for class once the quiz is over I foresee a slim chance that I will accept your university approved excuse as valid.

The schedule for the quizzes and make-up quizzes is as follows.

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<th>Quiz No.</th>
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Every week, several students will each develop a PowerPoint presentation of one or a few articles listed on the syllabus and deliver it in class. The quality of the PowerPoint presentation (slides and delivery) will be worth 10% of the final grade. If you are unable to present your slides on your assigned date you may present it a later day if (1) you emailed me the final version of your presentation prior to the time you were to have presented it, (2) you have a documented, university approved excuse, and (3) there is still time left on the class schedule (which is not guaranteed to happen). If there is no time left on the schedule but you did turn in your presentation on time I will grade your slides and you will receive a score of zero on 5% of the grade (half of 10%). If you fail to turn in your slides on time you will receive a score of zero on 10% of the final grade.

During and following the PowerPoint presentations we will have a class discussion of the material in the presentation. Your class participation in the discussions will count 2% of the final grade. Naturally, if you are often absent from class you will receive a very low score on class participation.

The remaining 40 percent of the final grade will be based on writing assignments. Two papers (1,000-1,100 words) will count 20 percent each. Details on the writing assignments will be distributed in a separate document, and are considered a part of the syllabus; any requirements and deadlines set forth there have equal force to those in this syllabus. In accordance with Texas A&M policy, your written assignments must be original writing, you must receive feedback on your drafts, you must revise your drafts, and the combined word count must be at least 2,000 words. Failure to follow these three criteria will lead to an automatic failure in the class. Failure to turn in any of the draft or final version of the writing assignments will result in failure in the class. Failing the writing portion of the class will lead to an automatic failure in the class regardless of other performance.

If you need assistance in developing your writing skills, you would be well advised to avail yourself of the services provided by the University Writing Center:
"The University Writing Center (UWC), located in 214 Evans Library and 205 West Campus Library, offers one-on-one consultations to writers. UWC consultations are highly recommended but are not required. Help is available with brainstorming, researching, drafting, documenting, revising, and more; no concern is too large or too small. UWC consultants will also help you improve your proofreading and editing skills. If you visit the UWC, take a copy of your writing assignment, a hard copy of your draft or any notes you may have, as well as any material you need help with. To find out more about UWC services or to schedule an appointment, call 458-1455, visit the web page at writingcenter.tamu.edu, or stop by in person."

Class attendance is optional. However, I will take attendance.

**Format:** Formal lectures will alternate with students' presentations of assigned readings and discussion of the readings.

**ADA Policy 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 the Department of Student Life, Services for Students with Disabilities, in Cain Hall or call 845-1637.

**Academic Integrity Statements:** AGGIE HONOR CODE

> "An Aggie does not lie, cheat or steal or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System.

For additional information please visit: [http://www.tamu.edu/aggiehonor/](http://www.tamu.edu/aggiehonor/)

**Pledge:** On all course work, assignments or examinations required for this course, the following Honor Pledge shall be pre-printed and signed by the student:

> "On my honor, as an Aggie, I have neither given nor received unauthorized aid on this academic work."

**Violations of the Aggie Honor Code:** Students who violate the Aggie Honor Code in their work for this class will earn an F* grade. I report all violations to the honor council.
Course Outline and Readings

Topics and Readings

SECTION 1: Review of the syllabus, review of basic economic concepts, introduction to regression analysis
Blau, Ferber, and Winkler (BFW), chapter 1 and appendix to chapter 7

SECTION 2: Overview of recent developments: women's progress, challenges facing blacks and Hispanics
BFW, chapter 2
2.3 Pew Research Center. “King’s Dream Remains an Elusive Goal; Many Americans See Racial Disparities,” Washington, D.C., August 22, 2013. Read the Overview and Chapter 3 only.

SECTION 3: The family as an economic unit: specialization and exchange, comparative advantage, household bargaining models
BFW, chapter 3

SECTION 4: The economics of marriage: supply and demand and marriage markets, divorce, fertility
BFW, chapter 10

SECTION 5: Rise in married women's labor force participation: the basic labor supply model, trends in female and male labor supply and underlying factors, the “opt-out revolution”
BFW, chapter 4

SECTION 6: The gender and race gaps in pay: trends in earnings and occupational segregation, the human capital model
BFW, chapters 5 and 6

SECTION 7: The gender and race gaps in pay: discrimination
BFW, chapter 7

SECTION 8: Recent developments in the labor market and their impact on the gender and race gaps in earnings and employment
BFW, chapter 8 and 9

SECTION 9: Gender Issues in Developing Countries
BFW, chapter 12


9.6 The Economist. “Add sugar and spice,” April 7th, 2011.


---

**Texas A&M University Student Rules**

**Excused Absences**

7.1 The student is responsible for providing satisfactory evidence to the instructor to substantiate the reason for absence. Among the reasons absences are considered excused by the university are the following: (1Muster)

7.1.1 Participation in an activity appearing on the university authorized activity list. (see List of Authorized and Sponsored Activities)

7.1.2 Death or major illness in a student’s immediate family. Immediate family may include: mother, father, sister, brother, grandparents, spouse, child, spouse’s child, spouse’s parents, spouse’s grandparents, stepmother, step-father, step-sister, step-brother, step-grandparents, grandchild, step-grandchild, legal guardian, and others as deemed appropriate by faculty member or student’s academic Dean or designee.

7.1.3 Illness of a dependent family member.

7.1.4 Participation in legal proceedings or administrative procedures that require a student’s presence.

7.1.5 Religious holy day. (See Appendix IV.)

7.1.6 Injury or Illness that is too severe or contagious for the student to attend class.

7.1.6.1 Injury or illness of three or more days. For injury or illness that requires a student to be absent from classes for three or more business days (to include classes on Saturday), the student should obtain a medical confirmation note from his or her medical provider. The Student Health Center or an off-campus medical professional can provide a medical confirmation note only if medical professionals are involved in the medical care of the student. The medical confirmation note must contain the date and time of the illness and medical professional’s confirmation of needed absence.

7.1.6.2 Injury or illness less than three days. Faculty members may require confirmation of student injury or illness that is serious enough for a student to be absent from class for a period less than three business days (to include classes on Saturday). At the discretion of the faculty member and/or academic department standard, as outlined in the course syllabus, illness confirmation may be obtained by one or both of the following methods:


b. Confirmation of visit to a health care professional affirming date and time of visit.

7.1.6.3 An absence for a non acute medical service does not constitute an excused absence.

7.1.7 Required participation in military duties.

7.1.8 Mandatory admission interviews for professional or graduate school which cannot be rescheduled.

7.2 The associate dean for undergraduate programs, or the dean’s designee, of the student’s college may provide a letter for the student to take to the instructor stating that the dean has verified the student’s absence as excused.

7.3 Students may be excused from attending class on the day of a graded activity or when attendance contributes to a student's grade, for the reasons stated in Section 7.1, or other reason deemed appropriate by the student's instructor. Except in the case of the observance of a religious holiday, to be excused the student must notify his or her instructor in writing (acknowledged e-mail message is acceptable) prior to the date of absence if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, or emergency) the student must provide notification by the end of the second working day after the absence. This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence.

If needed, the student must provide additional documentation substantiating the reason for the absence, that is satisfactory to the instructor, within one week of the last date of the absence.
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Oliver W. Frauenfeld, Department of Geography
    Vatche P. Tchakerian, Head, Department of Geography
    Sarah Bednarz, AOC Dean, College of Geosciences

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: GEOG 324

We recommend that GEOG 324 Global Climatic Regions be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 45%
2. Course content appropriate to the major
3. Total number of words: 9874
4. Instructor to student ratio for one section: 1:22

Students do five short writing assignments for homework and a research paper. They get feedback on the homework on a regular basis. The also get feedback on the research paper from peers and from instructor comments on a rough draft. To help them further, the writing is broken up to allow them to complete smaller tasks as they work toward the final version. Beside extensive comments, students get instruction on library research and plagiarism.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W COURSE ADVISORY COMMITTEE  
Request for W or C Course Status  
Submitted to the Chair, W Course Advisory Committee  
University Writing Center, MS 5000  

1. This request is submitted to Valerie Balester, Chair, W Course Advisory Committee, and  
   concerns (enter prefix, number, and complete course title):  
   
   **GEOG 324 GLOBAL CLIMATIC REGIONS**  

2. Have this form signed by both the department head and the college dean. Provide a copy  
   of the syllabus to the college dean.  

3. Once signed, please submit this form to the University Writing Center, MS 5000.  

Instructor / Coordinator: **OLIVER N. FRAUENFELD**  
                       Printed name and signature  
                       8/11/14  

Received:  
           **Valerie Balester** 9/15/14  
           (W Course Coordinator, University Writing Center)  

Approvals:  

College Dean: **Chris Houser**  
              Printed name and signature  
              8/12/14  

Department Head: **VANCE TERRAUR**  
                    Printed name and signature  
                    8/13/14  

RECEIVED  
SEP 16 2014  
By
GEOG 324-900: Global Climatic Regions
Spring 2014
MWF 10:20–11:10 a.m., 805 O&M

Instructor:
Dr. Oliver W. Frauenfeld
979-862-8420 (phone)
oilverf@geog.tamu.edu (e-mail)
http://climatology.tamu.edu/

Office Hours:
814B O&M
Monday, 2:00–3:00 p.m.
Wednesday, 2:00–3:00 p.m.
By appointment

Class Webpage: http://ecampus.tamu.edu/

Prerequisite: GECG 203, ATMO 201, or consent of instructor

The textbook is available at the bookstore and used copies should be available online.

Course Objective:
To provide students with an understanding of the processes that determine climates, and how and why the climates of the world vary.

Course Description:
To examine climatological processes at all scales (e.g., micro to macro) to obtain an understanding of how and why climate varies spatially and temporally. We will investigate the characteristics of the global climate system and the climate of the Northern Hemisphere and North America will be given special attention.

The lectures and readings will cover the fundamental principles necessary for understanding climatology. The term paper will be an opportunity to do an in-depth study on a climatological topic that interests you. This is an individual assignment that will require you to review the relevant literature and, if you choose to, analyze climate data. GEOG 324 is a writing intensive course that satisfies the writing requirement for GEOG, ENST, and ENGS majors. This course is designed to train students how to write and think like a climatologist. Writing is a process and revision is an important part of this process. This course will provide opportunities for you to improve your writing based on feedback that you receive from the instructor, from your peers, and from proofreading your own work.

Learning Objectives:
As a result of taking this course you should know certain things (knowledge objectives) and be able to do certain things (skill objectives).

Knowledge objectives (Things you should know by the end of the course):
- Define climatology and describe why it is an important science
- Describe what is meant by the term normal as it relates to climatology, and how climate normals are calculated
• Describe the processes that are responsible for the world's climates (this statement encompasses what we will be spending 70% of our time learning in this course)
• Describe the spatial distribution of each climate type and why they are distributed in this manner
• Discuss the major sources of climate variability and climate change, both natural and anthropogenic
• Discuss some of the contemporary issues in climatology. What are climatologists researching? Why are these issues important?

Skill objectives (Things you should be able to do by the end of the course):
• Interpret formulas, graphs, tables, and schematics, and draw inferences from them
• Convert climate data into SI units
• Create graphics (line graphs, pie graphs, box plots, etc.) that effectively communicate information and support your arguments
• Represent climate information symbolically, visually, numerically, and verbally
• Calculate and interpret statistics to describe different climates
• Create climographs from daily data and provide a detailed written description of the climate
• Analyze trends in climate data
• Calculate correlations and explain the results
• Perform library research
• Write a literature review (synthesis of the literature)
• Write a paper outline
• Proof-read and edit your own work
• Critically evaluate your own writing and the writing of your peers
• Clearly communicate research results and information in written form and through oral presentations
• Write a scientific research paper that conforms to the style of an American Geophysical Union publication

Course Outline:
Reading assignments will not be made in class, so you will have to keep up with readings on your own. Rather than assign specific pages in the book that correspond with the lecture topics, I merely refer you to the proper chapter (in parentheses, below). If the text covers something that we have not discussed in class, you will not be responsible for that material on the exams. I will try to keep to this schedule but I reserve the right to change topics depending on the pace of the class, unusual climatic events, or other happenings.

<table>
<thead>
<tr>
<th>Day</th>
<th>Date</th>
<th>Topic (Chapter)</th>
<th>Assignment Due</th>
</tr>
</thead>
<tbody>
<tr>
<td>Mon</td>
<td>13-Jan</td>
<td>First day, Syllabus, Intro</td>
<td></td>
</tr>
<tr>
<td>Wed</td>
<td>15-Jan</td>
<td>Introduction to Climatology (1)</td>
<td></td>
</tr>
<tr>
<td>Fri</td>
<td>17-Jan</td>
<td>Introduction to Climatology (1)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>20-Jan</td>
<td>Martin Luther King, Jr. Day</td>
<td>No Class</td>
</tr>
<tr>
<td>Wed</td>
<td>22-Jan</td>
<td>The Atmosphere (2)</td>
<td></td>
</tr>
<tr>
<td>Fri</td>
<td>24-Jan</td>
<td>The Atmosphere (2)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>27-Jan</td>
<td>Earth-Sun Relationships (3)</td>
<td>Mon</td>
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<tr>
<td>Wed</td>
<td>29-Jan</td>
<td>Earth-Sun Relationships (3)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>31-Jan</td>
<td>Wind and Pressure (3)</td>
<td>Fri</td>
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<td></td>
<td>Mon</td>
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<tr>
<td>Wed</td>
<td>12-Feb</td>
<td>Cryospheric Changes (4)</td>
<td></td>
</tr>
<tr>
<td>Fri</td>
<td>14-Feb</td>
<td>Exam #1, bring grey ScanTron!</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>17-Feb</td>
<td>Energy Balance (5)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>21-Feb</td>
<td>Stability (5)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>24-Feb</td>
<td>Hydrologic Cycle (6)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>28-Feb</td>
<td>General circulation (7)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>3-Mar</td>
<td>Large-scale circulation (7)</td>
<td>Wed</td>
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<tr>
<td>Fri</td>
<td>7-Mar</td>
<td>Köppen Classification (8)</td>
<td></td>
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<td></td>
<td>10–14 Mar Spring Break!</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>17-Mar</td>
<td>Other Classifications (8)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>21-Mar</td>
<td>Exam #2, bring grey ScanTron!</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>24-Mar</td>
<td>Research Paper Components</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>28-Mar</td>
<td>Regional Northern Hemisphere Climates (9)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>31-Mar</td>
<td>Special Topic—Permafrost</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>4-Apr</td>
<td>Australia, Oceana, and Latin America (10)</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>7-Apr</td>
<td>Regional Southern Hemisphere Climates (10)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>11-Apr</td>
<td>Historical Climate Change (11)</td>
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<tr>
<td>Mon</td>
<td>14-Apr</td>
<td>Natural Climate Variability (11)</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>18-Apr</td>
<td>Reading Day</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>21-Apr</td>
<td>Presentations</td>
<td>Wed</td>
</tr>
<tr>
<td>Fri</td>
<td>25-Apr</td>
<td>Presentations</td>
<td></td>
</tr>
<tr>
<td>Mon</td>
<td>28-Apr</td>
<td>Presentations</td>
<td>Tues</td>
</tr>
<tr>
<td>Tue</td>
<td>6-May</td>
<td>Exam #3 (8–10 a.m.), bring grey ScanTron!</td>
<td></td>
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</tbody>
</table>
Grading:

Please remember that your grades are not negotiable. Your grades are earned based on your performance, not given based on effort or need. Your grade reflects your performance in this course, not your potential as a student or a person. If you feel that I made a mathematical error when calculating your grade, please make an appointment or see me during my office hours. If it is warranted, the final grades will be calculated based on a curve. In no case will I ever curve the grades to your detriment—the curve only serves to potentially raise your final course grade. The grading scale follows the Texas A&M University grading system:

- A = Excellent \( \geq 90\% \)
- B = Good \( 80-89\% \)
- C = Satisfactory \( 70-79\% \)
- D = Passing \( 60-69\% \)
- F = Failing \( <60\% \)

<table>
<thead>
<tr>
<th>Exam #1</th>
<th>Friday, February 14</th>
<th>15%</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exam #2</td>
<td>Friday, March 21</td>
<td>15%</td>
</tr>
<tr>
<td>Exam #3</td>
<td>Tuesday, May 6, 8:00–10:00 a.m.</td>
<td>15%</td>
</tr>
<tr>
<td>Homework Assignments</td>
<td></td>
<td>15%</td>
</tr>
<tr>
<td>Research Paper</td>
<td>Monday, Apr. 21*</td>
<td>30%</td>
</tr>
<tr>
<td>Research Presentation</td>
<td>Apr. 21–28</td>
<td>10%</td>
</tr>
</tbody>
</table>

Because this is a W course you must earn a passing grade on the written assignments (research paper + homework assignments) to receive a passing grade in the course.

*No late work will be accepted unless you have a university-excused absence. Students who do not hand in an assignment by the due date will receive a grade of zero.

Exams:

There will be three in-class examinations during the semester, each worth 50 points. The exams will consist primarily of objective-type multiple-choice questions. The exam questions will be based entirely on the material presented in class, therefore, class attendance is essential if you are to obtain the information necessary for the exams. I do not have any lecture notes to give out. If you miss class, the best strategy is to get the lecture notes from at least two of your classmates, copy them, make note of any confusing material, and see me with any questions that arise.

Homework Assignments:

There will be five homework assignments in the course of the semester, combined worth 50 points (15% of final grade). Because this is a writing intensive course, all of these homework assignments will be writing exercises and will relate to your research paper. See the specific information on the Homework Assignments handout, and more information will also be provided in class before each assignment is due. The assignment due dates are included in the course schedule above.

Research Paper:

Because this is a W course you will need to write a research paper in the course of the semester, 30% of your final grade. This paper will be based on a topic of your choosing, and will of course relate to climatology. The paper will be written in stages, where you will first select a topic, then write an outline, followed by an annotated bibliography, a rough draft, and the final paper. Your rough draft will also be peer-reviewed, and you will be able to revise your paper based on this input before
turning in your final version. More information about the paper is in the Research Paper handout, and
will be provided throughout the semester.

Research Presentation:
During the last week of the semester, you will have to present an approximately 10 minute long
PowerPoint overview that summarizes your research paper. This presentation will be graded by both
your classmates and your professor. During this week of presentations, attendance will be mandatory.
More information about the presentation will be provided when the time comes.

Other Course Information:
E-mail
This is a great way to contact me if you have questions about the course or anything else. While I’m not suggesting
this as a substitute for office visits, in many cases, simpler questions can be easily handled via e-mail. Please also
check your official @tamu.edu e-mail on a regular basis for potentially important announcements.

Class Attendance
“The university views class attendance as an individual student responsibility. Students are expected to attend class
and to complete all assignments.” University rules regarding attendance (e.g., excused absences) can be found at
http://studentrules.tamu.edu/rule07. It is your responsibility to know these rules and procedures.
Don’t come to class to sleep, surf the web, or text your friends. I will not hesitate to ask you to leave if you are
disruptive. I’m sure if our roles were reversed you would expect the same courtesy of me.

Cellular Telephones
As a courtesy to the instructor and other students please turn off all electronic noise-making devices before class. I
find it extremely impolite to be interrupted by a cellular telephone when I am lecturing. The same goes for texting.

Academic Integrity
Texas A&M has an Academic Integrity policy to which both students and faculty must comply. The Aggie Honor
System Office all cases of academic misconduct. Details about the Aggie Honor Policy can be found at
http://aggiehonor.tamu.edu/.
The materials used in this course are copyrighted. These materials include but are not limited to syllabi, quizzes,
exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these materials are
copyrighted, you do not have the right to copy the handouts, unless permission is expressly granted.
Plagiarism is when you pass off someone else’s work (language or ideas) as your own. In accordance with this
definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if
you have the permission of that person. Plagiarism destroys the trust among colleagues without which research
cannot be safely communicated.
For more information, see “Scholastic Dishonesty” under the Texas A&M University Student Rules: http://studentrules.tamu.edu.

Aggie Code of Honor: “An Aggie does not lie, cheat, or steal or tolerate those who do”
http://aggiehonor.tamu.edu/

University Writing Center (UWC)
The UWC is located in suite 1.214 on the second floor of Evans Library. It provides students with one-on-one
consultations with a trained writing consultant. They can help you with all aspects of the writing process (e.g.,
how to start writing, how to proofread your work, how to write an introduction). Please call (458-1445), click
(http://writingcenter.tamu.edu), or visit the UWC to make an appointment or to find out more about their services.

Americans with Disabilities Act (ADA)
The 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, Room B118, or call 845-1637. For
additional information visit http://disability.tamu.edu.
To make sure you don't try to write your paper the night before it is due, you will work on your paper in stages throughout the course of the semester. Below are the due-dates for the different graded homework assignments related to your research paper. All homework assignments combined count the equivalent of one exam grade (50 points).

**Due Dates:**

- Topic: ........................................Fri, Feb. 7.............................................6 points
- Outline: ..................................................Wed, Feb. 19...........................................8 points
- Annotated bibliography: ........................Wed, Mar. 5..................................................10 points
- Rough draft: ............................................Wed, Apr. 2..............................................16 points
- Peer-Reviews ........................................Fri, Apr. 11..............................................10 points

**Topic:**

Please select a topic related to climatology and provide a **250-word description** of your topic. Feel free to e-mail or come see me to discuss any ideas you might have, if you want guidance in helping shape your ideas into an actual topic. As part of your paragraph, include: 1) how the topic relates to climatology, 2) why it is an important/interesting topic, and 3) a brief description of how you plan to organize your paper (which sub-topics will be discussed, etc.).

**Outline:**

The outline will build on the 250-word paragraph you wrote, describing your topic. For this stage of the paper, you should have already done some research and reading about your topic, and will need to provide a **preliminary list of references** you plan to use for your paper. The outline should, obviously, provide an outline of your paper as a numbered or bulleted list of headings and subheadings. It should demonstrate how you plan to organize the paper, which specific sub-topics will your paper include, and in which order. Also include, under each sub-heading of your outline, what **figures (charts, maps, pictures) and tables you plan to use** and provide a short caption summarizing what they will demonstrate.

**Annotated Bibliography:**

An annotated bibliography is simply a list of all the peer-reviewed references you plan to use for your paper, followed by a paragraph (**200–250 words or more for each reference**) summarizing the parts of that reference that are relevant to your topic, and that you plan to incorporate in your paper. This is similar to the important information you would highlight when reading something, except you will have to paraphrase it and write it down. Don't simply copy and paste the abstract (if the reference has one). You will need to read the entire reference and summarize only the parts relevant to your topic.
Rough draft: 16 Points

The rough draft of your paper should essentially already be your final paper, minus any fine-tuning and polishing. It must already be 75% of the final length in terms of word count (2625 words), and has to include any figures, tables, graphics, and your list of references. This is the version of your paper that will be turned in and peer-reviewed. After receiving the reviews back, you will have a chance to revise and improve your paper, making sure you incorporate the suggestions from the peer review before you turn in your final version. The more effort you put into your rough draft, the less revising you should have to do! If you do not turn in a rough draft, you cannot participate in the peer reviews and will also receive a 0 for that assignment (i.e. you lose 26 points, not just 16).

Peer-Reviews: 10 Points

You will have to turn in a review of two of your classmates’ papers. You will need to critically and constructively evaluate your colleagues’ work. This should not be a simple proofreading! You will need to evaluate the content of the work to make sure the paper is providing a thorough and complete overview of the topic, and that there are no obvious omissions or gaps in what is being presented. These will be “double-blind,” meaning you won’t know whose papers you are reviewing, and they will also not know your identity.
The paper to fulfill the writing requirement for this “W” course will provide you with the opportunity to do an in-depth study on a climate topic of your choosing. Pick something that you find interesting and have always wanted to know more about! Your paper will provide a review of the relevant literature on your chosen topic. The paper is worth 30% of your final grade and will be due on Monday, April 21.

The library references that you will use to write your paper have to come primarily from the peer-reviewed scientific literature such as journal articles and book chapters (but not textbooks). Other sources that are not produced by scientists, such as newspaper articles, encyclopedias (including Wikipedia), or random web sites, may not be used. See the “Articles, Abstracts, Databases” section on our class library page for finding appropriate sources:

http://guides.library.tamu.edu/GEOG324

Examine one aspect of: (1) climatology, or (2) climate variability, or (3) climate change. Choose something that interests you and that you may be curious about. Possible topics for this paper include examining how any one of the following are related to climate and climate change, but these are just examples and you don’t have to pick one of these:

Precipitation
Arctic sea ice variability
El Niño-Southern Oscillation
Low-level Jet
Climate of Hawaii
Water resources and climate change
Hurricanes
An atmospheric teleconnection such as the “North Atlantic Oscillation” (NAO) or the “Pacific/North America” (PNA) pattern
Land cover/land use change (such as deforestation or urbanization)
Nor’easters (also called Northeast Storms)
Asian monsoon system

The first step will be to perform a literature search to find relevant peer-reviewed articles about your topic. For example, if you choose to research hurricanes, your paper could focus on how/where/why hurricanes form and how they are potentially being affected by climate change. Based on the literature that you collect you should write a paper with at least 3500 words (approximately 12 pages of 1-inch margin double-spaced 12-point font text) that summarizes how your topic affects or responds to the climate. Specifically you should address the how and why this topic is important to climatology, the spatial scale (where does it occur? is it a local, continental, or global phenomenon?), the temporal scale of the impact (is it days, years, or millennia?), and how specifically the climate is affected (is it constant, cyclical, or sporadic?). You will need to include and cite 10 or more references from the peer-reviewed literature.
Your paper will not only be graded on the actual scientific content, but also on its overall quality: the presentation of figures, tables, and other graphics, as well as grammar and punctuation. Your overall paper should have a professional appearance. To help you with these components of the paper, we will follow the organization and style (including reference and citation style) of the American Geophysical Union.

**Paper Organization:**
http://publications.agu.org/author-resource-center/author-guide/text-requirements/
(Focus only on items 3, 5, 7, 8, and 9)

**Paper Grammar & Style:**
http://publications.agu.org/files/2012/12/AGU_grammar_style.pdf
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Meri Davlasheridze, Marine Sciences
Melanie Lesko, Interim Head, Department of Marine Science
Donna Lang, AOC Dean, Texas A&M Galveston

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: MARS 280

We recommend that MARS 280 Coastal and Ocean Resources be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 48%
2. Course content appropriate to the major
3. Total number of words: 6765
4. Instructor to student ratio for one section: 1:13

A GAT helps with this course. Students write three short essays individually and complete a written project collaboratively. Students are encouraged to send the instructor essay drafts before the deadline for feedback. These short essays are related in topic to the group project. For the group project paper, students are required to submit drafts for written instructor feedback. Group project presentations are given before the final project write-up is due, giving students one more opportunity for formative feedback. Besides providing detailed written instructions for each assignment, students are exposed to writing in the style they are expected to write and attend a full-class lecture from the Writing Lab on writing scholarly papers.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

HARS 280  -  Coastal and Ocean Resource

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Heli Daslaveridi H. Daslaveridi 06/12/2014
(Date)

Printed name and signature

Received: Valerie Balester 8/27/14
(Date)

(W Course Coordinator, University Writing Center)

Approvals:

College Dean: Donna C. Long Donna C. Long 6/13/14
(Date)

Printed name and signature

Department Head: Melanie J. Lesko 6/13/14
(Date)

(name and signature)

Printed
INSTRUCTOR: Meri Davlasheridze, Assistant Professor, Dept. of Marine Sciences

EMAIL: davlashm@tamug.edu

OFFICE HOURS: Tuesday and Thursday 3:00 PM - 4:00 PM and by appointment

CLASS MEETINGS: 2:00 PM – 2:50 PM (MWF)

LOCATION: Powell Marine Engineering Complex 243

TA: Raven D. Walker (email: rwalke09@neo.tamu.edu)

COURSE DESCRIPTION:

There is an emerging awareness of the importance of coastal and ocean resources among policy makers, general public, resource managers, and private owners. These interests involve issues related to ocean pollution, food from the sea, valuable oil and mineral resources, marine transportation, military use of the oceans as well as the recreation, just to name few. Increasing economic pressures on the oceans and coasts pose myriad of ecological threats and problems to our valuable resources and coastal environment. This course will address the importance of oceans and coastal resources, the rights of exploiting them as well as issues concerning their continual use and exploitation. The subject matters covered will relate to the following general topics: renewable and non-renewable ocean resources, their optimal exploitation and exploration, “tragedy of the commons” as it relates to the management of fisheries, whale stocks and coastal ecosystems, human impacts on coastal and ocean environment as well as issues concerning pollution, overharvesting, global climate change and many others.

CATALOG DESCRIPTION:

Resources from the ocean including food, minerals, transportation and recreation. Methods of recovery and utilization of resources from the ocean, efficiency and cost effectiveness. Provides a foundation for understanding the wealth of resources available from the ocean and its margins, to include the impact of human activity on these resources.
COURSE OBJECTIVES:

During this course, students will:

- Increase an understanding of valuable coastal and ocean resources and wealth available at the coasts and oceans
- Increase an understanding of features of public goods, common pool resources, property rights and the notion of the “tragedy of the commons” as it relates to living marine resources and coastal ecosystems
- Become familiar with economic decision making associated with optimal extraction and harvesting of renewable and non-renewable oceanic resources
- Increase an understanding of human impacts on coastal and ocean environment and issues associated with resource exploitation, overfishing, pollution, climate change and their socio-economic and ecological consequences

PREREQUISITES: There is no prerequisite for this class

TEXTBOOKS AND RESOURCES:

There is no required text book for this course. We will be using online resources (reports and articles), as well as digital copies of the selected chapters from the books listed below (these will be available at ecampus (http://ecampus.tamu.edu) as needed).

9) Paul Hallwood. The Economics of the Oceans: Rights, Rents and Resources
GRADING:

Grading for this course has two components: (1) writing component and (2) exams and participation. The writing component involves three individual essay assignments and one group project. The course cannot be passed without the passing grade in the writing component. The passing grade is at least 60 points and is determined as the average of all written assignments.

After you have passed the written component of the course, then the final course grade, a total of 100, will be determined based on the following components:

<table>
<thead>
<tr>
<th>Requirement</th>
<th>Percent of Grade</th>
</tr>
</thead>
<tbody>
<tr>
<td>In-class Exam 1</td>
<td>15</td>
</tr>
<tr>
<td>In-class Exam 2</td>
<td>15</td>
</tr>
<tr>
<td>In-class Exam 3</td>
<td>15</td>
</tr>
<tr>
<td>Short Essays (3)</td>
<td>33</td>
</tr>
<tr>
<td>Group project</td>
<td>15</td>
</tr>
<tr>
<td>Final presentation</td>
<td>2</td>
</tr>
<tr>
<td>Attendance &amp; Participation</td>
<td>5</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100</strong></td>
</tr>
</tbody>
</table>

**In-class exams (15 % of 100 pts each)**

There will be three in-class exams; no comprehensive final. Each in-class exam will consist of questions that test your ability to critically think and use the concepts covered in the class. Exam will be graded on a 100-point scale.

**Short Essays (33 % of the average of all assignments, each assignment is 100 pts)**

There will be three short individual essay assignments (total of 4-5 pages) related to the topics covered in class and assigned reading materials. You will have 2 weeks to complete these written assignments. I encourage you to send drafts to me before the deadlines for constructive feedback.

**Group project (15 % of 100 pts)**

The group project is a policy paper with a focus on major coastal and ocean related issues. The group is expected to identify the issue from one of the broader themes concerning the coastal and ocean resources in the Gulf of Mexico listed below or choose the topics of their general interests related to class readings and discussions.

Proposed themes include:

(i) Pollution (hypoxia; dead zones)
(ii) Oil Spill: ecological and human impacts of the spill
(iii) Main Fisheries and Management regimes in the Gulf
(iv) Impact of flood and coastal storms on socio-economic systems and disaster coping and mitigation strategies

It is possible for the two groups to choose the same broader theme as long as specific issues/problems examined within the theme differ. The topics should be approved by the instructor. The group project entails two components: (i) written paper and (ii) class presentations (see below).

A successful written paper should demonstrate a thorough understanding of the issue examined as well as incorporate some major notions/methods studied in the class. The paper should be organized in the following manner:

1) Introduction and background (brief introduction of the problem as it relates to the economy in the Gulf)
2) Problem identification and its significance
3) Socio-economic and ecological consequences of the problem studied
4) Current policy strategies and how effective these strategies are in addressing the problem at hand
5) Conclusions and policy recommendations

Although the final paper is not due until the end of the semester, it is required to have the early draft ready by Nov. 26. This will allow me to review drafts and provide constructive feedback on how to improve them. Additionally, starting in December groups will be presenting their papers in class. It is highly recommended to start working on these written assignments as early as groups are formed and the topics approved. Details on written projects will be handed out over the next several weeks.

Papers will be evaluated based on: (a) Originality of idea; (b) Demonstrated excellence on teaching material; (c) Written quality (organization, spelling, grammar) (d) Proper citation.

The paper should be minimum 15 and maximum 25 pages long excluding references

Final Group Presentations (2 % of 100 pts)

The last three classes of the semester will be devoted to group presentations of the project papers as described above. Approximately 20-30 minutes will be allocated for each group to present their work to the rest of the class. At the end of the presentation, we will have questions for discussion. The presentations will be evaluated by your classmates based on the following 5 criteria: (i) clarity of speech; (ii) flow/organization of presentation; (iii) comprehension of subject matter; (iv) creativity and (v) engaging presentation. Class attendance during the presentation is required and expected.

Class Participation & Attendance (5 % of 100 pts)

You are expected to attend every class, and to take part in discussions and class exercises throughout the semester. This course involves intensive readings related to course topics. You are expected to read assigned papers and be prepared to participate in-class discussions.
Your participation grade will be based on your attendance and on your active contributions to class discussion (raising questions – and alternative points of view – in a way that is respectful to everyone in the class). I will take attendance. If you are not in class, and you have not told me why you must miss class, I will count it as an unexcused absence. **Absences will affect a student’s final grade.**

**MISSED EXAMS:** If you must miss a test, a written excuse must be provided to me *before* the missed test. If you are ill the morning of the test, you must contact me before the test is offered. In these cases, a make-up test will be administered.

**INTPRETING GRADES:**

<table>
<thead>
<tr>
<th>Grades</th>
<th>Final Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>90-100</td>
</tr>
<tr>
<td>B</td>
<td>80-89</td>
</tr>
<tr>
<td>C</td>
<td>70-79</td>
</tr>
<tr>
<td>D</td>
<td>60-69</td>
</tr>
<tr>
<td>F</td>
<td>below 60</td>
</tr>
</tbody>
</table>

**GRADING CRITERIA:**

This is a writing-intensive course (W-designation on transcript). All assignments are graded with great attention to subject content and the ability to communicate in writing. Citation is very important for scholarly and academic writing. **Failure to adhere proper citation rules and regulations, will be penalized accordingly.** University Library Writing Lab offers invaluable resources and help for students interested in improving their writing skills and you are expected to utilize these resources.

Grading rubric will be provided for the reference.

All assignments should be submitted electronically. Due dates for each assignment are listed on the class schedule. Late assignments will be penalized 5% (on a 100 points scale) for each calendar day they are late.

**Formatting Guidelines for Written Assignments:**

All written assignments (short essays, group project) should be typed, double-spaced with 1 margins on all sides. Recommended font size is 12 pt.

The written assignments should be cited properly following APA style. **Do not use sources such as Wikipedia.** Use only scholarly sources including journal articles, books and reports. For guidelines concerning APA-style citation please refer to the following web resources: [https://owl.english.purdue.edu/owl/resource/560/01/](https://owl.english.purdue.edu/owl/resource/560/01/)

The University Writing Lab is available to provide help and guidance on academic writing.
WORKING IN GROUPS:

You will work in groups of three or four (members will be assigned). Group members are expected to participate equally and develop their original research question, design the project, write up the paper and present the project to their colleagues (classmates). All work should be divided equally among group members in research and write-up. Group members will be graded, on both written and presentation part, as a team and no individual grade will be assigned. If you have complaints about lack of contribution from a member(s) in your group, please bring the issue to my attention as early as possible so that there is enough time to react. At the end of each group project, every student will have a chance to fill out an evaluation form and provide his/her feedback about the adequacy of member contribution. If majority of group members point to lack of contribution, the final grades for those contributing minimally will be discounted accordingly.

COURSE OUTLINE:
*The schedule is subject to modification.

VARIOUS INSTITUTION POLICY STATEMENTS:

Disabilities Act (ADA) Policy 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 the Counseling Office, Northern Student Center, or call (409)740-4587.

Plagiarism:

Plagiarism is most commonly defined as copying a portion(s) of other students’ paper(s) or some published work without proper citations. (Texas A&M University, University Writing Center, http://writingcenter.tamu.edu). When discovered, serious academic penalties will be imposed.

Aggie Honor System:

Aggie Honor Code: “An Aggie does not lie, cheat, or steal or tolerate those who do.” Upon accepting admission to Texas A&M University at Galveston, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMUG community from the requirements or the processes of the TAMUG Honor System. For additional information: http://www.tamug.edu/honorsystem/.
Statement on Absences:

Information concerning absences are contained in the University Student Rules Section 7. The University views class attendance as an individual student responsibility. All students are expected to attend class and to complete all assignments. Please consult the University Student Rules for reasons for excused absences, detailed procedures and deadlines as well as student grievance procedures (Part III, Section 45).

Statement on the Family Educational Rights and Privacy Act (FERPA):

FERPA is a federal law designed to protect the privacy of educational records by limiting access to these records, to establish the right of students to inspect and review their educational records and to provide guidelines for the correction of inaccurate and misleading data through informal and formal hearings. To obtain a listing of directory information or to place a hold on any or all of this information, please consult the Admissions & Records Office. Items that can never be identified as public information are a student’s social security number or institutional identification number, citizenship, gender, grades, GPR or class schedule. All efforts will be made in this class to protect your privacy and to ensure confidential treatment of information associated with or generated by your participation in the class.
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Glenn A. Jones, Department of Marine Science
    Melanie Lesko, Interim Head, Department of Marine Science
    Donna Lang, AOC Dean, Texas A&M Galveston
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: MARS 430

We recommend that MARS 430 Global Tectonics be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 70%
2. Course content appropriate to the major
3. Total number of words: 5600
4. Instructor to student ratio for one section: 1:12

As enrollment in MARS 430 has increased, a second Graduate Assistant Teacher has been added. Students write seven content-rich assignments (including a letter, a white paper, a comparison/contrast of scientific debates in the field, and similar assignments). They also write a long reflection on their learning during the semester that is documented with information from the course. Each writing assignment is distributed to the students at least a week before it is due. Students are encouraged to submit drafts to the graduate assistants for an initial review. Typically 20% of the students will take advantage of the draft review (not the same 20% for each assignment). There is one assignment that involves a draft submission, review of draft, final submission and final grade with this structure. In addition, to further help students improve, the different writing styles employed during the semester are linked in such a way as to have each assignment build on the earlier assignments. Some class time is spent each week discussing the ongoing assignment or the previous assignment, with the instructor’s work being used as a model of the writing process. Readings for the class are discussed in light of communication skills. Students also have tutorials or instruction on topics such as how to use the Web of Science, how to avoid plagiarism, and how to access writing resources.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):
   MAR 430 - Global Securities

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Glenn C. Jones  Jan 4, 2014  1/4/14
   Printed name and signature

Received: Valerie Balester  1/4/14
   (W Course Coordinator, University Writing Center)  1/4/14
   (Date)

Approvals:
College Dean:
   Printed name and signature
   (Date)

Department Head: Andrew Fort  1/5/2014
   Printed name and signature
   (Date)

Received  OCT 14 2014
By
MARS 430 – Geological Oceanography – Global Tectonics
Spring 2014

Texts: The textbook for this course is:

Plate Tectonics: Continental Drift and Mountain Building by Frisch, Meschede and Blakely (Springer, 2011).

In addition we will also be reading several of the classic scientific papers that helped define this field. Those papers will be either handed out as photocopies or accessed in digital form on the internet.

Instructor:
Dr. Glenn A. Jones (e-mail: jonesg@tamug.edu, office phone 741-4360, cell phone 392-1665).

T.A.s:
Kevin Warner (e-mail: kewarner@tamu.edu, Desk 3rd floor OCSB)
Raven Walker (email: rwalke09@neo.tamu.edu, Desk 3rd floor OCSB)

Office Hours:
My office is in OCSB Rm 356. My formal office hours are Mon, Tues, Wed from 2:00 to 4:00 pm, feel free to stop by during those times. Best bet is to email or phone or see me after class to set an appointment if another day/time is more convenient.

Class: MW 12:30 – 1:45 pm in SAGC 401,

Prerequisite: GEOL 104 and OCNG 251, or permission of instructor

Goals and Objectives:

MARS 430 covers the plate tectonic aspects of Geological Oceanography. Tectonics is the branch of geology dealing with large-scale Earth structures and their deformation, and provides the first unified explanation of the Earth’s major surface features. By studying the basic framework of plate tectonics we will develop a deeper understanding of many branches of geology, including past distributions of fauna and flora, the spatial relationships of volcanic rock suites, formation/deformation of mountain belts, and distribution of economic deposits. From our textbook: “The impact of the theory of plate tectonics cannot be overestimated – its importance to geosciences is as basic as Darwin’s theory of evolution is to the biological sciences.”

MARS 430 is a writing intensive (W) course that satisfies the writing requirement for both the MARS and OCRE degrees. As such, all assignments are graded with attention to content (i.e. the science part of the course) and writing (i.e. grammar, syntax, clarity, organization, etc), and it should go without saying that there will be more writing than you experience in other classes.
Learning Outcomes:

MARS 430 is an upper-level writing-intensive course. As such, several learning outcomes will be achieved with the successful completion of this course. By the end of the semester students will be able to:

- Articulate the major theories, concepts, principles of Plate Tectonics.
- Synthesize knowledge across several courses within the MARS and/or OCRE programs in order to formulate an understanding of the geological processes controlling the evolution of the continents and ocean basins.
- Evaluate, analyze, and integrate information from a variety of sources including peer-reviewed publications, government reports and newspapers to understand to broader impact that Plate Tectonics has on society and policy.
- Develop critical, reasoned positions by comparing/contrasting several of the early plate tectonic hypotheses (some now widely accepted as correct and some now known to be incorrect) and some of the contemporary unresolved hypotheses within this field.
- Demonstrate effective writing skills through assignments requiring range of different writing styles (e.g. persuasive letter, proposal writing, white paper, lesson plans, letter to the editor, critical review of a published study).

- Present work effectively to a range of audiences through writing assignments directed to professional, business and general public audiences.
- Exhibit the skills necessary to acquire, organize, reorganize, and interpret new knowledge by using databases such as Web of Science for peer-reviewed literature, and USGS for earthquake loci and intensities.
- Demonstrate intellectual curiosity by formulating scientifically rigorous questions about plate tectonics and searching broadly through a wide range of databases for answers.

Tentative Schedule (Lectures will closely follow the “Plate Tectonics” book):

Jan 13 – Jan 15: Contractional theory and continental drift (Ch. 1).

Jan 22: Plate Movements and geometric relationships (Ch 2).

Jan 27 – Jan 29: Continental graben structures (Ch 3).

Feb 03 – Feb 05 Continental graben structures (Ch 3), Passive continental margins (Ch 4).

Feb 10 - Feb 12: Passive continental margins and abyssal plains (Ch. 4).

Feb 17 – Feb 19: Mid-ocean ridges (Ch 5).

Feb 24 – Feb 26: Hot spots (Ch 6).
Mar 03 – Mar 05: Hot spots (Ch 6).

**Exam 1 (Mar 5th)**

Mar 10 – Mar 12: No Class, Spring Break.

Mar 17 – Mar 19: Subduction zones, island arcs and active continental margins (Ch 7).

Mar 24 – Mar 26: Subduction zones, island arcs and active continental margins (Ch 7).

Mar 31 – Apr 02: Transform faults (Ch 8) and Terranes (Ch 9).

Apr 07 – Apr 09: Early Pre-Cambrian plate tectonics (Ch 10) and mountain building (Ch 11).

Apr 14 – Apr 16: Old orogens (Ch 12).

Apr 21 – Apr 23: Young orogens (Ch 13).

**Exam 2 (Apr 23rd)**

Apr 28: Implications of Plate Tectonics

May 07: No comprehensive final exam, but a five page course summary will be due in the MARS Office no later than 10 am on Monday May 7th (i.e. the time scheduled if there were to be a final exam). It is OK, and even preferred, to hand this assignment in early, ideally by 5pm Friday May 4th.

**Final grade assignment:**
A = 90+, B = 80 - 89, C = 70 - 79, D = 60 - 69, F = below 60

**Assessment/Grading:**
Two in-class essay exams will constitute 30 points of the final grade (i.e. 2x15 pts ea.). There will be seven take-home assignments (10 pts ea.), the six highest grades (60 pts) will be applied to the final grade (i.e. 6x10 pts ea.). Each of the take-home assignments will be nominally two to three pages (double-spaced, 1 inch margins, 12-point font). Also, there will be a five page (double-spaced, 1 inch margins, 12-point font) course summary project worth 10 points of the final grade.

**Misc:**
1) You will note above that there are 110 assignable points. I will drop the lowest take-home assignment grade you receive during the semester (All seven assignments have to be completed. An assignment that is not handed in will count as a zero and will not be dropped). However, the final 5-page assignment is required and cannot be used as a drop. Also, the dates of the two exams are known well in advance and if you have a conflict you should work on resolving it now.

2) The lecture schedule given above will approximately follow the 13 chapters in the “Plate Tectonics” book. The other readings will be classic papers written during the time the
theory of plate tectonics was revolutionizing the earth sciences (early 1960’s to approx. 1970). There may be a question on exams from these papers, but mostly you will use them to conduct the 7 writing assignments.

3) Here are some guidelines you should follow for the written assignments:
   a. Be prepared to hand in assignments at the beginning of class.
   b. Be neat and orderly in completing your work.
   c. Use the “scoring rubric” (see below) to help you organize your answers and solutions. Write out your answers so that they will be clear to the “average enlightened reader.”
   d. Make sure graphs and units are completely labeled.
   e. Late assignments will receive a one-point deduction for each class day handed in after the due date.

Institutional Policy Statements

THE AMERICANS WITH DISABILITIES ACT: 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 leaning environment that provides for reasonable accommodation of their disabilities. If you have a disability requiring an accommodation, please contact the Counseling Office, Seibel Student Center. For additional information visit http://www.tamug.edu/counsel/services/dssprocedures.htm.

ACADEMIC DISHONESTY: For many years Aggies have followed a Code of Honor, which is stated in this very simple verse: "Aggies do not lie, cheat, or steal, nor do they tolerate those who do." Please refer to the Honor Council Rules and Procedures on the web http://www.tamug.edu/HonorSystem for more information.

ABSENCES: Information concerning absences can be found in the University Student Rules Section 7 (http://www.tamug.edu/stulife/Academic%20Rules/Rule%2007.pdf). The university views class attendance as an individual student responsibility. All students are expected to attend class and to complete all assignments. For a University excused absence, the student should contact the Counseling Office to request a letter for the instructor stating that the Associate Vice President for Student Affairs, or his or her designee has verified the student's absence as excused. Please consult the University Student Rules for reasons for excused absences, detailed procedures and deadlines. If the absence is excused in the process as outlined in the University Student Rules, the student must be given the opportunity to make up the work. The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unauthorized absence. See Part III, Student Grievance Procedures, Section 49, Unexcused Absences, for more information on appealing an instructor's decision.

FAMILY EDUCATIONAL AND RIGHTS TO PRIVACY ACT (FERPA): FERPA is a federal law designed to protect the privacy of educational records, to establish the right of students to inspect and review their educational records and to provide guidelines for the
correction of inaccurate and misleading data through informal and formal hearings. To obtain a listing of directory information or to place a hold on any or all of this information, please consult the Admissions & Records Office. Items that can never be identified as public information are a student’s social security number or institutional identification number, citizenship, gender, grades, GPR or class schedule. All efforts will be made in this class to protect your confidentiality.
MARS 430: NOMINAL SCORING RUBRIC FOR WRITTEN QUESTIONS
(2 essay-type exams @ 15 pts ea)

Grade criteria

10 (A)
questions answered completely; logic of solution is clear; factual information is correct; all calculations are free of errors; conclusions are accurate

8 (B)
questions answered with some supporting documentation; logic of solution may have minor lapses; factual information is essentially correct, although not always clear; calculations may have minor errors; conclusions are essentially correct within a reasonable deviation

6 (C)
questions answered; logic of solution may have large uncertain components; some factual information is missing; calculations show some errors; conclusions deviate from the desired path

4 (D)
questions not answered completely; logic of solution difficult to follow; factual information not always correct or shown; calculations have large errors; conclusions not always within the realm of reasonable deductions

<3 (F)
questions are mostly not solved; logic of solution is unclear; information is missing or incorrect; calculations have large errors; conclusions are unreasonable.

Criteria Analysis

Logic _____________
Information _____________
Calculations _____________
Conclusions _____________
MARS 430: SCORING RUBRIC FOR WRITTEN TAKE-HOME ASSIGNMENTS
(7 assignments @ 10 points ea.)

Grade criteria

10
abstract is clear and complete; introduction lays out hypotheses and background information is thorough; methods are explained and documented carefully; results are presented logically and accurately with supporting tables, graphs and figures; discussion convincingly explains relationships, relates results to other studies, tests hypotheses and comments upon anomalous results; conclusions flow logically from the exposition; references are comprehensive and cited correctly

8
abstract is clear with minor omissions; introduction states the problem with authority, background is sufficient to support the objectives; methods are mostly explained and documented although questions exist about some procedures; results are usually clear and accurate with supporting tables, graphs and figures, although there may be small discrepancies; discussion explains relationships, relates results to other studies and tests hypotheses, although anomalous results may not be satisfactorily explained; conclusions are defensible in the context of the paper; references are cited correctly

6
abstract may lack one or two components of the project; introduction mentions the problem but context may not be certain, some background information is given; methods are explained but documentation may not be complete; results are clear with some tables, graphs and figures, but questions about data remain; discussion generally follows the results, although explanations may not be entirely justified; conclusions are logical but not completely obvious; references are cited, but some may be incomplete.

4
abstract too vague; introduction does not put the problem into the proper context and there is minimal background information; documentation of methods has major deficiencies; results raise significant questions and lack important tables, figures and graphs; discussion wanders from the results, although explanations are still mostly correct; conclusions are logical but not always justifiable; references show lapses in documentation

<3
abstract incomplete; introduction does not develop objectives; background information is absent; documentation of methods is unclear or incorrect; results poorly explained, improperly illustrate and have significant inaccuracies; discussion is a poor explanation of the results; conclusions are not obvious; significant references are missing or incorrectly cited

Criteria Analysis
Abstract _____________
Introduction _____________
Methods _____________
Results _____________
Discussion _____________
Conclusion _____________
References _____________
MARS 430: Course Summary (Written assignment, 5 double-spaced pages, 10 points)

Due Date: No later than 10am Monday, May 7th in the MARS Office.

Course Summary: As the last component of the course I want you to write a brief summary of the three most significant learning experiences that have resulted from this course. These can be related to the topics covered in class, the projects you have done on your own, some new curiosity about the Earth that has resulted from your exploration of marine geology, and/or about your own personal learning/thinking. At least 5 (double-spaced, 1” margins, 12 point font) pages are required, but longer is acceptable. Be sure to support your reflection with the specific evidence that will help me evaluate your understanding of the substance and application of marine geology, and comment on the techniques that were most helpful in your learning of each concept. Use the following rubric to guide you in your thoughts. Do not just go through the semester and give me a list (with some text) about the things we covered. I need to see some thought and insight.

Grade criteria

10
Demonstrates a thorough understanding of major concepts; supports that understanding by giving specific examples that illustrate how the processes work; shows a sophisticated ability to reach conclusions and make interpretations based upon an analysis of the data; reflects upon the reasons for the successful learning; writing is an example of literacy and clarity.

8
Major concepts are outlined although there may be some minor inconsistencies; specific examples illustrate how the processes work, but they may not be entirely applicable; shows a solid ability to reach conclusions and make interpretations based upon an analysis of the data; some commentary about the reasons for the successful learning; writing has only minor mistakes.

6
Major concepts are outlined but their explanation is not always consistent; examples given are appropriate, but not properly connected to the concept; conclusions and interpretations are correct but connections to data are unclear; commentary about the reasons for the successful learning is not explicit; writing is good but hampered by mistakes in grammar and syntax.

4
Major concepts are stated imperfectly, examples are not completely relevant; conclusions or interpretations indicate misconceptions; statement about learning incomplete; writing contains significant errors in grammar and syntax.

<3
Poor or incorrect statement of concepts; examples not provided; interpretations not based upon facts; statement on learning absent; writing is poor and ungrammatical.

Criteria Analysis
Concepts _____________
Examples _____________
Interpretations _____________
Learning _____________
Writing _____________
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Glenn A. Jones, Department of Marine Science
Melanie Lesko, Interim Head, Department of Marine Science
Donna Lang, AOC Dean, Texas A&M Galveston
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: MARS 431

We recommend that MARS 431 Earth’s Climate be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 70%
2. Course content appropriate to the major
3. Total number of words: 5600
4. Instructor to student ratio for one section: 1:12

As enrollment in MARS 431 has increased, a second Graduate Assistant Teacher has been added. Students write seven content-rich assignments (including a letter, a white paper, a comparison/contrast of scientific debates in the field, and similar assignments). They also write a long reflection on their learning during the semester that is documented with information from the course. Each writing assignment is distributed to the students at least a week before it is due. Students are encouraged to submit drafts to the graduate assistants for an initial review. Typically 20% of the students will take advantage of the draft review (not the same 20% for each assignment). There is one assignment that involves a draft submission, review of draft, final submission and final grade with this structure. In addition, to further help students improve, the different writing styles employed during the semester are linked in such a way as to have each assignment build on the earlier assignments. Some class time is spent each week discussing the ongoing assignment or the previous assignment, with the instructor’s work being used as a model of the writing process. Readings for the class are discussed in light of communication skills. Students also have tutorials or instruction on topics such as how to use the Web of Science, how to avoid plagiarism, and how to access writing resources.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns
(enter prefix, number, and complete course title):

MARS Y31 - EARTH'S CLIMATE

2. Have this form signed by both the department head and the college dean. Provide a copy of the
syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor/Coordinator: Glenn A. Jones

Printed name and signature

(Date)

Received: Valerie Balester, 9/9/14

(W Course Coordinator, University Writing Center)

(Date)

Approvals:

College Dean:

Printed name and signature

(Date)

Department Head: Kyeong Park

name and signature

(Date)

1.214 Sterling C. Evans Library
5000 TAMU
College Station, TX 77843-5000
Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu
Texts:

There are two textbooks for this course:


Instructor:

Dr. Glenn A. Jones (e-mail: jonesg@tamug.edu, office phone 741-4360, cell phone 392-1665).

T.A.s:

Kevin Warner (e-mail: kewarner@tamu.edu, Desk 3rd floor OCSB)
Raven Walker (email: rwalke09@neo.tamu.edu, Desk 3rd floor OCSB)

Office Hours:

My office is in OCSB Rm 356. My formal office hours are Mon, Tues, Wed from 2:00 to 4:00 pm, feel free to stop by during those times. Best bet is to email or phone or see me after class to set an appointment if another day/time is more convenient.

Class: MW 12:30 – 1:45 pm in SAGC 401,

Prerequisite: GEOL 104 and OCNG 251, or permission of instructor Dr. Glenn A. Jones (e-mail jonesg@tamug.edu, office phone 741-4360, cell phone 409-392-1665)

Goals and Objectives:

MARS 431 covers the paleoceanographic/climate change aspects of Geological Oceanography. This course will examine the different forces that have influenced Earth’s climate from long-term, large scale tectonic changes, to external orbital forcing, to internal millennial-scale changes. By studying the different forces that have influenced natural changes in Earth’s climate we will develop a better understanding of the mechanism and scale of anthropogenic changes to Earth’s climate.

MARS 431 is a writing intensive (W) course that satisfies the writing requirement for both the MARS and OCRE degrees. As such, all assignments are graded with attention to content (i.e. the science part of the course) and writing (i.e. grammar, syntax, clarity, organization, etc), and it should go without saying that there will be more writing than you experience in other classes.
Learning Outcomes:

MARS 431 is an upper-level writing-intensive course. As such, several learning outcomes will be achieved with the successful completion of this course. By the end of the semester students will be able to:

• Articulate the major theories, concepts, principles of Earth’s Climate.

• Synthesize knowledge across several courses within the MARS and/or OCRE programs in order to formulate an understanding of the processes controlling the evolution of Earth’s Climate.

• Evaluate, analyze, and integrate information from a variety of sources including peer-reviewed publications, government reports and newspapers to understand to broader impact that climate has on society and policy.

• Develop critical, reasoned positions by comparing/contrasting several of the early climate change hypotheses (some now widely accepted as correct and some now known to be incorrect) and some of the contemporary unresolved hypotheses within this field.

• Demonstrate effective writing skills through assignments requiring a range of different writing styles (e.g. persuasive letter, proposal writing, white paper, lesson plans, letter to the editor, a critical review of a published study).

• Present work effectively to a range of audiences through writing assignments directed to professional, business and general public audiences.

• Exhibit the skills necessary to acquire, organize, reorganize, and interpret new knowledge by using databases such as Web of Science for peer-reviewed literature, and USGS or NOAA databases for present and past climate and future model predictions of climate change.

• Demonstrate intellectual curiosity by formulating scientifically rigorous questions about climate change by searching broadly through a wide range of databases for answers.

Grading and Final grade assignment:

A = 90+, B = 80 - 89, C = 70 - 79, D = 60 - 69, F = below 60

Two in-class essay exams will constitute 30 points of the final grade (i.e. 2x15 pts ea.). Seven take-home writing assignments will constitute 70 points of the final grade (i.e. 7x10 pts ea.). Also, there will be a five page (double-spaced) course summary project worth 10 points of the final grade. You will note that that totals 110 points. The lowest grade received on one of the seven take-home writing assignments will be dropped, but only if the assignment has been handed-in. If an assignment is not handed-in it will recorded as a 0, and not be eligible to be dropped.
Tentative Schedule (Lectures are largely from the “Earth’s Climate” book):

Jan 21: Framework of Climate Science (Ch. 1) and Climate Archives (Ch 2).
Jan 26 – Jan 28: CO₂ & Long-term climate (Ch. 3).
Feb 02 – Feb 04: CO₂ & Long-term climate (Ch 3) & Plate Tectonics & Long-term climate (Ch 4).
Feb 09 –Feb 11: Plate Tectonics & Long-term climate (Ch. 4) and Greenhouse Climate (Ch 5).
Feb 16 – Feb 18: Greenhouse Climate (Ch 5) and Last 50 million years (Ch 6).
Feb 23 - Feb 25: Astronomical Control of Solar Radiation (Ch. 7).
Mar 02 – Mar 04: Insolation Control of Monsoons (Ch 8).

Exam 1 (Mar 04th)
Mar 09 – Mar 11: Insolation Control of Monsoons (Ch 8) & Insolation Control of Ice Sheets (Ch 9).
Mar 16 – Mar 18: No Class, Spring Break.
Mar 23 – Mar 25: Orbital-scale Changes in CO₂ and Methane (Ch 10).
Mar 30 – Apr 01: Orbital-scale Interactions (Ch 11).
Apr 06 – Apr 08: Last Glacial Maximum (Ch 12) & Last Deglaciation (Ch 13).
Apr 13 – Apr 15: Millennial Oscillations (Ch 14) & Preindustrial Climate (Ch 15).
Apr 20 – Apr 22: Climate Changes Since 1850 (Ch 17) & Global Warming in the last 125 years (Ch 18).

Apr 21 Q-drop deadline (last day to drop class).
Apr 27 - Apr 29: Future Climate Change (Ch 19).

Exam 2 (Apr 29th)
May 04: General class discussion about societal response(s) to the “big picture” issues of peak oil and global warming.
May 11: No final exam, but a five page course summary will be due in the MARS Office no later than 10 am on Monday May 11th.
Misc:

1)  
   a) You will note above that there are 110 assignable points. I will drop the lowest of the seven take-
home assignment grades you receive, but you have to hand-in an assignment and have it graded to
be eligible for the drop (i.e. if you do not hand in an assignment it is a zero and that grade will not be
dropped).
   b) The final 5-page assignment is required and cannot be used as a drop.
   c) Also, the dates of the two exams are known well in advance and if you have a conflict you will
need to work on resolving it now.

2) The lecture schedule given above is for the 19 chapters in the “Earth’s Climate” book. The other book
(Plows, Plagues & Petroleum) is for required outside reading. I will not be explicitly discussing this
material, but I will ask a question or two on an exam or base one or two assignments on that text. There
also also are nineteen chapters in the “Plows, Plagues, and Petroleum” book, and so a minimum option
would be to read that book’s chapters at the same rate as we are covering “Earth’s Climate” in class.

3) Here are some guidelines you should follow for the written assignments:

a. Be prepared to hand in assignments at the beginning of class.

b. Be neat and orderly in completing your work.

c. Use the “scoring rubric” (see below) to help you organize your papers, answers and/or solutions.
   Write such that each assignment will be clear to the “average enlightened reader.”

d. Make sure any graphs and units are completely labeled.

e. Late assignments will receive a 1-point deduction for each class that the assignment is late (i.e. if
   assignment is due on a Wednesday and you hand it in on the following Monday there will be a 1-point
deduction, if you hand it in on the following Wednesday there would be a 2-point deduction, etc.).
Institutional Policy Statements

THE AMERICANS WITH DISABILITIES ACT: 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 have a disability requiring an accommodation, please contact the Counseling Office, Seibel Student Center. For additional information visit http://www.tamug.edu/counsel/services/dssprocedures.htm.

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MARS 431: NOMINAL SCORING RUBRIC FOR WRITTEN EXAM QUESTIONS

(There will be 2 essay exams each comprising 5-6 questions. Each exam is worth 20 points toward the overall course grade)

Grade criteria per question (0-10 scale):

10 (A) questions answered completely; logic of solution is clear; factual information is correct; all calculations are free of errors; conclusions are accurate.

8 (B) questions answered with some supporting documentation; logic of solution may have minor lapses; factual information is essentially correct, although not always clear; calculations may have minor errors; conclusions are essentially correct within a reasonable deviation.

6 (C) questions answered; logic of solution may have large uncertain components; some factual information is missing; calculations show some errors; conclusions deviate from the desired path.

4 (D) questions not answered completely; logic of solution difficult to follow; factual information not always correct or shown; calculations have large errors; conclusions not always within the realm of reasonable deductions.

<3 (F) questions are mostly not solved; logic of solution is unclear; information is missing or incorrect; calculations have large errors; conclusions are unreasonable.

Criteria Analysis

Logic _____________

Information _____________

Calculations _____________

Conclusions _____________
MARS 431: SCORING RUBRIC FOR WRITTEN TAKE-HOME ASSIGNMENTS

(There will be 6 take-home writing assignments @ 10 points ea.)

Grade criteria

10 (A) abstract is clear and complete; introduction lays out hypotheses and background information is thorough; methods are explained and documented carefully; results are presented logically and accurately with supporting tables, graphs and figures; discussion convincingly explains relationships, relates results to other studies, tests hypotheses and comments upon anomalous results; conclusions flow logically from the exposition; references are comprehensive and cited correctly.

8 (B) abstract is clear with minor omissions; introduction states the problem with authority, background is sufficient to support the objectives; methods are mostly explained and documented although questions exist about some procedures; results are usually clear and accurate with supporting tables, graphs and figures, although there may be small discrepancies; discussion explains relationships, relates results to other studies and tests hypotheses, although anomalous results may not be satisfactorily explained; conclusions are defensible in the context of the paper; references are cited correctly.

6 (C) abstract may lack one or two components of the project; introduction mentions the problem but context may not be certain, some background information is given; methods are explained but documentation may not be complete; results are clear with some tables, graphs and figures, but questions about data remain; discussion generally follows the results, although explanations may not be entirely justified; conclusions are logical but not completely obvious; references are cited, but some may be incomplete.

4 (D) abstract too vague; introduction does not put the problem into the proper context and there is minimal background information; documentation of methods has major deficiencies; results raise significant questions and lack important tables, figures and graphs; discussion wanders from the results, although explanations are still mostly correct; conclusions are logical but not always justifiable; references show lapses in documentation.

<3 (F) abstract incomplete; introduction does not develop objectives; background information is absent; documentation of methods is unclear or incorrect; results poorly explained, improperly illustrate and have significant inaccuracies; discussion is a poor explanation of the results; conclusions are not obvious; significant references are missing or incorrectly cited.

Criteria Analysis

Abstract _____________
Introduction _____________
Methods _____________
Results _____________
Discussion _____________
Conclusion _____________
References _____________
MARS 431: Course Summary (Written assignment, 10 points)

Due Date: No later than 2 pm Monday, May 6th in the MARS Office.

Course Summary: As the last component of the course I want you to write a brief summary of the three most significant learning experiences that have resulted from this course. These can be related to the topics covered in class, the projects you have done on your own, some new curiosity about the Earth that has resulted from your exploration of marine geology, and/or about your own personal learning/thinking. At least 5 (single-spaced, 1” margins, 12 point font) pages are required, but longer is acceptable. Be sure to support your reflection with the specific evidence that will help me evaluate your understanding of the subject, and comment on the techniques that were most helpful in your learning of each concept. Use the following rubric to guide you. Do not just go through the semester and give me a list (with some text) about the things we covered. I need to see some thought and insight.

MARS 431: SCORING RUBRIC FOR COURSE SUMMARY

(1 individual-effort five-page paper @ 10 points)

Grade criteria

10 (A) Demonstrates a thorough understanding of major concepts; supports that understanding by giving specific examples that illustrate how the processes work; shows a sophisticated ability to reach conclusions and make interpretations based upon an analysis of the data; reflects upon the reasons for the successful learning; writing is an example of literacy and clarity.

8 (B) Major concepts are outlined although there may be some minor inconsistencies; specific examples illustrate how the processes work, but they may not be entirely applicable; shows a solid ability to reach conclusions and make interpretations based upon an analysis of the data; some commentary about the reasons for the successful learning; writing has only minor mistakes.

6 (C) Major concepts are outlined but their explanation is not always consistent; examples given are appropriate, but not properly connected to the concept; conclusions and interpretations are correct but connections to data are unclear; commentary about the reasons for the successful learning is not explicit; writing is good but hampered by mistakes in grammar and syntax.

4 (D) Major concepts are stated imperfectly, examples are not completely relevant; conclusions or interpretations indicate misconceptions; statement about learning incomplete; writing contains significant errors in grammar and syntax.

<3 (F) Poor or incorrect statement of concepts; examples not provided; interpretations not based upon facts; statement on learning absent; writing is poor and ungrammatical.

Criteria Analysis

Concepts _____________

Examples _____________

Interpretations _____________

Learning _____________

Writing _____________
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Dan Chiaburu, Department of Management
    Ricky Griffin, Head, Department of Management
    Martha Louder, AOC Dean, Mays Business School
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: MGMT 372

We recommend that MGMT 372 Advanced Concepts in Organizational Behavior be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 58%
2. Course content appropriate to the major
3. Total number of words: 10,000
4. Instructor to student ratio for one section: 1:20

Students in MGMT 372 write up a team project, a case analysis (collaboratively), and write 2 individual case analyses. Of the total, 33% of the final grade and 5,000 words are based on individual writing. For formative feedback, students conduct peer reviews as well as get instructor feedback on drafts. Students read about writing guidelines and attend workshops conducted by the University Writing Center. They also work with a librarian to learn how to access databases.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE

Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns
   (enter prefix, number, and complete course title):
   ____________________________
   MGMT 372 Advanced Concepts in Organizational Behavior

2. Have this form signed by both the department head and the college dean. Provide a copy of the
   syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

   Signature: ____________________________
   Instructor / Coordinator: Dan S. Chiaburu
   Printed name and signature
   (Date)

   Received: ____________________________
   (W Course Coordinator, University Writing Center)
   (Date)

   Approvals:

   College Dean: ____________________________
   Balasubramanian
   Printed name and signature
   (Date)

   Department Head: ____________________________
   Michael W. Justice
   Printed name and signature
   (Date)
MGMT 372 - 901 902
ADVANCED CONCEPTS IN ORGANIZATIONAL BEHAVIOR, Fall 2014

Class
M / W
372-901 9:35 – 10:50
372-902 11:10 – 12:25

Office
483-G Wehner Building

Classroom
WCBA 490

Phone/Email
979.845.0348
dchiaburu@mays.tamu.edu

Instructor
Dr. Dan S. Chiaburu

Office Hours
M and W 12:30 – 2:15
Available by appointment: please e-mail

Webpage
http://ecampus.tamu.edu

Readings
TEXTBOOK
Organizational Behavior, McShane & Von Glinow (McGraw-Hill/Irwin, 2012)
ISBN: 978-0-07-802941-7 MHID: 0-07-802941-4

OTHER REQUIRED MATERIALS
* Course package (MGMT 372, Managing Organizational Behavior) from Copy Corner
* Articles from the business press, cases, readings, assessment instruments, and additional
materials are (a) either in the course electronic files (http://ecampus.tamu.edu) or (b) need
to be accessed using TAMU databases. A librarian will conduct an in-class session and
explain in more detail how to access databases and use related software.

REQUIRED CASES


Advanced Concepts in Organizational Behavior. (3-0). Credit 3. Builds on the survey of organizational behavior in MGMT 363; review of core concepts and their application in organizational settings; includes personality and individual differences, job design, group and team dynamics, leadership and decision-making, conflict and cooperation, cross-cultural aspects of behavior in organizations. Prerequisite: MGMT 363.

Learning Objectives
My goal is to encourage you to not only learn concepts but apply them competently and creatively. At the end of each class, you should be able to address the following:

(1) Self-reflection. Why are these concepts important to me personally? What have I learned about myself and my behavior in organizations?

(2) Connections with the course material. Can I define the key concepts? What do the concepts explain or allow me to predict?

(3) Integration. How are these concepts and theories linked to other concepts that we’ve learned in this or other courses?

(4) Scientific approach. How can I differentiate scientifically valid theories from fads?

(5) Application. What are the implications of the concepts we discussed? What are their limitations? If I were a consultant or a member of an organization, what would I tell people (related to the course concepts) that would make a difference in performance?
<table>
<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
<th>Type of assignment</th>
</tr>
</thead>
<tbody>
<tr>
<td>3 Exams (Exam 1: 150, Exam 2: 125, Exam 3: 100)</td>
<td>375</td>
<td>Individual</td>
</tr>
<tr>
<td>1 Team Project (Presentation: 45 and [W] Write-Up: 150)</td>
<td>195</td>
<td>Team</td>
</tr>
<tr>
<td>2 Individual Case Analyses (Cases 1 &amp; 3; [W] 165 points each)</td>
<td>330</td>
<td>Team</td>
</tr>
<tr>
<td>1 Team Case Analysis (Case 2; [W] 125 points)</td>
<td>100</td>
<td>Individual</td>
</tr>
</tbody>
</table>

Notes. Unless a student earns at least 60% for the writing part of this course, s/he will not earn a passing grade of D or above for the course. To receive formative (non-graded) feedback on your writing, at the end of Week 2, please send the instructor a write-up of about two pages, in response to the mini-case “I feel great” posted on E-campus.

Advice & Assistance: You are responsible for contacting me if you are having trouble understanding the material or course requirements. I am available by appointment - please email.

Course Expectations: Employers need employees who will do what it is expected (and oftentimes more!) and do it well. I have similar expectations. You must come to class prepared. The work you do should reflect the best of your abilities. Because a key skill of employees is the ability to communicate, you are expected to participate in class and to develop your written and oral communication skills. As in any organization, you should do your best to work well with others, even when you don’t like them. There are two class rules: (1) be polite and respectful, and (2) do not distract others (e.g., cellphones, pagers, talking).

Exams. There will be three textbook-based multiple choice non-cumulative exams.

Team Project (Presentation and Write-Up). Applying OB principles, you will analyze a case and summarize your recommendations in a single-spaced document not exceeding 5 single-spaced pages of text. You may use additional pages for a cover page, tables and figures, and references. The write-up should include at least (a) one table, (b) one figure, and (c) three references. Case write-ups are due in hard copy at the beginning of the class. The team will provide the instructor a printout of their Power Points (3 slides per page format). No late submissions are accepted. I will provide cases in advance.

Case Analyses. As with the team write-up above, your team will analyze two cases (#1 and #2), and you will analyze one case (#3) and summarize findings in a single-spaced document (5 single-spaced pages max.). You may use additional pages for a cover page, tables and figures, and references. For cases #1 and #2, include at least (a) one table, (b) one figure, and (c) three references. For case #3, please include at least three references. See (a) Tentative Schedule for submission times and (b) page 4 of the syllabus for case questions. Write-ups are due in hard copy at the beginning of the class for cases #1 and #2 and as electronic submission (E-campus) for case #3. No late submissions are accepted. Note. For the writing part of the course, all written materials should follow the American Psychological Association (APA) style. Please consult one of the available sources [e.g., American Psychological Association (2009). Publication Manual of the American Psychological Association, Sixth Edition. ISBN: 978-1-4338-0561-5].

Grading System

<table>
<thead>
<tr>
<th>Points Range</th>
<th>Grade</th>
<th>Notes</th>
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</thead>
<tbody>
<tr>
<td>900.0 – 1,000.00 points</td>
<td>A</td>
<td>If necessary, an overall curve may be applied at the end of the semester. I do not anticipate this being necessary, however. I also do not curve individual tests or projects.</td>
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<tr>
<td>800.0 – 899.99 points</td>
<td>B</td>
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<tr>
<td>700.0 – 799.99 points</td>
<td>C</td>
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<tr>
<td>600.0 – 699.99 points</td>
<td>D</td>
<td></td>
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<tr>
<td>&lt; 600.00 points</td>
<td>F</td>
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Makeup Policies

You may stop by my office to review graded materials. Questions or appeals about grades must be made in writing via e-mail within 7 days after the materials are returned.

My make-up policy is the same as the University’s policy. Details are found in the section of the syllabus titled University policies.

PREREQUISITES: MGMT 363
# Tentative Schedule

<table>
<thead>
<tr>
<th>WEEK</th>
<th>DATE</th>
<th>REQUIRED READINGS</th>
<th>DUE</th>
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<tbody>
<tr>
<td></td>
<td>Week 1</td>
<td></td>
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<tr>
<td></td>
<td>M., Sept 1</td>
<td>Welcome!</td>
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<tr>
<td></td>
<td>W., Sept 3</td>
<td><em>OBE</em> Chapter 1 Introduction to OB&lt;br&gt;Team building, Recap of basic OB concepts</td>
<td>Student Information Sheet</td>
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<td>Week 2</td>
<td></td>
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<td></td>
<td>M., Sept 8</td>
<td><em>OBE</em> Chapter 1 Introduction to OB</td>
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<tr>
<td></td>
<td>W., Sept 10</td>
<td>OB as science and practice&lt;br&gt;<em>Writing Skills: The Writing Process</em></td>
<td>(W) Exercise (not graded)</td>
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<tr>
<td></td>
<td>Week 3</td>
<td></td>
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<tr>
<td></td>
<td>M., Sept 15</td>
<td><em>OBE</em> Chapter 2 Individual Behavior, Values, and Personality&lt;br&gt;<em>Writing Skills: Mays Communication Lab</em></td>
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<tr>
<td></td>
<td>W., Sept 17</td>
<td><em>OBE</em> Chapter 2 (continued)</td>
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<td></td>
<td>Week 4</td>
<td></td>
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<td></td>
<td>M., Sept 22</td>
<td><em>OBE</em> Chapter 3 Perceptions and Learning in Organizations&lt;br&gt;<em>Writing Skills: Literature Review and Electronic Search</em>&lt;br&gt;Session held in the West Campus Library lab (WCL 126)&lt;br&gt;<a href="http://wcl.library.tamu.edu/swf/Intro%20to%20WCL%20homepage.swf">http://wcl.library.tamu.edu/swf/Intro%20to%20WCL%20homepage.swf</a></td>
<td>Team #1 Writing tips Team #1 Project</td>
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<td></td>
<td>W., Sept 24</td>
<td><em>OBE</em> Chapter 3 (continued)&lt;br&gt;<em>Writing Skills: Writing Clearly and Concisely</em></td>
<td>Team #2 Writing tips Team #2 Project</td>
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<td>Week 5</td>
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<td></td>
<td>M., Sept 29</td>
<td><em>OBE</em> Chapter 4 Workplace Emotions, Attitudes, and Stress&lt;br&gt;<strong>Texas Instruments Guest Speakers</strong></td>
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<td>W., Oct 1</td>
<td><em>OBE</em> Chapter 4 (continued)</td>
<td>Team #3 Project</td>
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<td>Week 6</td>
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<td></td>
<td>M., Oct 6</td>
<td><strong>EXAM 1</strong> (Chapters 1 to 4)</td>
<td>Team #4 Writing tips Team #4 Project</td>
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<td></td>
<td>W., Oct 8</td>
<td><em>OBE</em> Chapter 5 Employee Motivation</td>
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<td>Week 7</td>
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<td>M., Oct 13</td>
<td><em>OBE</em> Chapter 5 (continued)</td>
<td>Team #5 Project</td>
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<td></td>
<td>W., Oct 15</td>
<td><em>OBE</em> Chapter 5 (continued)&lt;br&gt;<em>Writing Skills: Writing Clearly and Concisely</em></td>
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<td>Week 8</td>
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<td>M., Oct 20</td>
<td><em>OBE</em> Chapter 6 Individual Decision Making</td>
<td>Team #6 Writing tips Team #6 Project</td>
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<td>W., Oct 22</td>
<td><em>OBE</em> Chapter 6 (continued)</td>
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<td>Week 9</td>
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<td></td>
<td>M., Oct 27</td>
<td><em>OBE</em> Chapter 7 Team Dynamics</td>
<td>Team #7 Writing tips Team #7 Project</td>
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<td></td>
<td>W., Oct 29</td>
<td><em>OBE</em> Chapter 7 (continued)</td>
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<td>Week 10</td>
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<tr>
<td></td>
<td>M., Nov 3</td>
<td><em>OBE</em> Chapter 8 Communicating in Teams and Organizations</td>
<td>Team #8 Writing Tips Team #8 Project</td>
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<td></td>
<td>W., Nov 5</td>
<td><em>OBE</em> Chapter 8 Communicating (continued)</td>
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<td>Week 11</td>
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<tr>
<td></td>
<td>M., Nov 10</td>
<td><strong>EXAM 2</strong> (Chapters 5 to 8)</td>
<td>Team #9 Writing Tips Team #9 Project</td>
</tr>
<tr>
<td></td>
<td>W., Nov 12</td>
<td><em>OBE</em> Chapter 9 Power and Influence in the Workplace</td>
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</tbody>
</table>

1 Depending on circumstances and class needs, the schedule may be modified during the semester. Guest speakers will be announced one session in advance.
Questions for Case #1: BoldFlash

1. (a) How do the conflicting performance metrics of each group contribute to the problem? (b) How do the current organization design and product development process foster the coordination problems?
2. (a) Should one group (e.g., manufacturing) or individual bear more of the responsibility than any other for fostering cross-functional coordination? Why / why not? (b) Is Cahill the cause of the problems?
3. Were all of Roger Cahill’s changes necessary? Did he do too much all at once? Not enough?
4. What additional changes would you make? (a) How would you improve organizational design? (b) How would you improve the product development process?
5. Discuss the upcoming meeting. What should Cahill do to increase its productivity?

Questions for Case #2: Jamie Turner at MLI, Inc.

1. How did Turner get himself into this predicament? What is going on for Cardullo?
2. What did Pat Cardullo and Jamie Turner each initially bring to the situation at MLI that would seem to ensure success? Failure?
3. What were the key choice points where either of them could have done things differently?
4. How, if at all, should Turner approach Cardullo at the end of the case?

Questions for Case #3: Raleigh & Rosse

1. What is the cause of the problems described in the case? How serious are these problems? How would you quantify the potential financial risk of R&R?
2. Are R&R employees pressured inappropriately by the sales-per-hour system? By management?
3. How effective is the memo reproduced as Case Exhibit 4 in clarifying the distinction between “sell” and nonsell” time? Provide arguments for your position.
4. How would you redesign compensation and performance appraisal systems at R&R? Is SPH an effective measure of customer satisfaction? Are R&R policies and practices fully aligned with its business strategy?
Writing Resources
Writing is defined not only as surface features such as grammar, mechanics, format, and usage but also includes the quality of the argument and critical thought (higher-order thinking skills such as analysis, synthesis, and evaluation), organization, and suitability of the writing to an audience. I have listed below some useful websites to assist you in improving your writing skills.

I encourage you to visit the Texas A&M University Writing Center (UWC). The UWC, located in Evans Library 1.214, offers help to writers at any stage of the writing process including brainstorming, researching, drafting, documenting, revising, and more; no writing concern is too large or too small. While the UWC consultants will not proofread or edit your papers, they will help you improve your proofreading and editing skills. If you visit the UWC, take a copy of your writing assignment, a hard copy of your draft or any notes you may have, as well as any material you need help with. To find out more about UWC services or to schedule an appointment, call 458-1455, visit the web page at http://uwc.tamu.edu/ or stop by in person. The UWC website provides many useful writing resources. The writing process is divided into the three stages on the University Writing Center website: "Planning a Draft", "Drafting", and "Revising": http://writingcenter.tamu.edu/resources/

I also encourage you to use the Mays Communication Lab. The Mays Communication Lab offers a variety of services for both faculty and students in the business school. Whether you have a five-minute question or you need a 30-minute consultation, the Communication Lab can help you excel in the classroom and the workplace. Web page: http://mays.tamu.edu/commlab/

Mandatory Course Materials
Every week the team scheduled to present (see “Writing Tips” in the Tentative Schedule) will provide a short presentation covering (a) one chapter from Davis (1994) and (b) one article from the Harvard Management Communication Letter (see below).

BOOK

ARTICLES

Optional Materials
“General Writing Concerns” from Purdue University's Online Writing Lab (OWL): http://owl.english.purdue.edu/handouts/general/index.html.
Optional Readings


**Career issues**


**Decision Making**


**Emotional Intelligence**


**Gender issues**


**Influence**


**Leadership**


**Organizing**


**Performance**


**Relationships at work**


**Smart people**


**Speaking / communication**


**Your job**


**Your self**

UNIVERSITY POLICIES

ADA Statement
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact Disability Services, visit http://disability.tamu.edu, call 845-1637 or go to Cain Hall, Room B118.

Aggie Honor Code
“An Aggie does not lie, cheat, or steal or tolerate those who do.”

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the Texas A&M University community from the requirements or the processes of the Honor System. For additional information please visit: www.tamu.edu/aggiehonor/

Food & Beverage Policy
We have beautiful and state-of-the-art classrooms in the Wehner Building and Cox Hall. We want to maintain the high quality of these classrooms for the students in future years. Thus, it is necessary for you to adhere to the established policy of NO BEVERAGES, FOOD, TOBACCO PRODUCTS, OR ANIMALS (unless approved) within the Wehner Building and Cox Hall classrooms.

University Statement on Harassment and Discrimination
Texas A&M is committed to providing an educational and work climate that is conducive to the personal and professional development of each individual. To fulfill its multiple missions as an institution of higher learning, Texas A&M encourages a climate that values and nurtures collegiality, diversity, pluralism and the uniqueness of the individual within our state, nation and world. The university also strives to protect the rights and privileges and to enhance the self-esteem of all its members. Faculty, staff and students should be aware that any form of harassment and any form of illegal discrimination against any individual is inconsistent with the values and ideals of the university community.

Individuals who believe they have experienced harassment or illegal discrimination are encouraged to contact the appropriate offices within their respective units. Students should contact the Office of the Vice President for Student Affairs at 845-4728.

Make-Up Policy
If an absence is excused, the student will be allowed to make up work within 30 calendar days from the last day of the absence. To be excused the student must notify his or her instructor in writing (acknowledged e-mail message is acceptable) prior to the date of absence, and provide appropriate documentation for the absence. In cases where advance notification is not feasible (e.g. accident or emergency) the student must provide notification by the end of the second working day after the absence, including an explanation of why notice could not be sent prior to the class. The reasons absences are considered excused by the university are listed below. See Student Rule 7 for details (http://student-rules.tamu.edu/rule7.htm). The fact that these are university-excused absences does not relieve the student
of responsibility for prior notification and documentation. Failure to notify and/or document properly may result in an unexcused absence. Falsification of documentation is a violation of the Honor Code.

1) Participation in an activity that is required for a class and appears on the university authorized activity list.
2) Death or major illness in a student's immediate family.
3) Illness of a dependent family member.
4) Participation in legal proceedings or administrative procedures that require a student's presence.
5) Religious holy day.
6) Illness that is too severe or contagious for the student to attend class.
   a) Injury or illness of three or more class days -- student will provide a medical confirmation note from his or her medical provider within one week of the last date of the absence (see section 7.1.6.1)
   b) Injury or illness of less than three class days – student will provide the following within one week of the last date of the absence: (i.)Texas A&M University Explanatory Statement for Absence from Class form available at http://shs.tamu.edu/forms.htm, or (ii.) Confirmation of visit to a health care professional affirming date and time of visit
7) Required participation in military duties.
8) Other absences may be excused at the discretion of the instructor with prior notification and proper documentation.

ACADEMIC FREEDOM POLICY

3.2.1 Faculty members have ethical obligations and responsibilities to the students of Texas A&M University.

3.2.1.1 Faculty members should foster scholarly values in students, including academic honesty, the free pursuit of learning, and the exercise of academic freedom.

3.2.1.2 Faculty members should act professionally in the classroom and in other academic relationships with students. Faculty members should exercise critical self-discipline and judgment in using, extending, and transmitting knowledge. Faculty members are entitled to freedom in the classroom in discussing their subject, but they should be careful not to introduce into their teaching controversial matter that has no relation to their subject.

3.2.1.3 Faculty members should maintain respect for the student and for the student's role as a learner. Faculty members should evaluate students on the true merit of their academic performance. Faculty members should be available at reasonable intervals to students for consultation on course work.

3.2.1.4 Faculty members shall not engage in any exploitation, harassment, or illegal discriminatory treatment of students.

12.01.99.M2 University Statement on Academic Freedom, Responsibility, Tenure, and Promotion

Approved June 20, 1997 Revised July 27, 2001
Supplements System Policy 12.01
TEAM EVALUATION FORM

DUE: Before your team presentation

Your name ________________________________  Team: __________________

Assume that you have $100 to divide among the members of your team (including yourself) based on each member’s overall contribution to the group. The team member whose contribution was the greatest should receive the largest share of the $100. The member whose overall contribution was smallest would receive the smallest amount. In the space below, please write the names of your team – including yourself – and the dollars you feel they deserve:

<table>
<thead>
<tr>
<th>Name</th>
<th>Dollars</th>
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Total = $100

Now, use the following space to write a few sentences explaining the major strengths and weaknesses of each member of your team (excluding yourself):

Name: ________________________________
Comments:
____________________________________________________________________
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Name: ________________________________
Comments:
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Name: ________________________________
Comments:
____________________________________________________________________
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Next, consider your overall team effort – both the amount of effort as well as the quality of that effort. On a scale from 0 – 100, what does your team’s total effort deserve? (In assigning a value to your team effort, don’t be modest and don’t be unrealistic):

Overall Team Effort (0 - 100): _______

Finally, refer back to the first question where you divided $100 among your team members and consider the number of dollars that you believe your team members will assign to you. On average, how many dollars will other team members give you and why?
STUDENT INFORMATION SHEET

DUE: NEXT CLASS

First Name _____________________

Last Name _____________________

Nickname _____________________

Major _________________________

Specialization ______________________________

Interests/Hobbies:

______________________________________________________________________________

______________________________________________________________________________

Work Experience/Internships:

______________________________________________________________________________

______________________________________________________________________________

Your Photograph
(Approximately 2"x 2")
Expectations for this course (e.g., What do you expect to learn? How?):

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

How to you learn best? What do you consider to be effective teaching?

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________

Any comments you may have useful for the course

______________________________________________________________________________
______________________________________________________________________________
______________________________________________________________________________
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Joseph Daniel Ura, Department of Political Science
     William Clark, Head, Department of Political Science
     Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: POLS 209

We recommend that POLS 209 Introduction to Political Science Research be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 35%
2. Course content appropriate to the major
3. Total number of words: 3500
4. Instructor to student ratio for one section: 1:20

POLS 209 is a multi-section course required of all political science majors. The sections are consistent in requiring at least 3500 words of writing for at least 35% of the final grade. There is a research paper, and students may submit a prospectus or a draft for instructor feedback before the final paper is due. (Either one or the other is required.) There is also interpretative analytic homework that prepares students for writing the final paper. All sections use models of political science research writing and lecture to some degree on political science writing.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE

Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns

(enter prefix, number, and complete course title):

POLS 209: Introduction to Political Science Research

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: [Signature]
Printed name and signature

Received: [Signature]
(W Course Coordinator, University Writing Center)
(Date)

Approvals:

College Dean: [Signature]
Printed name and signature

(Date)

Department Head: [Signature]
name and signature

(Date)

[Stamp: RECEIVED SEP 16, 2014]

By
Overview and Objectives

This course serves as an introduction to the scientific study of politics. We will begin with the logic of social scientific inquiry and the basics of research design, then move on to the quantitative and qualitative methods that are commonly used by political scientists.

In particular, the course has two overarching objectives. First, to instill the skills necessary for students to critically evaluate commonly used statistical techniques (e.g., polls, surveys, figures, graphics). In short, to enable students to become statistically literate consumers of political information. Second, the course instructs students how to engage in preliminary empirical design and data analysis.

Required Text


Recommended Text

Software

In this class we will use the program \texttt{R} to conduct data analysis. \texttt{R} can be downloaded for free onto your personal machine at \url{http://cran.r-project.org/}. In particular, I would recommend students download Rstudio \url{http://www.rstudio.com/products/rstudio/download/} which is an integrated development environment for \texttt{R} which offers some advantage over the core interface. In addition to the recommended text noted above and in-class instruction, I will provide students with a number of free resources which will assist in learning \texttt{R}.

Grading Criteria

You will be evaluated on the following:

- Three exams (each worth 20%)
- An assignment in \texttt{R} (10%)
  - Using a supplied data set, students will be asked to perform a series of tasks (e.g., data management, estimating models, drawing inferences) using \texttt{R} and write a report of their findings. The assignment will be distributed on 11/21 and due on 12/8.
- Research Project (totaling 30%)
  1. Topic Proposal: In at most 2 pages, students will outline their intended research prospectus. This should include the formulation of a research question, a succinct discussion of relevant existing theoretical work on this question, and the students expectation of what would result from further analysis into this question. The proposal is due on 10/20 and counts for 5% of a students overall grade. Regardless of what score a student achieves, all students must obtain authorization from the professor to continue with this question for the prospectus.
  2. Research Prospectus: In at least 10 pages, students will examine their proposed question in greater detail. This includes a full elaboration of the theoretical argument, testable hypotheses, and an executable research design (including the nature of the analysis, the identification of relevant variables, and possible sources of data). While students are not expected to undertake the empirical analysis, the prospectus should be detailed enough where this extension would be straight forward. Explicit details and expectations for the prospectus will be provided during the course. It counts for 25% of a students grade and will be due on the final day of class (12/8)
Grading Scale

Final course grades will be determined by the following scale (%):

- **A** = >90
- **B** = 80 - 89
- **C** = 70 - 79
- **D** = 60 - 79
- **F** = <60

Administrative Issues

— Make-up Exams/Quizzes

All exams and/or quizzes are to be taken at the scheduled time. The only exception to this is a university-approved absence (e.g., verified emergency, documented medical excuse, observance of a religious holiday, scheduling conflict with club/sport/team event). (See [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)). Failure to take an exam or quiz at the scheduled time will result in a grade of zero (0).

— Late Assignments

Late assignments will be penalized 10 percentage points per day, including weekends and holidays, except in the case of a university-approved absence (see above). If you provide notice of such conflicts, in advance of the assignment due date, the penalty for tardiness will be waived.

— Re-grading

You have one week after you receive your graded work to request a re-grade. In order to initiate a re-grade request, you must include a written statement detailing why you believe your work should be re-graded and which part(s) I should focus on. Remember, that after reevaluating your work, your grade may remain the same, go up, or go down.

— Extra-Credit

There will be no extra credit offered during the course. Do not ask.

— Attendance and Classroom Conduct

Students are expected to attend all class meetings. Missing class will adversely affect your success in the course. Students who do miss classes are responsible for all material covered. Disruptive behavior, including, but not limited to, showing up late, leaving early, reading newspapers, ringing cellphones, texting, chatting, insulting other classmates or the instructor, talking during the lectures, or engaging in any other behavior which distracts from the course objectives will not be tolerated. In short, all students are expected to behave in a
mature, professional, adult manner whilst in class. Be aware that habitual violations of this policy will result in substantial grade reductions.

— Academic Integrity Statement and Policy

“An Aggie does not lie, cheat or steal, or tolerate those who do.”

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**Schedule of Readings, Assignments, and Exams**

Note that these dates are subject to change at the discretion of the instructor (we will spend as much time as necessary on each topic). Furthermore, additional readings may **(and likely will)** be added to supplement those noted here as we move through the course, and students will be evaluated on all assigned readings. However, these changes will be made known to the class as far in advance as possible. Should such changes be required I will announce them in class and make them known to the class via email.

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### Part I: A Scientific Approach to Politics

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/3</td>
<td>How should we study politics?</td>
<td><em>K &amp; W Ch. 1; Barnes '14</em></td>
</tr>
<tr>
<td>9/5</td>
<td>More Science or More Politics?</td>
<td><em>Smith '02; Hardin '05; Grant '05</em></td>
</tr>
<tr>
<td>9/8</td>
<td>Knowledge and Truth</td>
<td><em>Review K &amp; W 1.5</em></td>
</tr>
<tr>
<td>9/10, 9/12</td>
<td>Theory Building</td>
<td><em>K &amp; W Ch. 2; Walker '10; M &amp; R '93</em></td>
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<tr>
<td>9/15, 9/17</td>
<td>Formal Theory I</td>
<td><em>K &amp; W Ch. 2.6 &amp; 2.7; Ostrom '98</em></td>
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<tr>
<td>9/19, 9/22</td>
<td>Formal Theory II</td>
<td></td>
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<tr>
<td>9/24</td>
<td>Establishing Causality</td>
<td><em>K &amp; W Ch. 3</em></td>
</tr>
<tr>
<td>9/26</td>
<td>RD: Experiments</td>
<td><em>K &amp; W Ch. 4.0 - 4.2</em></td>
</tr>
<tr>
<td>9/29</td>
<td>RD: Observational Studies</td>
<td><em>K &amp; W Ch. 4.3 - 4.4</em></td>
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<td>10/1</td>
<td>Review</td>
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<tr>
<td>10/3</td>
<td><strong>Exam 1</strong></td>
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### Part II: Research Design and Measurement

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<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>10/6</td>
<td>Scholarly Writing</td>
<td><em>Bem '03; Zigerell '14</em></td>
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<tr>
<td>10/8</td>
<td>Variable Selection</td>
<td><em>K &amp; W Ch. 5</em></td>
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<tr>
<td>10/10, 10/13</td>
<td>Measurement Metrics</td>
<td><em>K &amp; W Ch. 5</em></td>
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<tr>
<td>10/15, 10/17</td>
<td>Probability Theory</td>
<td><em>K &amp; W Ch. 6</em></td>
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<tr>
<td>10/20, 10/22</td>
<td>Statistical Inference</td>
<td><em>K &amp; W Ch. 6</em></td>
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</table>

**Research proposal due 10/20**

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
</tr>
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<tbody>
<tr>
<td>10/24, 10/27</td>
<td>Hypothesis Testing</td>
<td><em>K &amp; W Ch. 7</em></td>
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<td>10/29</td>
<td>Review</td>
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<td>10/31</td>
<td><strong>Exam 2</strong></td>
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### Part III: Hypothesis Testing

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>11/3, 11/5</td>
<td>Basics of Regression</td>
<td><em>K &amp; W Ch. 8</em></td>
</tr>
<tr>
<td>11/7</td>
<td>Lab: Intro to R</td>
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<td>11/10, 11/12</td>
<td>Multiple Regression I</td>
<td><em>K &amp; W Ch. 9; Illustrative Articles</em></td>
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<tr>
<td>11/14</td>
<td>Lab: Data Management in R</td>
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<tr>
<td>11/17, 11/19</td>
<td>Multiple Regression II</td>
<td><em>K &amp; W Ch. 10; Illustrative Articles</em></td>
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<td>11/21</td>
<td>Lab: Regression in R</td>
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**R assignment distributed 11/21**

<table>
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<tr>
<th>Date</th>
<th>Topic</th>
<th>Readings</th>
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<tbody>
<tr>
<td>11/24</td>
<td>Threats to Inference</td>
<td><em>Franzese '07</em></td>
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<tr>
<td>11/26, 11/28</td>
<td>No Class</td>
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<tr>
<td>12/1</td>
<td>Review</td>
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<tr>
<td>12/3</td>
<td><strong>Exam 3</strong></td>
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<tr>
<td>12/5</td>
<td>Open Lab</td>
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<tr>
<td>12/8</td>
<td><strong>R assignment and Research Project Due</strong></td>
<td></td>
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</tbody>
</table>
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Joseph Daniel Ura, Department of Political Science
    William Clark, Head, Department of Political Science
    Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: POLS 309

We recommend that POLS 309 Polimetrics be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 38%
2. Course content appropriate to the major
3. Total number of words: 3500
4. Instructor to student ratio for one section: 1:20

The major writing assignment in all sections POLS 309 remains a research paper; however, the required length has been reduced from 4250 words to 2500 words as part of a shift in the course’s emphasis toward shorter assignments emphasizing the presentation of research findings and more succinct social science writing. This new approach to the research paper is complemented by a revised approach to homework assignments made during the course. Over the course of the last certification cycle, instructors have increasingly emphasized explanation of analytical findings. Students are now required to write more extensive responses to homework problems, interpreting their statistical work and providing substantive context for their results. Formative feedback is formally provided in response to the course’s two homework activities, which, among other things, ask students to analyze data, present their results in an appropriate visual format (tables or charts), explain them, and identify any conclusions which follow from them. These exercises provide students with the opportunity to practice the essential analytical and writing skills they need to complete the research project assignment. Writing instruction is delivered through a combination of lectures, modeling, and in-class discussions and exercises.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns

(enter prefix, number, and complete course title):

POLS 309: Polimetrics

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: JOSEPH URE A 9/9/2014
Printed name and signature

Received: Valerie Balester 9/15/14 (W Course Coordinator, University Writing Center)

(Approvals:

College Dean: STEVE OBERHOLZER 9/11/2017
Printed name and signature

Department Head: WILLIAM C. JACO (Date)
name and signature

RECEIVED SEP 16 2014

By:  

Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu
POLS 309 - 901: Polimetrics
Spring 2014
Texas A&M University
3 credits

Class time: Tuesday, Thursday 3:05-4:20 pm
Class location: Allen 1016
Course website: E-learning, access through http://howdy.tamu.edu

Professor: Erica Owen  Phone: (979) 845-5623
Email: ericaowen@pols.tamu.edu  Office: 2102 Allen Building
Office Hours: Tuesday 1:00-2:30 pm or by appt.

Course Description and Objectives: This course is an advanced undergraduate course in statistical methods for political research. It covers statistical theory, techniques, and applications of quantitative analysis in political science, focusing on using statistical techniques to estimate and test causal relationships. The prerequisite is POLS 209. This is also a writing intensive course.

The course consists of roughly three parts, with an emphasis on the first two. The first part covers learning to use the software program R (see below), the logic of statistical inference and hypothesis testing, and basic statistics to describe bivariate relationships. The second part demonstrates how to evaluate statistically hypothesized relationships through bi- and multivariate regression. Finally, the third part introduces more advanced topics such as limited dependent variable and panel data methods.

A good understanding of statistical methods in this course requires that (a) the student is able to represent a statistical idea correctly using algebraic notation and numeric values and (b) the student must be able to explain in words correctly the statistical idea that is represented by notation. These two skills are complementary and fundamental to appropriate applications of quantitative methods.

By the end of the semester, you should be able to:

- define foundational statistical theories, concepts, and methods commonly used in political research and use to interpret and evaluate quantitative studies in political science journals;
- program in R to finish computer homework assignments and the research project, acquiring proficiency in data management and statistical analysis;
- replicate and extend a previously published statistical analysis and complete a research paper which demonstrates both technical and writing skills.

Prerequisites and background: Junior or senior classification. Students are required to take POLS 209 “Introduction to Political Science Research” prior to enrolling in this course.

This is first and foremost a demanding statistics course. You should not take this class because you need a writing intensive course (even if this is the only one with an open spot) or because you believe it will be easier than calculus or foreign language classes. If you are taking this class, you must be prepared to spend extra time outside of class learning course material, on your own and in study groups, and completing weekly homework assignments.
Texts:


- It is important to get the correct version of the textbook. Note that the ebook version of *R in Action: Data analysis and graphics with R* is available at http://www.manning.com/kabacoff/ for $48.
- All other course materials, assignments, and data will be uploaded into the course website on the university E-learning system. Students are expected to check the website regularly.

Software: In this class we will use the computer program R to conduct data analysis. R is a freely available statistical software that is available for download onto your personal computer at http://cran.r-project.org/. R is much more powerful than other statistical software such as SPSS, STATA and SAS, but the R programming language is also more challenging to learn. If you wish to use another statistical program, such as Stata, you must discuss this with me before completing any assignments. Please be aware that I will offer instruction, code and support only for R and therefore strongly encourage you to use R.

Grading

- **Homework (25%)**. Problem sets require solving mathematical problems, computer exercises, diagnosis and correction of regression assumption violations and applications in advanced topics. Students should follow the following general instructions in completing their homework assignments:

  For conceptual questions, you need to clarify your answers and show steps for questions requiring hand calculations to earn full credit. For questions that require you to graph or analyze data, you need to read the data into R and finish them in R. In these exercises, it is important to discuss carefully the implications of the tests for statistical inference and substantive interpretation. All work is expected to be typed and written in complete sentences unless otherwise noted on the assignment. A weekly homework assignment turned in the class after it is due will receive a one letter grade deduction; late assignments will not be accepted more than one class period after the due date. Late assignments pertaining to the research project will not be accepted.

- **Two exams (20 and 25%)**. Two in-class exams cover the first two parts of the course. Exam 1, worth 20% of final grade, focuses on basic statistical concepts, while Exam 2 (25%) covers advanced statistical concepts. Content of exams is based on textbooks, course lectures and problem sets.

- **Research project (30%)**. A research project based on a substantive problem is required. The project requires students to replicate the data analysis in a published political science journal article, conduct extensive robustness checks, extend the analysis in a meaningful way, and submit draft output and code, in addition to the final research project. Please note the following requirements and expectations: (a) The replication should produce results identical to those in the published article; if not, a theoretical or statistical explanation must be provided.
to account for the discrepancy. (b) The robustness checks include those that are discussed in class. (c) The extension should be theoretically motivated, which may include the expansion of the dataset, inclusion of a new argument and variables, and/or apply a better alternative statistical method. The final paper should be at least 10 pages in length, following the style of published journal articles. The replication journal article MUST be chosen in consultation with the instructor.

The following grading scale (%) will be used to assign final grades:

\[
\begin{align*}
A & = \geq 89.5 \\
B & = \geq 79.5 - < 89.5 \\
C & = \geq 69.5 - < 79.5 \\
D & = \geq 59.5 - < 69.49 \\
F & = < 59.5
\end{align*}
\]

It is easy to predict who will do well in this course. It has always been those who never miss one class during the first 10 weeks, who follow instructions closely and complete all homework assignments, who form or join study groups, who follow instructions to preview and review course materials, and who ask various nagging questions about the materials in class and in office hours. In contrast, if you miss several lectures in the first 10 weeks, always start homework assignments the night before they are due, never seem to understand and follow the assignment instructions, always study and do homework alone, never read the textbook, and study the materials only right before the exams, your grades will be predictably low based on past experiences. FAILURE TO TURN IN CAREFUL AND THOROUGH HOMEWORK ASSIGNMENTS WILL DRAMATICALLY REDUCE YOUR CHANCE OF SUCCESS IN THIS COURSE, BECAUSE HOMEWORK HELPS YOU LEARN THE MATERIAL AND IT IS ALSO WORTH 25 PERCENT OF THE OVERALL GRADE.

Course Expectations and Policies

- **Readings**: I expect that you will preview (skim) the reading prior to class and come prepared to ask and answer questions. You need to revisit material after class as statistics can be learned only through repeated exposure and practice. Keeping up with the course readings is essential if you wish to get the most out of this class. Moreover, to do well on the exams, you will need a solid command of the material covered both in the readings and in lectures. Students are expected to bring readings to class.

- **Attendance**: I will take attendance daily. Regular class attendance is critical to success in this course. Class participation is highly correlated with student performance on other components of the course requirements. A student who misses classes regularly is unlikely to perform well in this course. I will not give out copies of my notes. As such, it is your responsibility to obtain the notes and announcements from colleagues if you are absent during the class. Students with (near) perfect attendance may receive up to one point in extra credit on their final grade at the discretion of the instructor.

- **Slides and note-taking**: I will post slides the night before class. Students are expected to bring HARD COPIES of the slides to class for note-taking (see next bullet regarding laptop use). Slides are a framework for lecture and may contain formulas or statistical output, but they are NOT stand alone notes or substitutes for class attendance.
• **Laptop policy:** You are welcome to use a laptop during R lab if you choose. I strongly discourage the use of laptops during lecture because experience demonstrates that it is difficult to take necessary and helpful notes on a laptop (especially mathematical calculations). Furthermore, studies suggest that using a laptop is a distraction to you and those around you, which detracts from student learning (e.g. Fried 2008).\(^1\)

• This is a writing-intensive (W) course. This means that in order to pass, students must submit written work that not only addresses the substance of the assignment, but also meets the instructor’s expectations for writing (properly organized, grammatically correct, etc.).

• **Exam absences:** Make-up exams will be permitted only in the case of university-excused absences, in other words, only if the student presents original written documentation of legitimate circumstances that prevented the student from taking the exam on time. Except in the case of the observance of a religious holiday, to be excused, the student must notify his or her instructor in writing (acknowledged e-mail message is acceptable) prior to the date of absence if such notification is feasible. In cases where advance notification is not feasible (e.g. accident, or emergency) the student must provide notification by the end of the second working day after the absence. This notification should include an explanation of why notice could not be sent prior to the class. Accommodations sought for absences due to the observance of a religious holiday can be sought either prior or after the absence, but not later than two working days after the absence. Legitimate circumstances include religious holidays, illness (verified by a doctor), serious family emergencies and participation in group activities sponsored by the University, etc. See [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07) for additional information. Please note that I do not accept Xeroxed copies of medical excuses from students. **Unexcused absences from either exam will result in a score of 0 for the exam.**

• **Late policy:** Assignments are due at the beginning of class on the due date. A weekly homework assignment turned in the class period after it is due will be given a one letter grade deduction; those beyond one class period of the due date will not be accepted.\(^2\) I encourage you to start R assignments early in the event that you need assistance. **Late assignments pertaining to the research project (including the final draft) will not be accepted, except in the case of a university-approved absence.**

• **Grade appeals:** If a student wants to appeal an assigned grade, they must submit a written statement to me, along with the original graded item. I retain the right when re-grading to raise, lower or maintain your original grade. One exception to this policy is if there is an arithmetic mistake, in which case I am happy to fix the error without a written statement.

• **Contacting me:** Outside of my office hours, the best way to reach me is via email at ericaowen@pols.tamu.edu. As with all business related correspondence, please include an appropriate salutation, identify yourself, and write in complete sentences. I am happy to answer clarification questions via email, but questions about course material, grades, or research projects are best dealt with in office hours where we can have a more productive conversation than over e-mail. If my office hours do not work for you because of your class/work schedule, or another important commitment, please do not hesitate to contact me for an appointment.

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\(^1\)Fried, Carrie. 2008. “In-class laptop use and its effects on student learning.” *Computers and Education.*

\(^2\)This means that an assignment due Tuesday must be turned in by Thursday of the same week in order to receive credit, minus the late penalty. An assignment due Thursday must be turned in by Tuesday of the following week in order to receive credit, minus the late penalty.
Please allow 24 hours for a response during the week. For emails sent on Saturday or Sunday, the 24-hour “clock” starts Monday at 8 am. If you have not heard from me after 24 hours, please send a follow-up email. Please make sure and e-mail me early if you have a time-specific question (e.g., about an exam or assignment). You may also call my office phone.

- **Extra credit:** Due to the numerous and varied assessments, which provide ample opportunity for you to showcase your academic strengths, there will be no exam re-takes, or extra credit assignments offered in this course. Students with (near) perfect attendance may receive up to one bonus point on their final grade at the discretion of the instructor.

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**Course Materials Copyright:** The handouts used in this course are copyrighted. By “handouts,” I mean all materials generated for this class, which include by are not limited to syllabi, slides tests, and assignments. Because these items are copyrighted, you do not have the right to copy handouts, unless I expressly grant permission.

**COURSE SCHEDULE:** Please note that all dates are subject to change at the discretion of the instructor, with sufficient advance notice provided to students. I will announce changes in class. For some class periods, we will meet in the computer lab in 2068 Allen. I will announce this at the preceding class meeting.

### Part I: Learning R, Basic Statistics

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<tr>
<th>Date</th>
<th>Topic</th>
<th>Reference</th>
</tr>
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<tr>
<td>1/14</td>
<td>Course introduction and introduction to R. (Installing R as homework: <a href="http://www.r-project.org">http://www.r-project.org</a>)</td>
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<td>1/16</td>
<td>Descriptive statistics, learning R (2008)</td>
<td>Dougherty R5, Kabacoff ch. 1, 2</td>
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<tr>
<td>1/21</td>
<td>Logic of Statistical Inference</td>
<td>Dougherty R5, R15</td>
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<td>1/23, 1/28</td>
<td>Statistical inference for single variable: significance test and confidence interval</td>
<td>Dougherty R9, R11, R12</td>
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<td>1/30, 2/4, 2/6</td>
<td>Statistical inference for two variables: covariance, correlation, and simple regression</td>
<td>Dougherty R4, R7, Chapter 1</td>
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<td>2/11</td>
<td>Review</td>
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### Part II: Regression analysis

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<tr>
<th>Date</th>
<th>Topic</th>
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<tbody>
<tr>
<td>2/18, 2/20</td>
<td>Properties of regression, coefficients &amp; hypothesis testing</td>
<td>Dougherty ch. 2</td>
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<td>2/25, 2/27</td>
<td>Multiple regression</td>
<td>Dougherty ch. 3</td>
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<td>3/4, 3/6</td>
<td>Model specification and diagnostics for outliers and collinearity</td>
<td>Dougherty ch. 6, Kabacoff ch. 8</td>
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<td>3/10-3/14</td>
<td>SPRING BREAK</td>
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<td>3/18, 3/20</td>
<td>Variable transformation</td>
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<td>ARTICLE SELECTION DUE 3/20</td>
<td>Dougherty ch. 4 (192-208)</td>
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<td>3/25, 3/27</td>
<td>Dummy variable; interactive model</td>
<td>Dougherty ch. 5</td>
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<td>Dougherty ch. 4 (pp. 209+)</td>
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<tr>
<td>4/1, 4/3</td>
<td>Heteroskedasticity, serial correlation and normality</td>
<td>Dougherty chapters 7, 12</td>
</tr>
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<td>4/8</td>
<td>Review</td>
<td></td>
</tr>
<tr>
<td>4/10</td>
<td>EXAM 2</td>
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</table>

### Part III: Special topics

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
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<tbody>
<tr>
<td>4/15, 4/17</td>
<td>Logit and probit, writing</td>
</tr>
</tbody>
</table>
Dougherty ch. 10

**PROJECT R CODE AND OUTPUT DUE AT BEGINNING OF CLASS 4/15**

4/22, 4/24  Panel data models

Dougherty ch. 14

**RESEARCH PAPER DUE AT THE BEGINNING OF CLASS ON 4/24. NO LATE PAPERS ACCEPTED.**

*Note:* There will be no final exam in this class.
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Joseph Ura, Department of Political Science
     William Clark, Head, Department of Political Science
     Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: October 13, 2014
SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: POLS 368

We recommend that POLS 368 Latin American Legislatures be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 45%
2. Course content appropriate to the major
3. Total number of words: 4000
4. Instructor to student ratio for one section: 1:20

Students write four critiques and an essay. The essay undergoes peer review, and the instructor holds additional office hours the week before it is due so that students will be able to bring drafts or written outlines for comment and assistance. Further feedback occurs from a team presentation using a 2-3 page handout that is collaboratively written and revised. Writing instruction is incorporated into class lectures and developed through class discussions of how political scientists present their arguments and what those arguments are. This is facilitated by the readings and summary assignments, which give the students several formal opportunities to assess what authors of political science journal articles are attempting to do with a paper and how they present their arguments. These reading assignments also provide models of successful academic writing to students. The assigned textbook is Writing a Research Paper in Political Science (Lisa Baglione).

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

POLS 368: Latin American Legislatures

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: JOSEPH UBA 9/9/2014
Printed name and signature (Date)

Received: Valerie Balester 9/16/14
(W Course Coordinator, University Writing Center)
(Date)

Approvals:
College Dean: STEVE OBERHELMAN 9/11/14
Printed name and signature (Date)

Department Head: WILLIAM CLARK 9/10/14
name and signature (Date)
Maria Escobar-Lemmon

POLS 368-900: Latin American Legislatures

Office: 2049 Allen Building
Phone: 845-1442
Email: m_escobar@pols.tamu.edu

Office Hours:
Tuesday 10:30 – 11:30
Thursday 1:15 – 2:15

Course Description
As Latin American countries seek to consolidate democracy, the legislative branch has taken on an increasingly important role in the policymaking process fueling debates about its role and power vis-à-vis the president. Different countries have made different choices regarding the size of the legislature, how its members will be elected, the number of chambers, and how the legislature itself will be organized. Each of these choices has consequences for the type of legislation that gets passed and the way the legislature functions. This course offers a comparative look at the legislative branch in Latin America to illustrate how these different electoral choices have influenced policymaking and what systematic conclusions we can draw about how electoral laws and constitutional design influence policymaking. We will also discuss the way in which the legislature has worked with or against the president. Our examination of the legislature will include a detailed look at the historical and institutional context in which it operates in at least four countries.

Educational and Learning Objectives
By the end of the semester students will be able to:
• define, understand, and use concepts and terms relevant to the study of legislatures in Latin America;
• identify the different research methods scholars have used to study legislatures in Latin America and be able to critique those approaches.
• analyze alternative explanations for differences in legislatures in the national political systems of Latin America;
• apply alternative explanations for the impact of international forces on legislature in Latin American countries.

Prerequisites
POLS 206 or approval of Political Science department head.

Required Texts

• The majority of readings for this course are academic articles and book chapters which are available via E-reserve at the library. These readings are NOT optional. You may access these free of charge using your NetID at http://library-reserves.tamu.edu
EXPECTATIONS

For us to achieve our objectives it is essential that students come to class prepared in large part by reading the assigned reading before the class period in which it will be discussed. Some readings are challenging and some contain statistical analysis. You do not need to understand the intricacies of the statistical model to understand the argument. In order to encourage active learning this class will be taught in a combination lecture/seminar format, but for this to work students need to read ahead of time. Everyone will learn more and have a much more enjoyable semester if the entire class participates, not just the same three people. Come prepared, arrive on time, and put away your phone and the Sudoku puzzle.

This is a writing intensive course. A goal of this course is to improve your writing over the course of the semester. It will therefore provide you with some writing instruction and exposure to the type of writing that is common in political science. We will be reading plenty of examples of good political science writing and talking about them. 45% of your final grade will be based on various writing assignments, including reading summaries and an 8-10 page integrative literature review. In preparation for the paper you will turn in four readings critiques of articles we are reading in class which can be included in your paper. Because these are identical assignments you'll have a chance to perfect your writing based on feedback you receive on each one. The final paper is a chance for you to combine these and additional articles in a similar way.

"W" credit: Failure to earn a passing average grade on the writing assignments precludes the assignment of "W" credit for the course, irrespective of the student making a passing grade for the entire course on a straight point calculation basis. In other words, you can only receive credit for the course, but not W credit, if you do not pass the writing component.

Academic Dishonesty and Plagiarism

"An Aggie does not lie, cheat or steal, or tolerate those who do."

Upon accepting admission to Texas A&M University, a student immediately assumes a commitment to uphold the Honor Code, to accept responsibility for learning, and to follow the philosophy and rules of the Honor System. Students will be required to state their commitment on examinations, research papers, and other academic work. Ignorance of the rules does not exclude any member of the TAMU community from the requirements or the processes of the Honor System. For additional information please visit: http://aggiehonor.tamu.edu.

As commonly defined, plagiarism consists of passing off as one’s own the ideas, words, writings, etc., which belong to another. In accordance with the definition, you are committing plagiarism if you copy the work of another person and turn it in as your own, even if you should have the permission of the person. Plagiarism is one of the worst academic sins, for the plagiarist destroys the trust among colleagues without which research cannot be safely communicated.

Plagiarism, if detected, will result in a minimum of a grade of zero for the assignment and may include referral to the Aggie Honor Office. Ignorance of what plagiarism is does not constitute a defense.
Copyright Statement
The handouts used in this course are copyrighted. By "handouts," I mean all materials generated for this class, which include, but are not limited to syllabi, quizzes, exams, lab problems, in-class materials, review sheets, and additional problem sets. Because these are copyrighted, you do not have the right to copy the handouts, unless I grant permission.

Students with Disabilities
The Americans with Disabilities Act (ADA) is a federal anti-discrimination statute that provides comprehensive civil rights protection for persons with disabilities. Among other things, this legislation requires that all students with disabilities be guaranteed a learning environment that provides for reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities located in B118 Cain Hall or call 845-1637. Please communicate with me as soon as possible if you require accommodations.

Grades and Due Dates
Student's grades will be determined based on the following assignments and weights.
- **Mid-term Exam (20%)**: In-class exam conducted on October 23rd.
- **Final Exam (20%)**: Cumulative exam emphasizing material from the second half of the course. December 7th 3 – 5pm.
- **Reading critiques/summaries (20%)**: Summary/critiques of four of the assigned academic books/articles. Due at the start of class the day the reading is assigned. Only two summaries per student will be accepted after October 11th; the last day to submit summaries is November 15th.
- **Integrative Literature Review (25%)**: 8-10 page paper reviewing the scholarly literature on a particular aspect of legislatures in Latin America. Due on or before November 20th. Late papers will be accepted until December 4th for reduced credit.
  o **DRAFT WORKSHOP**: A draft is due on November 15th for an in-class writing workshop.
- **Country Background Oral Reports (15%)**: Participation in one of four team presentations covering relevant historical background and descriptive information about the legislature in: Argentina, Brazil, Chile, Costa Rica, Mexico or Colombia. A group grade will be assigned based on the content of the presentation, the quality and appropriateness of visual aids, and a one page handout. Presentations take place on October 2 and 4.

**Bonus Points**: On 4 days during the semester (noted on reading schedule as "bonus") an in-class quiz, assignment, or group project based on the reading for that day will take place. Students may earn up to 2.5 points per day which will be added to their grade on the next exam. Failing to earn bonus points will not lower a student's exam grades.

Grades will be assigned based on final averages as follows: A = 89.5 – 100; B= 89.4 – 79.5; C = 79.4 – 69.5; D = 69.4- 59.5; F = below 59.4
Reading critiques/summaries

You are to write a critique/summary of 4 of the articles (or book chapters) assigned for class. Each critique/summary should describe what the author(s) of the study did and found, and offer some opinion or evaluation of the review. Box 3.2 in Baglione (pages 36-7) provides much helpful advice on writing the summary portion.

- The reading critique/summary is due at the start of class the day the reading is assigned. You must submit at least two summaries before October 11th. Because the summaries contribute to learning about writing for the final paper the last day summaries will be accepted is Nov 15th. If submitted via email they must be time stamped as arriving before class starts.
- Because the purpose of these essays is to help you think deeply about the readings BEFORE coming to class they are due at the start of class. I will accept them early, so if you know you'll be out of town the day we discuss a reading that is relevant for your paper turn it in early. I will accept late ones only if accompanied by university excused absences.
- Each reading critique should answer the following question, although in what order and how you present it is up to you:
  1) What is the research puzzle or question?
  2) What is (are) the hypothesis(es) being tested?
  3) What data and cases are used to test the hypothesis (es)? Note that a country is not automatically a case.
  4) What are the author’s findings? (What do they conclude?)
  5) Evaluation:
     a) Identify and describe in some detail one major strength of the article
     b) identify one question the article made you ask that the author didn't answer (maybe an alternative explanation they didn't consider), the next question that this raised for future study, what else you might have liked them to do, or something that confused and bothered you.
- Reading critiques are to be a minimum of two and a maximum of three pages, typed, and double spaced with 1-inch margins and 12-point font.
- You do not need to cite any additional sources. However, if you do be sure they are in APSA format in the text and attach a works cited.
- You should avoid direct quotes as much as possible. Any direct quotes MUST be contained in quotations and correctly cited or you will lose points. Avoid plagiarism, both accidental and deliberate. See page 35 of Baglione’s book for the difference between plagiarism and paraphrasing. Plagiarism will result in a grade of zero for the assignment.
- I will provide detailed comments on each summary. Pay attention to my comments on early summaries as they should enable you to avoid problems and earn higher grades on subsequent ones.
Country Background Oral Reports

Many of the articles we will read this semester focus on legislatures in one or more specific countries, but rarely provide background details. Group presentations (4-5 members) will provide basic factual information about four of the six of the countries we will most frequently read about: Argentina, Brazil, Chile, Costa Rica, Mexico and Colombia.

- Participants receive a group grade based on the content of the presentation (based on the checklist of required information), the quality and appropriateness of visual aids, and a two to three page handout. Everyone is expected to contribute to the group. People can "specialize" in different areas, but at a minimum everyone needs to say "howdy" to the class during the presentation and contribute text to and review the group's handout. All members must be present for the group presentation to receive the group grade. If you wake up ill the morning of the presentation, contact me as well as your group!

- Each group is to prepare a two to three-page handout class containing the most important facts, figures, details from their presentation. The handout should also include a list of references. **A draft of the handout MUST be submitted (via email) before 5pm on Monday, Sept 24th.** I will comment on this draft and return it to the group in class on Sept 25th for amendment and correction prior to the presentation. I will make copies for distribution if I receive the revised/corrected handout at least 2 hours before class starts.

- I will provide groups with a power point skeleton to ensure that groups are consistent in the content they cover and help structure the presentations. Groups are not required to use my skeleton or formatting. Be sure that your slides enhance or compliment, rather than detract from or duplicate what you plan to actually say.

- Presentations are scheduled for: October 2 and 4; we will pick groups and countries in class on Thursday, Sept 6th. Two groups will present each day. Each group will have 35 minutes (30 for their presentation and 5 for questions). We will have some time in class on Tuesday Oct 9th for comparisons, questions, and extra clarifications.

- You are free to use internet sources for this information – indeed many (most) country's legislatures have well developed webpages, frequently in English. However, be sure the source is trustworthy and reliable. Articles from periodicals such as *The Economist, Newsweek, Time, or New York Times*, are great places to find current descriptive information. The books listed below as "recommended" are a good, thorough, and yet brief overviews of these countries histories. *Electoral Studies* regularly publishes "Election Notes" providing an overview of key issues in the election and notes about parties as well as reporting the results. Finally, keep in mind that Wikipedia provides a current snapshot and might tell you how things are done now, but not a year or two ago.

- The material covered in presentations is important. There will be at least one question from each group's presentation on the mid-term exam.
• **Content:** The presentation should cover all of the following points or risk significant loss of points:
  
  o When did the country become democratic or redemocratize?
  
  o What events, at the time of democratization or redemocratization are most important for understanding institutions especially the legislative-executive balance? Think about who wrote the constitution or what groups were powerful when it was written and have their interests reflected in it.
  
  o What are three things that it's important for someone to know/learn about this country? These can be historical elements, demographics, cultural, etc.
  
  o How many chambers does the legislature have? How many members per chamber?
  
  o How are members of each chamber elected?
  
  o How many political parties are represented in each chamber?
    - What are the major parties and what proportion of seats in each chamber do they control?
    - Is one party dominant? Is a party of the left or the right?
    - What characterizes the platforms (or stances or ideology) of the major parties in the country?
  
  o Who is the president and what party is he/she from? Does the president's party have a majority or not? What implications does this have for policymaking? (Think coalitions, divided govt, etc.)
  
  o Have there been any constitutional reforms in the last 20 years that have changed the legislature or its relations with the executive in any significant way? (number of members, chambers, etc) What are those reforms?
  
  o Does the country have a gender quota law? Are there any other quotas for the legislature?
  
  o Is the legislature marginal or powerful? Who is more powerful: the president or the legislature? Why do you say that?

**Recommended Texts**

Some useful background sources, all of which are available on reserve at PSEL, include:


**Integrative Literature Review**

The paper for this class is not a traditional research paper. The paper requires students to read recent work on one of the following four aspects of legislatures in Latin America and then to write an essay that summarizes the key findings from those works and assesses the state of knowledge about that subject area. There are two models for this kind of paper. The first is the "Literature Review" section of each article you read. Most authors begin by assessing the state of the literature and what we "know". This is what you are being asked to do. A second model is review essays where scholars offer commentary on a handful of books (usually recent) and how they contribute to the discipline. Two outstanding examples of that later, which also contain books that you can use in your own reviews are:


1. Under what conditions do Latin American legislatures more fully represent women and take into account their particular concerns as a group?

2. To what extent do empirical observations of legislator behavior conform to theoretical predictions in any given area?


3. A country's choice of federal or unitary structure predated the third wave of democracy in Latin America. In what ways does the choice of adopting a federal system make legislators act differently or look different than if the country had adopted a unitary structure?


4. Do political parties play a central or ancillary role in the policymaking process in Latin America? Consider if you wish whether the presence or absence of party discipline in roll call voting matters.


Specific Instructions

- Your paper should focus on one of the four topic areas listed above: 1) women's representation; 2) electoral laws and legislator behavior; 3) federalism and legislator behavior; 4) political parties and the working of legislators with an emphasis on Latin America. (This can mean the region as a whole or one or two countries.)
- The articles you are including must all deal with Latin America. They must either focus exclusively on countries from Latin America or have at least one country included in the analysis from Latin America. Studies exclusively of the US Congress or Western European parliaments do not count!
- The paper is to integrate at least eight scholarly articles (or books or book chapters). At least two of the 6 must come from the readings listed below the topic. No more than 3 of the remainder can come from anywhere on the syllabus. This means you must find at least two on your own. (Hint: The works cited from an article is a good place to start looking; Baglione provides additional advice in chapter 3.) Failure to use 8 scholarly sources or to meet the criteria described above, will cost you 10 points (one letter grade).
- All papers must have a Works Cited Page in APSA format or you will automatically lose a letter grade (10 points). Citations within the paper are to be in APSA author-date format. This is the format preferred for Political Science papers. Learn it now.
- The paper is an integrative essay. You should NOT simply write a summary of each of the eight articles and staple those together. While you should provide detail about what each article found and can critique them as you did in the reading summaries, you also need to be comparing and contrasting the findings of the different articles. Remember you are using these articles to assess "what we know" about some aspect of the literature. Baglione's advice in chapter 4 on writing a literature review is helpful.
- The paper must have an introduction, a thesis statement, a body, and a conclusion. The paper also needs transitions between the various sections and a clear organizational structure. If you feel you need help with your writing skills visit the Writing Center in Evans Library or on the web at http://uwctamu.edu.
- Plan ahead. Select a topic and start reading and writing early. I will have extra office hours the week before the paper is due to make it easier for students to consult with me about their papers.
- Papers should be 10 pages in length, excluding the Works Cited. They should be typed, double spaced, in 12-point font (preferably Arial or Times New Roman). Margins should be 1-inch all around. Do not play font or margin games. Times Roman 10 looks noticeably smaller than Times 12 and Courier 14 is obviously bigger. (The syllabus is in Calibri 12.) Papers that are too long or too short will lose 10 points.
- Pages must be numbered or you will lose 5 points.
- Paper must be submitted in hard copy. Please do NOT email your paper to me.
- If you use information (quotes or paraphrasing) from any source, you must give the author credit. If you do not do so, it is plagiarism, and you will get a zero for the paper.
- YOUR PROFESSOR'S PET PEEVE: Proof-read your paper in addition to running spell-check. Colombia is a country in South America; Columbia is a river in Missouri. Likewise,
Chile is a country in South America; chili is something you eat. Spell check will not catch the **United States of America**, revolutionary **pheasants** or **gorilla fighters**. Pinochet was not a **muppet** of the USA. I may be amused, but you will become an example for future students. Because this is a writing intensive course you can lose up to two letter grades on the paper for poor quality writing.

- **Papers are due by 5 pm on November 20th.** Late papers will lose 5 points (half a letter grade) per day. If you are turning your paper in late you should either hand it to me personally or politely ask a staff member in the department of Political Science office to time/date it. Late papers without a time/date that appear in my box are considered turned in when I pick them up. For calculating late penalties weekends count.

- **DRAFT WORKSHOP:** You must bring two copies of a completed draft of your paper to class on November 15th. We will exchange drafts at the start of class and spend the period improving the substance and form of your papers.
  - You must attach both of the edited drafts from the in-class exercise to your final paper or you will lose 5 points.
  - Failure to bring a draft of at least six pages to class will result in the loss of 10 points (one letter grade) on the final paper.
  - Students may earn up to 5 extra points on the paper for providing exceptionally helpful comments, suggestions, corrections, revision, on the drafts they read during the in-class workshop.
  - I strongly suggest you come with a paper in as close to final form as possible so that you can get the most out of this exercise.
  - Students who will miss class with a university excused absence should contact me in advance if possible and as soon afterward as possible to discuss how they will make-up the work.
  - Students who miss class this day without a university excused absence or who appear without a paper will lose 10 points (one letter grade) on the final paper.
## Tentative Reading and Lecture Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Lecture Topic</th>
<th>Reading</th>
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<tbody>
<tr>
<td>28-Aug</td>
<td>Introduction</td>
<td>no assigned reading</td>
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<tr>
<td>30-Aug</td>
<td>Finding Sources</td>
<td>Baglione, chapter 3 (pages 31-52)</td>
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<tr>
<td>6-Sep</td>
<td>Electoral laws: What does it mean to seek a personal vote?</td>
<td>PICK GROUPS</td>
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<tr>
<td>13-Sep</td>
<td>What is a hypothesis and how do we test it?</td>
<td>Baglione, pages 73-83.</td>
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<tr>
<td>20-Sep</td>
<td>Nomination procedures: How are legislators selected?</td>
<td>Navia, Patricio. 2008 &quot;Legislative Candidate Selection in Chile&quot; in <em>Pathways to power: political recruitment and candidate selection in Latin America</em> Penn State University Press, pages 92-118.</td>
</tr>
<tr>
<td>27-Sep</td>
<td>Group Project Work Day</td>
<td>Bring presentation materials and notes to class</td>
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<tr>
<td>2-Oct</td>
<td><em>Country Background Presentation: Team 1</em></td>
<td>Baglione, chapter 4 (pages 57-68)</td>
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<tr>
<td>4-Oct</td>
<td><em>Country Background Presentation: Team 2</em></td>
<td>Baglione, chapter 9 (pages 153-168)</td>
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<tr>
<td>Date</td>
<td>Lecture Topic</td>
<td>Reading</td>
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<tr>
<td>23-Oct</td>
<td>Midterm Exam</td>
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<tr>
<td>15-Nov</td>
<td>Writing Workshop</td>
<td><em>Bring 2 copies of a draft of the paper to class Read – Baglione pages 89-96</em></td>
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<tr>
<td>22-Nov</td>
<td>THANKSGIVING</td>
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<tr>
<td>7-Dec</td>
<td>Final Exam 3 - 5 pm</td>
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TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Tazim Jamal, Department of Recreation, Parks, & Tourism Sciences
    Gary Ellis, Head, Department of Recreation, Parks, & Tourism Sciences
    Kim Dooley, AOC Dean, College of Agriculture and Life Sciences

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: RPTS 426

We recommend that RPTS 426 Tourism Impacts be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 65%
2. Course content appropriate to the major
3. Total number of words: 5600 (2600 individual and 3000 collaborative)
4. Instructor to student ratio for one section: 1:25-30

The Committee recommended that the course be kept at no more than 25 students unless assistance is added. Students write three assignments using a discussion board, a writing assignment of 1100 words, and a collaboratively written term project (usually in small groups of up to 3 per group). Group processes are monitored to ensure participation of all members in the writing. For the individual writing assignment students receive substantial written and oral feedback on a draft from the instructor before they submit the final version. An in-class or online discussion of challenges commonly encountered (e.g., mixing “affect” and “effect,” improving on sentence structure, and formal versus informal writing) is provided after each assignment is returned in class. These discussions help with incremental improvement towards working on the major term project. Instruction includes “Writing Tips” on eCampus that are discussed with students and that draw from best practices in tourism science, discussion of good writing, samples of good writing, and referrals to handouts on the writing center’s web sites.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns

(enter prefix, number, and complete course title):

RPTS 426 Tourism Impacts

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Tazim Jamal 10/3/14

(printed name and signature)

Received: Valerie Balester 10/3/14

(W and C Course Coordinator, University Writing Center)

(Approvals:)

College Dean: Kim Dooley

(printed name and signature)

(Date)

Department Head: Gary D. Ellis

(name and signature)

(Date)

1.214 Sterling C. Evans Library
5000 TAMU
College Station, TX 77843-5000

Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu
Class time & location
[add]

Instructor

[add name, contact information, office hours]

Department of Recreation, Park and Tourism Sciences
Texas A&M University
600 John Kimbrough Blvd
MS 2261
College Station, TX  77843-2261
USA

Teaching Assistant (TA)

[add name, contact information, office hours]

Course Description

This course concentrates on the study of tourism impacts, both positive and negative, ranging in scope from the local to the global. The course focuses on identifying tourism-related impacts and understanding the characteristics of these impacts. Some tools for managing tourism impacts to ensure the sustainability of tourism-related 'resources' (both natural and cultural) and the well-being of tourism destinations and their inhabitants are also discussed.

The course adopts a sustainability-oriented approach to understanding the impacts of tourism on destinations, attractions and events. Hence, students are required to understand the general principles of sustainable tourism development, and recognize the critical role of ecology, culture and economics in the tourism system.

In addition, a sustainability-oriented approach to tourism management requires a close understanding of the interdependence among various types of tourism-related impacts. You will become familiar with a range of environmental, economic, socio-cultural and political impacts of tourism at the local community level, regional level as well as national and international level.

The interrelations among impact types as well as specific impacts will be explored with the help of readings and case studies that encompass an international scope and a local-global perspective. Videos and online information media and will be brought in where appropriate.

The course uses a combination of in-class and online assignments, tasks and activities. Writing tasks will undertaken throughout the course through online joint assignments and
activities as well as self-completed writing tasks to be submitted by due dates that will be posted on e-Campus—please note that this is a writing intensive course.

This Course should enable you to:

- Be able to identify key tourism-related ecological, economic, social and cultural impacts within a global and local context, recognizing both positive and negative impacts;

- Understand the interdisciplinary and interrelated nature of tourism impacts, and be able to express these characteristics through discussion and writing assignments. These are aimed to facilitate critical thinking and reflection, as well as effective writing skills;

- Be able to critique the notion of "sustainable (tourism) development", and apply appropriate sustainability principles to the development and management of tourism destinations, attractions, and events;

- Further develop critical thinking, analytical and writing skills in the study of tourism impacts. You will be asked to provide written evaluations of case studies and examples based on tourism destinations, events and facilities. These include natural attractions (e.g. national parks), local and indigenous communities, emerging economies (e.g. India, China) as well as urban, local-global heritage or cultural settings.

Prerequisites

RPTS 202 or permission of the instructor

Required Readings

The required readings consist of a textbook plus a number of articles. The articles will be made available to you through e-Campus. The textbook for this course is an e-book:

Understanding and Managing Tourism Impacts, An Integrated Approach
Authors: C Michael Hall, Alan A. Lew
Published July 9th 2009 by Routledge – 392 pages

The e-book is available for e-purchase and rental from websites such as www.Coursesmart.com. The book is also published in paperback (ISBN 13: 9780415771337) and may be available for purchase from various booksellers.

Course Requirements and Grading

Learning in this course is action-oriented and experience based. You will be asked to critique and offer comments and thoughts on various readings and case studies. Videos, online discussions and assignments (individual and joint) will supplement in-class seminars to help facilitate participatory learning, writing, and develop critical thinking skills and understanding
of tourism impacts and management. You must read the works assigned prior to class and be ready to discuss them in class, and to lead discussions as needed (small groups will be formed to facilitate in-class discussion and learning, see under Participation and Attendance below).

Information on the assignments, tasks, articles, videos, syllabus, schedule, due dates, and other related RPTS 426 materials will be posted on E-Campus. Please check regularly for announcements posted on e-Campus. Email contact information for the instructor and TA is provided above. Or you can email us through e-Campus. Questions that are useful for the whole group are especially good to post using the email function on your e-Campus course site. You can also schedule time to talk to us at the office or over the phone as needed.

Assignments and required tasks submitted past the due date will not be accepted without submission of properly documented excused absences (Texas A&M University excused absences). In such cases, you should attempt to discuss the issue with the instructor or the TA at least 24 hours before the due date of the assigned task.

**Grades will be assigned based on the following:**

<table>
<thead>
<tr>
<th>Assignment Type</th>
<th>Weight</th>
</tr>
</thead>
<tbody>
<tr>
<td>Discussion Assignments (Written or Online)</td>
<td>30%</td>
</tr>
<tr>
<td>Writing Assignment (5% draft + revised final submission 10%)</td>
<td>15%</td>
</tr>
<tr>
<td>Mid-term Exam</td>
<td>20%</td>
</tr>
<tr>
<td>Term Project</td>
<td>25%</td>
</tr>
<tr>
<td>Class participation</td>
<td>10%</td>
</tr>
<tr>
<td><strong>Total</strong></td>
<td><strong>100%</strong></td>
</tr>
</tbody>
</table>

Note: A couple of bonus assignments will be offered during the course of the semester. You are strongly encouraged to undertake these.

Grading scale:

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

**Discussion Assignments (Written or Online)**

Between three to five short assignments of approximately 500-750 words each will be undertaken. They require you to respond a series of short questions based on assigned class materials for that week (e.g. on textbook chapters, research articles, magazine or newspaper articles, videos). These assignments will comprise of (i) Individually Written Assignments to be submitted directly to the instructor and/or (ii) Online Discussion Assignments using the discussion forum in eCampus.

The individually written assignments should be submitted directly to the instructor as per instructions provided. For the online discussion assignment, you are required to post on the discussion forum in eCampus one *Comment* (between 300-450 words) and two *Responses* (between 100-150 words each) for each assignment as follows: One *Comment* is to be posted by every class members on a question to be selected from a question set posted on e-Campus. The questions will be based on assigned class readings and videos posted on [https://mediamatrix.tamu.edu](https://mediamatrix.tamu.edu). In addition to posting your own *Comment*, you will also to
respond to two of the comments posted by other class members. Your two Responses should be approximately 100-150 words each.

**Writing Assignment (Draft + Revised Final Version)**
The Writing Assignment consists of a full-length essay on tourism impacts related to a reading from the research or popular media. A draft of about 800-1,000 words is to be submitted first, on which you will receive written feedback on content, format, and writing. A revised final version between 1,100 and 1,200 words incorporating the feedback provided should be submitted subsequently. The essay must be completed individually. Both the draft and the revised final version will be graded.

**Mid-term Exam**
The mid-term exam is a comprehensive examination of your cumulative knowledge and understanding of tourism impacts. It will be administered in the latter half of October, and is to be completed individually and submitted by the due date. It will be based on class materials assigned, including the textbook, readings, films/videos and assignments undertaken up to the exam date. The exam format may include both multiple choice and short, open-ended questions.

**Term Project**
*Format and approach:* Community-based case study which can be undertaken in small groups (up to three per group). It will be result in a final report between 3000-4,000 words of written text plus the following (these do not count towards the word limit): Title page, Table of Contents, Reference section, plus Tables and Appendices if needed.

*Focus of case study:* A sustainability analysis of a tourism or hospitality related service, business or sector, e.g., local transportation, hotel, restaurant, event, natural/cultural site, our local Convention & Visitors Bureau (CVB). Or you can examine a program, e.g. the Main Street revitalization program in Bryan/College Station, or a tourism form (e.g., wine tourism and Messina Hof). The report should include (1) a full literature review of academic research and writings (e.g. journal articles, scholarly books) and present key sustainability perspectives and issues related to the topic. Also, (2) you will gather information on your local tourism project (informal observation and meetings, websites, existing reports, media releases, etc.). In addition to organizing and presenting this information (use tables and appendices as needed), you will (3) analyze the information and offer directions for sustainable development or impact management of the destination, business or tourism form you choose to study.

**Class Participation**
Learning in this course is action-oriented and active learning requires your active participation in discussion and group activities. Absence from in-class activities will result in a penalty (2% for every absence noted), unless a formal note is provided on a university accepted absence (e.g. doctor’s note for medical absence).

**Academic Conduct**
In addition to professionalism in conducting and presenting scholarly work, ethical conduct is expected at all times in the classroom and in your written assignments. Plagiarism is a grave academic offense. As commonly defined, plagiarism consists of passing off as one's own the ideas, words, writings, etc., which belong to another. If you have any questions regarding plagiarism, please consult the latest issue of the *Texas A&M University Student Rules*, under the section "Scholastic Dishonesty."

**University Writing Center**

Each student at the Texas A&M University pays for the services of the university Writing Center (http://writingcenter.tamu.edu/). The well-trained consultants at the writing center are happy to assist you in improving your writing skills. You can take access the services of the writing center through the website or by telephone (979-458-1455). The two writing centers are located: (1) on main campus on the second floor of Evans Library, and (2) on the second floor of the West Campus library.

**Americans with Disabilities Act (ADA) Policy Statement**

The following ADA Policy Statement (part of the Policy on Individual Disabling Conditions) was submitted to the University Curriculum Committee by the Department of Student Life. The policy statement was forwarded to the Faculty Senate for information.

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

*Syllabus updated: August 26, 2014*
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Brett Cooke, Department of International Studies
    Robert Shandley, Head, Department of International Studies
    Steven Oberhelman, Interim AOC Dean, Liberal Arts

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: RUSS 322

We recommend that RUSS 322 Masterpieces of Russian Literature be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 60%
2. Course content appropriate to the major
3. Total number of words: 2700
4. Instructor to student ratio for one section: 1:20

This course requires students to write researched analyses of lyrics by Russian authors (2 papers) and 20-24 brief daily reports. They also get practice writing essay exams, although since they are not take-home they are not counted above in the word count. All the daily reports are written in Russian and are related to technical analysis of poetry. Given the number of these reports, and the fact that they are returned on a regular basis with instructor feedback, no other feedback is required. Students also get oral feedback on this work. These prepare students to write the longer researched analyses. The analyses also get instructor feedback on drafts. Instruction is on Russian writing, which is the topic of the class, and so it is extensive.

No significant changes have been made since original certification was granted.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns

(enter prefix, number, and complete course title):

RUSS 322 - Masterpieces of Russian Literature

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor / Coordinator: Leigh Tooling Brett Cooke

Printed name and signature

Received: Valerie Balester 9/19/14

(W and C Course Coordinator, University Writing Center) (Date)

Approvals:

College Dean: Shibu S. Mathew

Printed name and signature

(Date)

Department Head: Robert R. Shandley

Name and signature

(Date)

RECEIVED SEP 19 2014

By
RUSSIAN 322-900
Masterpieces of Russian Literature

Fall 2013
Russian Lyrical Poetry of the 19th Century
Pushkin, Lermontov, Tyutchev & Fet

L. B. Cooke
Office Hours: MW 1:30-3:00
MWF 11:30-12:20
ACAD 123
329C ACAD
575-5224; 693–3704
brett-cooke@tamu.edu

Description: Survey of lyric poetry by Pushkin, Lermontov, Tiutchev, and Fet. Entirely conducted in Russian.

Textbook: Professor’s packet, available at Notes N’ Quotes.

Prerequisite: RUSS 201 or permission of instructor.

Requirements:
2 papers 20% each. It is absolutely required to receive the professor’s approval for the poem you will analyze. The first will be on a lyric by Pushkin, the second on one by one of the other three romantic poets. Each paper should be at least three pages (750 words) long.

2 examinations 20% each. The first will be on the poetry of Pushkin, October 7th & 9th. The second will take place at the time of our final examination and will cover the other three poets.

Class Performance 20% on the basis of brief written daily reports and oral participation in class discussions.

The entire course will be conducted in Russian.

Absences: Please see http://student-rules.tamu.edu/rule7.htm for current policy on university-excused absences. For illness- or injury-related absences of fewer than three days, a note from a health care professional confirming date and time of visit will be required in order to count the absence as university-excused; for absences of three days or more, the note must also contain the medical professional’s confirmation that absence from class was necessary (see Rule 7.1.6.1). More than two unexcused absences will result in the loss of a complete letter grade!

Schedule of lessons:
8/26-8/30 Pushkin’s “I loved you…” «Я вас любил»
Russian versification & Pushkin’s epigrams.
9/2-6 Russian versification & Pushkin’s epigrams.
9/9-13 Russian versification & Pushkin’s epigrams.
9/9-13 Pushkin: “Day’s luminary has extinguished…” «Погасло дневное светило»
Pushkin: “I recall the wondrous moment…” «Я помню чудное мгновенье»
9/16-20 Pushkin: “The Prophet.” «Пророк»
Pushkin: “Arion.” «Арион»
Pushkin: “Verses Written during Insomnia.” “Стихи сочинённые во время бессонницы”

9/30-10/4  Pushkin: “God grant I not go mad…” “Не дай мне Бог сойти с ума…”

Pushkin: “Exegi monumentum.”

10/7  Midterm Examination on Pushkin’s lyric poetry, part I.

10/9  Midterm Examination on Pushkin’s lyric poetry, part II.

10/11  Lermontov: “Azure mountains of the Caucasus…” “Синие горы Кавказа…”

10/14-18  Lermontov: “The Sail.” “Парус”

Lermontov: “Death of the Poet.” “Смерть поэта”

10/21-25  Lermontov: “It is boring and sad and … “ “И скучно и грустно и некому руку подать…”

Lermontov: “A Dream.” “Сон”

10/28-11/1  Tyutchev: “Silentium!”

Tyutchev: “A Dream at Sea.” “Сон на море”

11/4-8  Tyutchev: “Day and Night” “День и ночь”, “What are you howling about, night wind?” “О чём ты воешь, ветер ночной?”

Tyutchev: “Holy Night…” “Святая ночь на небосклон взошла…”


Fet: “Storm at night sea” “Буря на море вечернем…”

11/18-20  Fet: “I came to you with a greeting” “Я пришёл к тебе с приветом…”

11/25-27  Fet: “This morning, this joy…” “Это утро, радость эта…”

12/2  Final review

December 12, 3:30-5:30  Final Exam on Lermontov, Tyutchev & Fet.

The Americans with Disabilities Act (ADA) is a federal anti-discrimination statue providing comprehensive civil right 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 that you have a disability requiring an accommodation, please contact the Department of Student Life, Services for Students with Disabilities, B-118 Cain Hall (845-1637).

“An Aggie does not lie, cheat, or steal, or tolerate those who do.” You are expected to be aware of the Aggie Honor Code and the Honor Code Rules and Procedures, stated at http://www.tamu.edu/aggiehonor.

Student Learning Outcomes:
During the semester, students will:
1. expand their knowledge of the human condition and human cultures in the context of the course subject matter.
2. enhance their abilities to analyze and respond critically to a wide range of texts, including matters of genre, purpose, audience, culture, voice, and tone.
3. enhance their abilities to reason logically and respond critically to a wide range of evidence, both primary and secondary.
4. gain an understanding of the intellectual demands required for the study of literature and culture through their own critical analysis—thinking, reading, listening, speaking, and writing.
5. develop an appreciation of a foreign literature and culture as both a field of knowledge and a creative process.
6. gain an awareness of the scope and variety of contemporary and historical issues and interpretations surrounding foreign literature and cultures.
7. learn to understand these issues and interpretations in their cultural and social contexts.
8. develop the ability to apply knowledge of diverse backgrounds and cultures to their personal lives and studies.
This variant of our masterworks course will cover the greatest yet least accessible of Russia’s arts, its lyric poetry. As such, this course offers a substantial survey of such important writers as Pushkin, Lermontov, Tyutchev and Fet. Particular attention is paid to Pushkin, the greatest of all Russians, who is largely unknowable outside of his native language. The emphasis is very much on what should be understood as Russia’s popular philosophy, whereas principles of versification are only studied to give students some cognitive tools for discussions.

The entire course is conducted in Russian. This includes the readings, with the exception of poetic reference materials provided in the course packet available at Note N’ Quotes at the end of the summer. The reading assignments are extremely minimal, but students are expected to know the poems well. Generally each class period will be devoted to a very precise discussion of a single lyric poem, usually between 8 and 40 lines in length. Given that each poem is thoroughly discussed in Russian, it provides truly extensive practice in objective conversation. Oral reports on aspects of the assigned poem (rhythm, genre, imagery, etc) will be assigned during the prior meeting—these generally require only a few comments—and subsequently will be submitted in writing. Since we pay close attention to the details of each lyric, class sessions give students much opportunity for reviewing their grammar. In toto, the course provides students ample training in the study of communication, Russian and non-Russian.

Regular oral reports on features of the assigned poem in class will help prepare students for writing two papers on other poems to be found in the course packet, which constitutes a select anthology for these poets. Only one student may write on a given poem—be sure to reserve your topics with the instructor in advance. Papers may be resubmitted if substantially revised and accompanied with the original submission. There will be two 75-minute exams, one conducted during the period designated for final examinations.

This course is appropriate for students who have passed RUSS 201, the prerequisite. Students who have passed RUSS 102 with an A and who are simultaneously enrolled in RUSS 201 may obtain permission to enroll. See the instructor: (979) 693-3704; brett-cooke@tamu.edu. It readily substitutes for RUSS 301 or 302, required course for the major and the minor. This is a W writing course.
А. С. Пушкин

Я вас любил: любовь ещё, быть может,
В душе моей угасла¹ не совсем;
Но пусть она вас больше не тревожит⁴;
Я не хочу печалить³ вас ничем.
Я вас любил безмолвно⁴, безнадежно,
То робостью⁵, то ревностью⁶ томим⁷;
Я вас любил так искренно⁸, так нежно,
Как дай вам Бог любимой быть другим.

1830

Я - он или она? (любил)
Вы – он или она? (любимой)
Он ещё любит её? Если нет, почему пишет ей?
Если да, почему не говорит правду?
Она любит его? Почему они на «вы», не на «ты»?
Он не хочет ни тревожить ни печалить её? Зачем он не молчит?
Она знала, что он любил/т её? «Безмолвно»?
Почему «безнадежно»?
Он робкий был? И теперь нет (он пишет)?
Есть соперник? Почему «ревностью»?
Он любит её «искренно» и «нежно»? Зачем он не молчит?
Он действительно хочет, чтобы другой так любил её? «Нежно»?
Будет такой же любовник?
Что такое любовь?

¹ Как огонь.
² Не мешает вам больше.
³ Чтобы вы были печальны.
⁴ Не говоря
⁵ Без храбрости.
⁶ Когда мне трудно думать, что она у другого.
⁷ Мне больно.
⁸ Говоря одну правду.
TO: Faculty Senate Executive Committee
FROM: Valerie Balester, Chair, W and C Course Advisory Committee
CC: Pat Rubio Goldsmith, Department of Sociology
     Jane Sell, Head, Department of Sociology
     Steven Oberhelman, Interim AOC Dean, Liberal Arts
DATE: October 13, 2014
SUBJECT: REPORT ON CERTIFICATION OF W COURSE: SOCI 420

We recommend that SOCI 420 Advanced Methods of Social Research be certified as a writing (W) course for four academic years (9/14 to 9/18). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 35%
2. Course content appropriate to the major
3. Total number of words: 2000
4. Instructor to student ratio for one section: 1:18

A graduate student helps with this course, specifically with providing feedback on drafts. Students write two papers, following the scientific paper format, in sections that include introduction, literature review and hypotheses, method of evaluating the hypotheses, test results, discussion/conclusion, and references. They must include tables and figures showing results as well. The papers are a bit longer than four pages each if visual elements are included in the total. The instructor provides feedback both by commenting on drafts of each paper and via a rubric. Students get instruction based on Joseph Williams’ *Style: Ten Lessons in Clarity and Grace* and do exercises from the book; they are also instructed on how to make a sound argument. Other instruction includes readings from *Style*, lecture, and in-class tests and problems related to writing.
TEXAS A&M UNIVERSITY W & C COURSE ADVISORY COMMITTEE
Request for W or C Course Status
Submitted to the Chair, W & C Course Advisory Committee
University Writing Center, MS 5000

1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns (enter prefix, number, and complete course title):

   _SOCI 420- Advanced Methods of Social Research_ ____________________________

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

   Instructor / Coordinator:  [Signature]
   (Date)

   Received:  [Signature]
   (Date)

   (W Course Coordinator, University Writing Center)

   Approvals:

   College Dean: [Signature]  [Date]

   Department Head: [Signature]  [Date]

   [Stamp: Received SEP 25 2014]

By ________

1.214 Sterling C. Evans Library
5000 TAMU
College Station, TX 77843-5000

Tel. 979.458.1455 Fax 979.458.1466
writingcenter.tamu.edu
Location: Academic 308
When: TTH 11:10 am-12:25 pm

Instructor: Dr. Pat Rubio Goldsmith
Office: 325a Academic Building
Email: pgoldsmith@tamu.edu
Phone: 845-6736
Office Hours: Thursdays 8:00 – 10:00 am and by appointment

Instructor: Jesus Smith
Office: 303 Academic Building
Email: jgsmith9804@neo.tamu.edu
Phone:
Office Hours: Tuesdays and Thursdays 12:30-2:00

Prerequisite: SOCI 220.
Course description: This course examines the role of statistics in social science research and gives you practice calculating, interpreting, and communicating quantitative analyses. You will learn how to use a computer to calculate statistics. Very few computations will be performed by hand. The material includes statistical techniques related to central tendency, dispersion, hypothesis tests, and relationships between two or more variables in linear regression and logistic regression. The material will also include techniques for writing analytical reports about quantitative information. Class time will be a mixture of lecture, discussion, video and practice.

Course Objectives: Students will learn how to make meaning from quantitative sociological data through writing. Students will become proficient at taking sociological data, analyzing it, and writing about how it was analyzed and how it should be interpreted. Analyses and calculations will be taught through the computer program, SPSS. Through this proficiency, the students will make clear, precise arguments about what the data indicate with regard to theoretically derived hypotheses. That is, the data are used to answer empirical questions of interest, and the students should be able to analyze the data to an extent that they address the question, be able to explain why they address the question, be able to explain the answer(s) suggested by the data, and be able to communicate this answer in writing with appropriate caution or confidence.

Books

The Healey book can be purchased as a bundle with a CD-ROM disc a computer software program called SPSS. The program can be installed on PCs but not Macs. The CD is not required. I recommend you purchase it if you commute and are not often on campus. If you are frequently on campus, you can access SPSS on any campus computer.

Data Sets

- General Social Survey 2010
- Health Information National Trends Survey
- Monitoring the Future

Codebooks

- GSS Variables
- HINTS Variables
- MTF Variables

Website: ecampus.tamu.edu

All TAMU computers have two computer programs, SPSS and Excel, which will be helpful for computing statistics. The book contains detailed guides for using SPSS at the end of each chapter. Excel is widely available. I will also use both during lecture.

There will be **two papers**. They are both expected to be 4 pages of text plus references, tables, and figures. The assignment requires turning in a complete draft and a final paper. Details of the assignments will be provided, but the basic structure of the papers is to write a short social scientific report. Late papers will be deducted one letter grade per day late except for documented emergencies. Papers that are late for foreseeable absences, such as religious holidays and travel out of town, should be turned in early to avoid penalty. Papers will be graded on a scale of 0 to 100%. Papers will be submitted electronically through turnitin, a feature of ecampus (which detects plagiarism).

**Tests** will multiple choice and short answer and graded on a scale from 0 to 100%.

You will also be assigned recommended **homework** on each chapter. Answers to most homework problems are in the back of the book. We will review homework in class instead of grading it.

**Grading policies**

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<thead>
<tr>
<th>Assignment</th>
<th>Points</th>
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<tbody>
<tr>
<td>Paper 1</td>
<td>20</td>
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<td>Paper 2</td>
<td>25</td>
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<tr>
<td>Tests 4</td>
<td>12.5</td>
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<tr>
<td>Total</td>
<td>100</td>
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<tr>
<td>Bonus Essay</td>
<td>5</td>
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Note: because this is a W course, you are required to earn a grade of C or better on the two writing assignments to get credit for the W part of the course.

**Grading scale:**

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<thead>
<tr>
<th>Grade</th>
<th>Percentage</th>
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<tr>
<td>A</td>
<td>&gt; 89.5</td>
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<td>B</td>
<td>79.5 – 89.4</td>
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<tr>
<td>C</td>
<td>69.5 – 79.4</td>
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<tr>
<td>D</td>
<td>57.0 – 69.4</td>
</tr>
<tr>
<td>F</td>
<td>&lt; 57.0</td>
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Absences policy: Students are expected to attend all classes and to do all quizzes, tests and assignments. Absences will be excused if they meet the criteria for excused absences set by TAMU and shown at this website: [http://student-rules.tamu.edu/rule07](http://student-rules.tamu.edu/rule07)

**Americans with Disabilities Act (ADA) Policy 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, Room B118, or call 845-1637. For additional information visit [http://disability.tamu.edu](http://disability.tamu.edu).

**Academic Integrity Statement and Policy**
The Aggie Code of Honor is simple: “An Aggie does not lie, cheat or steal, or tolerate those who do.” If you are not familiar with this code, please go to: [http://aggiehonor.tamu.edu](http://aggiehonor.tamu.edu). Instances of scholastic dishonesty will be treated in accordance with TAMU Student Rules. Please inform yourself about the rules regarding cheating, plagiarism, fabrication of information, and conspiracy at the website: [http://aggiehonor.tamu.edu/RulesAndProcedures/HonorSystemRules.aspx](http://aggiehonor.tamu.edu/RulesAndProcedures/HonorSystemRules.aspx).

Plagiarism is an attempt to take credit for calculations, writing, or ideas that were authored by someone else. Copying homework or writing assignments is plagiarism. If you are caught plagiarizing, we will notify the Honor System Office. If it is your first violation of the code, you will receive an F for the assignment. If it is your second violation of any kind, you will receive an F for the course.
<table>
<thead>
<tr>
<th>Date</th>
<th>Tuesday</th>
<th>Wed</th>
<th>Thursday</th>
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<tr>
<td>Sept 2</td>
<td>2 Introduction</td>
<td></td>
<td>4 Healey Chapter 1 Recommended: Healey Prologue</td>
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<td>9 Healey Chapter 2 Williams: Preface and chapter 1 Bonus Essay Due</td>
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<td>11 Healey chapter 3</td>
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<td>30 Healey chapter 6</td>
<td>2</td>
<td>Healey chapter 7</td>
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<td>7 Healey chapter 7 Williams chapter 4</td>
<td>9</td>
<td>Healey chapter 8</td>
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<td>14 Healey chapter 8</td>
<td>16</td>
<td>Healey chapter 9</td>
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<tr>
<td></td>
<td>21 Healey Chapter 10 Draft of paper 1 due</td>
<td>23</td>
<td>REVIEW</td>
</tr>
<tr>
<td></td>
<td>28 Test #2 Draft returned</td>
<td></td>
<td>30 Healey Chapter 13</td>
</tr>
<tr>
<td>Nov 4</td>
<td>4 Healey Chapter 13 Paper #1 due</td>
<td>6</td>
<td>Healey Chapter 14</td>
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<td>11 Healey Chapter 14 Williams chapter 5</td>
<td>13</td>
<td>Healey Chapter 14</td>
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<td>18 Draft of paper #2 due</td>
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<td>20 Review</td>
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<td></td>
<td>25 Test #3 Return draft</td>
<td>27</td>
<td>Thanksgiving</td>
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<td></td>
<td>2 Logistic regression (reading on web)</td>
<td>5</td>
<td>Logistic regression Williams chapter 6</td>
</tr>
<tr>
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<td>9 Review Paper 2 due</td>
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</tbody>
</table>

**Final exam:** Friday December 12, 3-5 pm.
TO: Faculty Senate Executive Committee

FROM: Valerie Balester, Chair, W and C Course Advisory Committee

CC: Sarah N. Gaston, Department of Sociology
    Jane Sell, Head, Department of Sociology
    Steven Oberhelman, Interim AOC Dean, Liberal Arts

DATE: October 13, 2014

SUBJECT: REPORT ON RECERTIFICATION OF W COURSE: SOCI 445

We recommend that SOCI 445 Sociology of Law be certified as a writing (W) course for four academic years (1/15 to 1/19). We have reviewed a representative syllabus and have determined that the course meets or exceeds the following criteria:

1. Percentage of final grade based on writing quality: 60%
2. Course content appropriate to the major
3. Total number of words: 7500
4. Instructor to student ratio for one section: 1:25

Since it was last certified, team work (not collaborative writing) has been added to SOCI 445 to help students develop concepts, and it is sometimes stacked with a graduate-level course. Assignments are scaffolded to help students prepare a final long paper. They write a topic and rationale paper, an abstract, three concept papers, and then the final paper. They also turn in an outline and three drafts of the final paper for instructor comment and peer review. The class includes writing workshops and readings from A Short Guide to Writing About Social Science (Lee Cuba).
1. This request is submitted to Valerie Balester, Chair, W & C Course Advisory Committee, and concerns 

(enter prefix, number, and complete course title):

**SOCI 445: Sociology of Law**

2. Have this form signed by both the department head and the college dean. Provide a copy of the syllabus to the college dean.

3. Once signed, please submit this form to the University Writing Center, MS 5000.

Instructor/Coordinator: **Sarah N.atson**
Printed name and signature **(Date) 9/15/14**

Received: **Valerie Balester 9/19/14**
(W and C Course Coordinator, University Writing Center)
(Date)

Approvals:

College Dean: **Sarah N. Watson**
Printed name and signature **Pamela Matthews**
(Date) **Steve Alexander**

Department Head: **Dr. Sell**
Name and signature **Jene Sell**
(Date) **9/15/2014**

**RECEIVED**
**SEP 19 2014**

By
Course Description & Learning Outcomes: This course focuses on the sociological understanding of law. The course will examine the legal history of the United States, as well as focusing on a Law and Society approach to the understanding of law. To that end, we will examine several aspects of the relationship between larger social forces and law: How is legal change pursued as a strategy of social reform? How does law reflect dominant race, gender, and class ideologies? How is deviance constructed, understood, and pursued? To answer these and other questions, we will begin with a grounding in the Law and Society approach. The course treats legal decision-making as an historical and ideological product: the aim is to shed light on the social nature of legal decision-making, at all levels of that process. Students should leave the course with an understanding of the general sociological perspective on law, legal culture, and legal consciousness, as well as be able to discuss and present informed and reasoned opinions upon these subjects. Students should be able to express themselves in a variety of written formats, and will produce basic research papers, involving mainly secondary research and preliminary primary research. Work produced in the class should be able to be developed in a variety of professional endeavors.

Pre-requisites: Junior or Senior Classification, or permission of the instructor. This class is intended for pre-law students who might be interested in thesis option juris doctorate programs, as well as those interested in joint Ph.D.-J.D. programs (e.g. at Northwestern University, University of Mass.-Amherst, UC-Berkeley, UW-Madison), and those social science majors interested in developing primary research and writing skills. Recommended especially also for those students interested in pursuing thesis options (honors and non-honors) and research experiences that can be developed into presentations and publications (e.g. for the TAMUS Pathways conference; Student Research Week; regional and national/international professional academic associations [SSSA; Law and Society Association]). HOWEVER, this class is open to any level student interested in and willing to do the work.

Required readings
Books:
Readings:
Donald Black “Introduction,” from The Behavior of Law
“Race/Ethnicity and Living Arrangements of Children of Incarcerated Mothers: Comparative Patterns and Maternal Experiences,” Holly Foster & and Jocelyn Lewis. In Understanding Diversity: Celebrating Difference, Challenging Inequality, edited by Claire Renzetti and Raquel Bergen. Allyn and Bacon (Forthcoming, 2012) (Dr. Foster’s research presentation will discuss this work).

Recommended Readings: (a database of useful sociolegal readings, a general bibliography, and one to use in beginning your literature searches)
“Metro Broadcasting vs. the FCC,” Patricia Williams, 1995.
Herbert Packer, “Two Models of the Criminal Process” (1968)
George Cole, “The Decision to Prosecute” (1970)
“Words that Wound: A Tort Action for the Racial Insults, Epithets, Name-Calling,”
Eric Klinenberg, Fighting for Air: The Battle to Control America’s Media (2007)
Karl Marx, “The State and Law” in Selected readings (c1845)
Emile Durkheim, “Anomie” (1897)
“The Legal Honoratoires and the Types of Legal Thought,” “The Driving Forces of
Codification,” “The Formal Qualities of Revolutionary Law,” and “The Formal
Qualities of Modern Law,” from Volume 2 of Economy and Society (c1913)
Robert Merton, “Social Structure and Anomie” (1938)
Willard Hurst, “The Law in United States Legal History,” Law and social order in the
United States (1977)
“Marxist Perspectives in the Sociology of Law,” Steven Spitzer, Annual Review of
Rodgers and Bullock, “Law and Social Change,” “Incrementalism, An American Dilemma?”
Joseph Goldstein, “Police Discretion Not to Invoke the Criminal Process: Low-Visibility
Decisions in the Administration of Justice” (1988)
Kenneth Karst, Belonging to America (selected chapters) (1989).
“State Responsibility Goes Private: Critique of the Public/Private Distinction in International
Lawrence Friedman, The History of American Law (1985);
Judith Baer, Our Lives Before the Law (1999)
“Testimony before the Subcommittee on Crime of the U.S. House Judiciary
Committee,” Steinberg, Laurence, and Laura H. Carnell, 1999.
http://www.apa.org/issues/psteinberg.html
“Should Juvenile Offenders be Tried as Adults?  A Developmental Perspective on
Changing Legal Policies,” Steinberg, Laurence, 2000,
http://www.jcpr.org/authors_otherwork/steinbergpapers.html.  See also Poverty
Janis Ian website: “The Internet Debacle - An Alternative View,” and “Fallout: followup
to The Internet Debacle” (http://www.janisian.com/articles.html)
Course Requirements & Evaluation [200 points total; 180-200 (A), 160-179.5 (B), 140-159.5 (C), 120-139.5 (D), Below 120 (F)]

**IT IS YOUR RESPONSIBILITY TO MAKE SURE I HAVE ALL YOUR ASSIGNMENTS IN, AND IN ON TIME.** Additionally, please note that **I WILL NOT RE-GRADE assignments** in order to round up to a higher grade. For example, 179 and 179.5 are Bs, and will not be rounded up to a 180/A.

**CLASS PARTICIPATION & ABSENCE POLICY:** I do not take attendance; it is your responsibility to come to class on time and to be responsible for the material covered therein. While I am happy to answer questions pertaining to the course, I will not re-provide lectures or produce my lecture notes for you – ANY POWERPOINTS USED IN CLASS AND AVAILABLE ONLINE ARE NOT FULL NOTES; THEY ARE OUTLINES. If you miss class for any reason, your best option for getting back up to speed is to communicate with other students, whom you may ask to share their notes. Please see Rule 7 under Part I (http://student-rules.tamu.edu/search/rule7.htm) for details on excused absences, which I only need to be notified of in the event of missing an assignment or exam deadline, so that make-up work may be scheduled.

**ASSIGNMENTS** – All assignments should be uploaded to corresponding assignment areas on eLearning. Make sure to save a copy of all assignments. ALWAYS MAKE SURE TO MAKE A BACK-UP COPY; NEVER ERASE YOUR PAPER FROM DISK UNTIL AFTER THE SEMESTER ENDS, TO AVOID “LOST” PAPERS. If you ever have trouble uploading an assignment, MAKE SURE TO EMAIL A COPY to me either through eLearning or to my regular TAMU account by the deadline – emails are automatically time-stamped, and you will not be sanctioned for missing the deadline. When the assignment is one that other students need to review and give feedback on, I will upload it for you when necessary.

**UNDERGRADUATES – CONCEPT PAPERS:** 15%/30 points. (3 X 10 points) These are short, 1-2 page papers used to assess your grasp of concepts and materials discussed in class. They are based on discussion prompts that I will either present in class or post online at our eLearning site. The graded CPs should be saved and referred to when writing your final papers. Please refer to the schedule on pages 9-10 below for due dates for each CP.

**GRADUATES – DISCUSSION LEADERSHIP:** 20% This refers both to contributions to the class discussion and written discussion questions/summary memos (1 page maximum) that you are expected to turn in, whether you refer to those issues in actual class discussion or not [10%], as well twice organizing our class discussion [10%]) during Weeks 2-8. When leading the discussion, either through a formal PowerPoint presentation, or a presentation w/out enhanced technology, if more than one student is signed up for this requirement, presentations should be coordinated in order to reflect equal work by each student: 30 minutes maximum. (40 points total: 2 X 10 for discussion leadership, 20 total for class participation when not leading class)
UNDERGRADUATES – RESEARCH PAPER: 20-30 pages/6,000-8,000 words (NOT including the references cited/bibliography section or end notes).

As this is a writing intensive course in sociology, these papers will be authentic research papers, going through the necessary steps to produce such a paper. While I expect you to incorporate relevant course materials into your papers, DO NOT merely use summary references from any lecture slides from class or research presentations, and DO NOT use a few cursory references to the assigned, recommended, or externally researched sources you choose. While you do not need to touch on every concept/topic/source discussed/assigned during the class, appropriate selection and in-depth use of the course materials, in addition to those external sources discovered through the building of a literature review is the pathway to a superior grade. As we engage in the process of producing the final papers, I will provide a further list of references that may aid you in your analysis, and provide guidance on how to extend these projects into full-blown research projects (either individual or collaborative) for presentation at either the TAMU Student Research Week in Spring 2012, TAMU System Pathways Research Symposium in Fall 2012, as a Senior Thesis or Honors Thesis Project in Sociology, or a journal article submission.

This paper will be on an area (of your own choosing) of law and society, legal theory, or a particular law or set of laws that you find significant. You have two options.

**OPTION A:** Your task will be to choose a film/tv series (or several of each), provide a synopsis of its plot and the way it represents its legal topic/area. The BULK of the paper will then consist of your analysis of how well the representation represents legal/social reality, and your assessment of the production’s intent. The intention of this assignment is to explore the concept of legal consciousness as it is displayed in mass media/popular culture. **Example 1:** The film *12 Angry Men* is a representation of the jury system and jury deliberations. There is an extensive literature on jury selection, jury deliberations, etc., in the legal studies area (such as the work of Shari Diamond, and Elizabeth Mertz). One would assess the film using this research literature. **Example 2:** The film *Rosewood* depicts the occurrence in 1923 of a black town in Florida being burned to the ground, its people murdered because a white woman falsely claims she was sexually assaulted by an African-American man. One could assess the commonality of such occurrences (including lynching and race riots, and the legal response/complicity of legal authority, using both legal literature and historical sources. **PLEASE NOTE:** This assignment is NOT a film review. There should be ample and appropriate outside research sources. Things the paper should DEFINITELY have:

- A synopsis of the film (in your own words, not from imdb.com or the back of the package.) The synopsis should NOT take up more than 5 pages of the entire paper.

- The legal points/situations in the film (can be included in synopsis), or woven throughout the analysis portion of the paper.
• The legal points/situations that you will be exploring in the paper (your thesis statement)

An excellent example of this type of research is the master’s thesis by Jocelyn Lewis, “Media Representations of Maternal Neonaticide.”
(http://txspace.di.tamu.edu/bitstream/handle/1969.1/85970/Lewis.pdf?sequence=1)

OPTION B: Locate a contemporary event, interaction, or movement directed at some aspect of the law/policy, preferably one with some level of online discourse/community, and study it. Can be one the student is involved in. The intention of this assignment is to explore the concept of legal consciousness as it is deployed in social events, interactions, movements, and/or mass media/popular culture.

Development of both options will include literature searches, methodological training, presentations of the problem/movement and past (if any) work on it, and peer-reviewed outlines, drafts, and presentations, online and in class. Students working on different options but similar topics should especially engage in peer review and collaboration.

This paper has several separate staged assignments attached to it, designed to provide you with an authentic experience in researching and writing your own project from beginning to end. They are as follows:

Topic & rationale: 5%/10 points. Due in class, Week 2. You will provide the class with a brief presentation on your chosen topic, provide the group with a rationale for your research, and answer any questions relevant to the topic & rationale.

Abstract: 10%/20 points (2 X 10). Part I Due online Week 6. This assignment is split into two parts, as you will produce a draft abstract before your paper is written, and revise the abstract so that it reflects the actual research paper produced. The draft abstract is due at the end of Week 6, while the final abstract will be included in your final paper. We will discuss abstract-writing in class prior to the due date of the draft abstract.

Outline: 10%/20 points. Due online Week 7. We will use an outline method that will have you focus on your research questions, your methods, and your literature review in detail. At the end of the course, this outline may be referred to again in order to revise and further develop your paper into an externally submitted research paper/article/poster, as desired.

Draft #1: 10%/20 points (NOTE: 5 points of this assignment is awarded based on providing AT LEAST 2 other students with feedback on their drafts). A draft of the body of the paper (excluding references cited, relevant appendices, etc.). All sections of the outlined paper should be included, but need not be fully complete. Due online Week 8.

Draft #2: 10%/20 points. (NOTE: 5 points of this assignment is awarded based on providing AT LEAST 2 other students with feedback on their drafts). A full draft of the body of the paper (excluding references cited, relevant appendices, etc.). Feedback
should be incorporated, and if not, a reason for not incorporating it should be given, either in an explanation within the body of the paper, or in a separate post to the group through eLearning. **Due online Week 10.**

**Draft #3:** 10%/20 points. (NOTE: 5 points of this assignment is awarded based on providing AT LEAST 2 other students with feedback on their drafts). A full draft of the body of the paper (**INCLUDING references cited, relevant appendices, etc.**). Feedback should be incorporated, and if not, a reason for not incorporating it should be given, either in an explanation within the body of the paper, or in a separate post to the group through eLearning. **Due online Week 12.**

**Final paper:** 30%/60 points. This should be a fully completed paper, including title page, abstract, footnotes/endnotes, references cited, and relevant appendices, tables, and figures.
**GRADUATES – RESEARCH COORDINATION:** See Option A & B descriptions above Graduate students will be responsible for coordinating a research project with a team of undergraduate students. When discussing topic ideas during week 1, students shall form interest-based teams wherein sets of films/events/issues can be explored in both an individual and coordinated manner. For example, several students may be interested in exploring the media representation of legal/policy changes surrounding the position of women in the labor force. One or more team members may wish to cover film and television representations, while others may wish to focus on aspects of statutory/policy, jurisprudence, or movement discourse, historical or contemporary.

Graduate team leaders will be responsible for making sure all team members are familiar with the core literature required for the specific general topic, and for reducing duplication of effort. This will occur through leading a “journal club” activity once a week ONLINE, going over literature with the undergraduate team members. It is expected that graduate students will come with an existing research agenda of their own, with which they can collaborate with their undergraduate team. *(40%-80 POINTS)*

**GRADUATES – RESEARCH POSTER:** See Option A & B descriptions above Graduate students will be responsible for turning the individual research papers of their team members into a collaborative research poster of which they shall be the lead author. *(40%-80 POINTS)*
Schedule ("*" highlights weeks when an assignment is due):

Week 1: 1/16-20:
  2-2:50: Introduction to course & Online resource tutorial; IRB tutorial
  3-3:50: Basic perspectives and concepts; Writing Instruction and the Research Paper
  4-5: Writing Instruction and the Research Paper

HISTORICAL & STRUCTURAL CONCERNS

*Week 2: 1/23-27 Foundations of Socio-Legal theory:
  2-2:50: Black; Schepple
  3-3:50: Marshall & Barclay
  4-5: Cuba, pp. 56-60; 85-86. (Constructing the abstract); Topic & Rationale posted online by 9 a.m., 1/26/2012.

*Week 3: 1/30-2/3:
  2-2:50: pp.1-40 in Hickock
  3-3:50: pp.303-332, 419-454 in Hickock
  4-5: Discussion of Concept Paper requirements. CP #1 due by 5p.m., Friday, Feb. 3

*Week 4: 2/6-10:
  2-2:50: Hull
  3-3:50: Research presentation: (Jewell)
  4-5: Q&A CP #2 due by 12p.m., Friday, Feb. 10

*Week 5: 2/13-17:
  2-2:50: Marshall
  3-3:50: Research presentation: (Moore)
  4-5: Q&A CP #3 due by 12p.m. Friday, Feb. 17

*Week 6: 2/20-24:
  2-2:50: Lopez & C. Harris
  3-3:50: A. Harris, Caldwell
  4-5: WRITING WORKSHOP Cuba Ch. 1, 3, 7; Draft abstract due by 12p.m., Friday, Feb. 24

*Week 7: 2/27-3/2:
  2-2:50: Lessig, pp. 1-62
  3-4:00: Research presentation: (Logan)
  4:15-5: WRITING WORKSHOP: Outline due by 12 pm Friday, March 2

*Week 8: 3/5-9:
  2-2:50: Remainder of Lessig
  3-3:50: Cuba Ch. 8
  4-5: Peer review; Draft#1 due, by 12pm Friday, March 9

3/12-16: SPRING BREAK
*Week 9: 3/19-23:
  2-2:50: Baumle; Gatson 2007a; Gatson 2007b, Gatson & Zweerink
  3-3:50: Cuba Ch. 4-5/Poster formatting examples and discussion
  4-5: Cuba Ch. 4-5/Poster formatting examples and discussion

Week 10: 3/26-30:
  2-2:50: Research presentation: (Foster)
  3-3:50: Q & A
  4-5: Free writing time, general Q&A with team leaders and Dr. Gatson
  Draft#2 due, by 12pm Friday, March 16

Week 11: 4/2-6:
  2-5:00: Free writing time, general Q&A with team leaders and Dr. Gatson

*Week 12: 4/9-13 [Dr. Gatson will be attending the Popular Culture Association
  meetings during this week]:
  2-5:00: Free writing time, general Q&A with team leaders; Draft #3 due,
  by 12pm Friday, April 13

Week 13: 4/16-20:
  2-5: Free writing time, general Q&A with team leaders and Dr. Gatson

Week 14: 4/23-27:
  2-3:50: WRITING WORKSHOP: Locating presentation arenas; Locating
  publication arenas
  4-5: Check-in, WRITING WORKSHOP: Final proofreading of final papers
  AND posters; Free writing time, general Q&A with team leaders and Dr.
  Gatson

*Final Papers & Posters will be due on Friday, May 4, 2012 by 5 p.m.
Format for Papers

All papers must conform to the following guidelines:

Cover page: This page should have your name, course and section number, and any other identifying information. Do NOT repeat any of this information in the text of your paper, unless it is in a header or footer (i.e. it should not be used to take up space in the body of the paper).

Margins: All margins (top, bottom, right and left) must be 1 inch. If you are using Microsoft Word, click on File; click on Page Set up; under Margins, enter the number “1.” If you have trouble doing this, SEE ME prior to turning in the paper.

Spacing: Double-spaced, except for any lengthy (taking up more than four lines of text) quotations, which should be indented and single spaced. Do NOT put an extra space between paragraphs.

Font: You must use 12-point font. Size matters. Style (as long as it isn’t one of the fancy or symbol fonts) doesn’t. Personally, I prefer Times New Roman.

Length: Adhere to the page-length requirement in the syllabus for each paper assignment – these length requirements are meant to highlight the need for editing to make your paper more concise and clear. If, before you turn in the paper, you find that you are more than a line or two under or over the required length, this is a signal to you that you need to do some re-writing.

Grammar and Proofreading: Adhere to standard American English spelling and grammar requirements. Proofread your papers, as spell-checking with a computer program is not the same thing as using language properly, and spell-check will not alert you to typographical errors other than misspelled words. If you have concerns about your proof-reading skills, ask a classmate to proof your paper for you, as it is often easier to catch someone else’s mistakes. You may also go to the Writing Center in the English Department – for more information: http://www-english.tamu.edu/wcenter/usingcenter.html

Sources/Works cited/Bibliography: If the paper is a research rather than a short response paper (i.e., you are required to outside research of primary and/or secondary materials), please include a full bibliographic section, in alphabetical order, of the sources you used. Within the text itself, you may use whatever citation format with which you are most comfortable. If you are unfamiliar with citation formats, you may check out the online Chicago Manual of Style for commonly used formats: http://www.chicagomanualofstyle.org/tools.html. The parenthetical method of citation within the text – (Gatson, 1997: 56) or (Gatson, 1997, p.56) is generally more concise and easy to read. Online sources are fine for general research, but must be cited as such, and you must be able to explain why they are relevant when a research article was just as available as a source. News articles may be used as sources if they are being used to
illustrate the existence of a phenomenon or cultural concept, but NOT as independent research sources like law review articles or scholarly journal articles or books.

All of the above are meant to be read as requirements aside from the content requirement of critical engagement with the course materials. These requirements may seem nit-picky to you, but they are required because the various ways students have of getting around length and style requirements often make the papers vastly unequal and difficult to grade on an acceptable standard.

The papers will be graded on the following percentage system: 40% for content, and understanding and application of the material; 30% for clarity and structure of your argument; and 30% for the grammar and style/format and proofreading rules.

Making the same guidelines errors will result in more points off than that occurrence in the first paper.
## Sample Grading Rubric

<table>
<thead>
<tr>
<th>Use of sociological concepts</th>
<th>The writer skillfully intertwines several sociological concepts to advance a sophisticated argument or understanding of social issues</th>
<th>The writer uses 2 or 3 sociological concepts well and develops them, but does not construct a framework that links all of the concepts together.</th>
<th>The writer uses a couple of concepts, but does not explain them in sufficient detail to demonstrate why they can explain or illustrate the social phenomena under examination.</th>
<th>The writer selects sociological concepts inappropriate for the topics under discussion/investigation, and misuses them.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Organization</td>
<td>The paper is clearly organized. For instance, each paragraph’s topic sentence clearly introduces a new topic or issue, while advancing an identifiable argument or interpretation of the issues.</td>
<td>The paper is well organized, but there are gaps in the writer’s logic in moving from one concept or issue to another.</td>
<td>The paper’s topic sentences and explanation of concepts are incomplete and misleading.</td>
<td>The paper lacks coherence. The lack of organization is unacceptable in college writing.</td>
</tr>
<tr>
<td>Presentation</td>
<td>The paper is polished and presented in a sophisticated manner.</td>
<td>The paper is relatively well written, but there are a few awkward sentences and phrases that could have been corrected.</td>
<td>The paper has many awkward sentences and phrases, and the sentences do not “hang together” in a way that propels the paper forward.</td>
<td>The paper is not written at a level appropriate for college writing.</td>
</tr>
<tr>
<td>Grammar</td>
<td>The paper contains no grammatical errors.</td>
<td>The paper contains minor grammatical errors that could have been corrected with more thorough revision.</td>
<td>The paper contains several grammatical errors unacceptable in college writing.</td>
<td>The paper is rife with grammatical errors that are unacceptable in college writing.</td>
</tr>
<tr>
<td>Overall score</td>
<td>Awesome!</td>
<td>Good work.</td>
<td>Satisfactory.</td>
<td>Needs considerable improvement.</td>
</tr>
</tbody>
</table>
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 a reasonable accommodation of their disabilities. If you believe you have a disability requiring an accommodation, please contact the Office of Support Services for Students with Disabilities in Room 126 of the Student Services Building. The phone number is 845-1637.

Aggie Honor Code

“An Aggie does not lie or cheat or tolerate those who do.”

Our conduct in this class should embody the spirit as well as the letter of the Aggie Honor Code. If you have any questions about the code or Honor Council and its Procedures, please consult the “Know the Code” website found at http://www.tamu.edu/aggiehonor/.