



# THE ENGLISH AGGIE

April 2015

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Texas A&M University– The Department of English Undergraduate Studies



<http://johnrrogers.com/tag/austin-texas/>

Austin  
International  
Poetry  
Festival  
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## Career Center Workshop Dates



### Salary and Compensation Evaluation

April 7, 209 Koldus, 4:00-5:00pm

### Financial Planning

April 7, 209 Koldus, 5:15-6:15pm

### Education Career Fair

April 13, Brazos County Expo Center,  
9:00-11:30am

### Working in Public Relations Panel

April 14, Rudder 501, 5:30-6:30pm

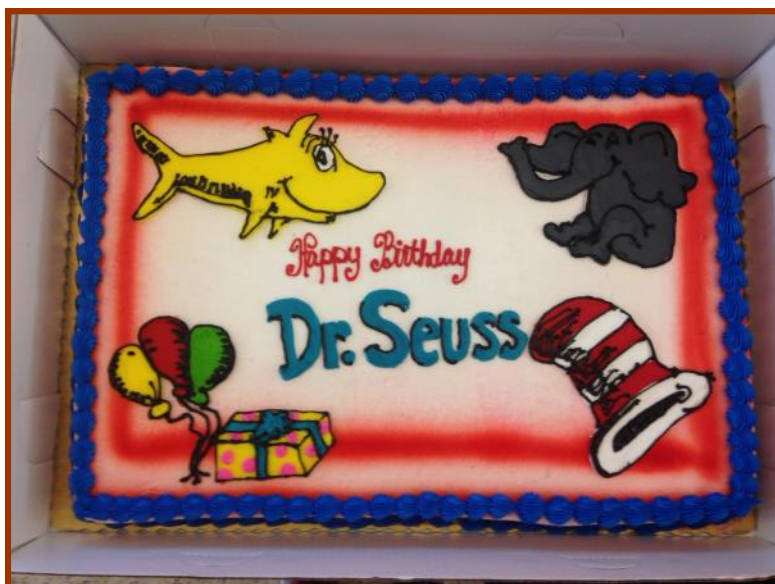
### I Got the Job! Now What?

April 22, 209 Koldus, 4:00-5:00pm

### Co-Op Orientation

April 22, 209 Koldus, 5:00-6:00pm

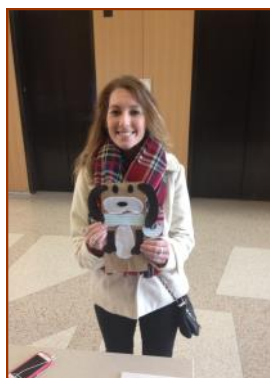
# English Department Undergraduate Events



*Students pose with their  
puppets and cheer.  
For the birthday of Dr.  
Seuss is finally here.*



Monday, March 2nd, was the 111th birthday celebration of the beloved children's author Dr. Seuss. Students from the English Department and others joined together in the lobby of the Liberal Arts building. They were able to enjoy the time with pizza, cake, and were given the opportunity to make Dr. Seuss style puppets. Students from around the building stopped by to grab some cake and fellowship with other Dr. Seuss enthusiasts. Afterwards, students posed with their puppets and headed back to class. Don't miss our next event!



## April Author Birthdays

- Hans Christian Anderson– April 2
- Washington Irving– April 3
- Maya Angelou– April 4
- Beverly Cleary– April 12
- William Shakespeare– April 23
- Steven D'Amico– April 27
- Lois Duncan- April 28

Keep an eye out for upcoming events in the  
Liberal Arts building by going to:

[www.english.tamu.edu](http://www.english.tamu.edu)

Facebook: Texas A&M English Undergraduates

## Course Descriptions Fall 2015

### ENGL 202.500– Modern Environmental Literature

Writers (and, more recently, film makers) have long been interested in exploring the relationships between human beings and nature. However, not until the 1970s did the literary field that we now call “environmental literature” or “ecocriticism” begin to take shape. Type those terms into a computer search engine, and you will quickly see that this field has been growing rapidly in recent decades. This class will introduce students to the field of modern environmental literature and theory. We will read fiction, poetry, and nonfiction and also view one or two films, that examine from different perspectives the complex relationship between humans and their built as well as natural environments. The main textbook will be the *American Earth: Environmental Writing Since Thoreau*, ed. Bill McKibben, an anthology of environmental texts by American writers. I will add two or three contemporary novels to the reading list. These texts engage such pressing current issues as global climate change, sustainability, environmental justice, food production, preservation & conservation, and animal rights.

### ENGL 203.100– Introduction to Literature

**Dr. Chuck Taylor Summer I, 2015**

This summer semester, we will be focusing on two genres—poetry and short fiction—and we will be studying contemporary works. Critics have not labeled these works as “great” and thus we have the chance to develop our own skills of literary appreciation, interpretation, and judgment. The class will meet in a circle and the reading assignment (s) will be discussed in terms of writing techniques, appreciation, and interpretation. Students will turn in a reader reaction of at least  $\frac{3}{4}$  of a page for each class period.

### ENGL 203.500– Introduction to Literature

**Dr. Robert Boenig**

The Objectives of this course are as follows: To study the various genres of literature, to learn the methods of literary analysis, to practice effective ways to write about literature, and to explore the differences between “established and “popular” Literature

### ENGL/AFST 205: Introduction to Africana Literature

**Dr. Mikko Tuhkanen**

Africana Studies constitutes a field of analysis of the lives and thoughts, broadly defined, of people of African ancestry on the African continent and throughout the world; this includes their histories, languages, and cultures, as well as socio-economic and political realities. In this course, we will focus on the literatures of the African diaspora, including texts from Africa, Europe, and the Americas. Over the course of the semester we will tackle many questions, including the following: What is the African Diaspora? What makes one a diasporic subject? What is blackness? What roles do class, culture, gender and religion play in Africana literature and culture? How do the arts help us investigate, analyze, conceptualize, represent and understand the Africana experience?

### ENGL 219: Literature and the Other Arts

**Dr. Susan Stabile**

The course explores the aesthetic intersections of literature and the visual arts through the idea of *bricolage* (French for “tinkering”): making creative and resourceful use of whatever materials are at hand. Bricolage, in short, is the “art” of recycling. In an age concerned with sustainability—of the natural environment, of green architecture, of planned obsolescence—art offers creative models of recycling, reuse, and adaptation. From the *avante-garde* experiments of Surrealism in the early 20th century to contemporary Trash Art, artists have revived what is considered garbage or waste into raw materials for creative expression. Art, then, is aesthetic *and* political.

### ENGL 222: World Literature

**Dr. James Hannah**

This course will examine a wide range of literature and will explore the personal, geographical, and political aspects of the fiction. The course will focus on complete works by such authors as Flaubert, Tolstoy, Robbe-Grillet, Mann, Duras, Camus, and Sebald. The semester grade will be based on three examinations.

### ENGL 231: Survey of English Literature I

**Dr. Laura Estill TR 11:10-12:30**

Magic, murder, and mayhem: in this course, students will encounter literature from the middle ages to 1800. Students should expect a lot of reading. By the end of this course, students will be familiar with some of the most canonical works of English literature from *Beowulf* to Shakespeare. Students will be expected to read, discuss, and analyze works from a variety of genres including prose, poetry, and drama. Students will be given the tools necessary to create an effective thesis-based literary analysis. The teaching methods will include lectures, discussions, and workshops.

### ENGL 231: Survey of English Literature I

**Dr. Poritt Mize**

An introduction to English literature from the beginnings through the 18th century, with attention to a variety of genres, literary trends, and issues of importance to writers of the represented periods.

### ENGL 232: Survey of English Literature II

**Dr. Susan Egenolf MWF 1:50-2:40**

This course will examine works written by British subjects/citizens from the end of the eighteenth century through the twentieth century. The course will treat poetry, short drama, political treatises and novels written during the time period. The emphasis of the course will be on how these texts relate to each other and to their sociopolitical contexts. We will examine key political developments during the period, especially the French Revolution, the controversy over the slave trade, the movement for women’s rights, industrialization, the rise and fall of Britain as a colonial power, Ireland’s struggle for independence, and the two world wars. We will trace the development of various literary movements, salons, journals, and schools.

**ENGL 235: Creative Writing****Dr. Janet McCann MWF 9:10-10:00**

This introductory course is designed to cover basic principles of formal poetry, free verse, creative nonfiction, and short fiction on the undergraduate level. We will write short pieces in different genres and discuss the meaning of genre and of the current blurring or blending of genres. We will workshop pieces of writing, analyze various workshop techniques, and discuss current directions of poetry and prose.

**ENGL/FILM 251****Dr. Anne Morey**

This course introduces students to methods of film analysis. Throughout the course, we will be concerned with how films communicate meaning to their viewers. This question will first be considered in formal terms--how does the construction of a particular film suggest a particular set of interpretations? What aesthetic conventions are used to create meaning, and how are they used in a given text? Is it appropriate to generalize the significance or functions of such conventions to all texts at all moments? In the second half of the course, we take up issues of context to amplify our consideration of formal structures. Here our analysis will range from industrial and/or academic categories, such as genre and authorship, to an investigation of the dynamics of film reception. Finally, one of the aims of this course is to introduce students to modes of filmmaking that may be somewhat unfamiliar, while simultaneously suggesting the ways in which familiar films might be less transparent than we suppose them to be.

**ENGL 303****Dr. Claudia Nelson**

This version of ENGL 303 combines classic and contemporary texts. We will consider the impact of the edition that a text comes in by comparing the Broadview and Bedford/St. Martin's editions of *Jane Eyre* (using these editions also as the basis for an introduction to gender criticism and historicist approaches); investigate questions of canonicity and academic approaches to popular culture (such as psychoanalytic criticism, reception studies, and reader-response theory) via discussions of the teen vampire film *The Lost Boys* and the low-brow classic *Pollyanna*; and use *The Amazing Adventures of Kavalier and Clay* as the vehicle for discussions of postmodernism, surrealism, multicultural criticism, and queer theory. We will also consider issues of book marketing such as the book club, online book communities, and the impact of the book prize, with an eye to thinking about how marketing may affect issues of canonicity. Students will assess the advantages and limitations of applying different critical approaches to literary texts, hone research skills by using bibliographical tools fundamental to the discipline of English studies, and explore some of the forces shaping the contemporary reader in academic and non-academic America. The course is united in the sense that all of the texts deal wholly or in part with children/adolescents. But these texts occupy different places in the canon, from the recognized classic *Jane Eyre* to the now culturally scorned *Pollyanna* (a text that nonetheless once had considerable public impact, measured

by such phenomena as the formation of "Glad Clubs" in men's prisons) to the Pulitzer-winning *Kavalier & Clay*, and this spectrum of response will enable us to talk about how our culture assigns value to texts.

**ENGL 303: Disease and Healing in Literature****Dr. Michael Collins MWF 1:50-2:40**

This course will introduce students to the medical humanities, an area of study that brings both humanistic and scientific perspectives to bear on issues that must be confronted by doctors, patients and the hospitals that train the former and try to heal the latter. Possible readings include Audre Lourde's *The Cancer Journals*, Susan Sontag's *Illness as Metaphor*, William Carlos Williams' *The Doctor Stories*, Mary Shelly's *Frankenstein*, Sigmund Freud's *Dora*, Atul Gawande's *Better: A Surgeon's Notes on Performance*, and other writings on doctor-patient interactions, medical ethics, medical education, addiction, mystery diseases, and experimental treatments.

**ENGL 303: Approaches to English Studies****Dr. Terence Hoagwood**

In this section, we will study poetry, prose fiction, nonfiction prose, paintings, etchings, drawings, and digital media. We will survey a variety of critical and theoretical approaches to literary works and multiple media, emphasizing their use in relation to Blake's works. We will also study the scholarly use of digital media that have been developed for the reproduction, study, and interpretation of Blake's works, including, especially, the William Blake Archive.

**ENGL 308: History of Literary Criticism****Dr. Craig Kallendorf MWF 10:20-11:10**

This course is a chronological survey of the major documents of literary criticism in the western tradition, beginning with the Greeks and ending in the twentieth century. It is designed primarily to enrich your appreciation of literature, no matter what your primary interest, but it will also give you along the way a feel for basic periodization in the humanities and the general history of ideas. The course is built on the assumption that criticism does not function in a vacuum, but that the major documents unfold in dialogue both with earlier works of criticism and with the literature whose genesis and appreciation they seek to explain.

**ENGL 322: Victorian Literature****Dr. Jessica Howell**

Industrial innovations, scientific discoveries and widespread imperial expansion linked the Victorians with the wider world in new ways. Many Victorian writers were in dialog with the science, politics and art of their time. They also actively debated the role of the author within contemporary culture. We will read a selection of fiction, poetry, nonfiction and drama in order to better understand how Victorians placed themselves in an ever-changing cultural landscape, while also staying attuned to subtleties of form and structure across these genres. The course ends by

briefly considering postcolonial and Neo-Victorian reinterpretations of Victorian literature and culture, and how the legacies of this era continue to influence us today. Readings include the novel *Wuthering Heights*; poetry by Barrett Browning, Tennyson, and the Pre-Raphaelites; short fiction by Stevenson and Kipling; and drama by Wilde and Shaw. Students will complete two essays, a final exam, online responses, and a group presentation.

### **ENGL 334: Science Fiction Present and Past**

**Dr. Apostolos Vasilakis**

In this course we will focus on science fiction literature spanning from the 19th to the 21st century. Starting with Mary Shelley's novel *Frankenstein* we will read some of the most important writers and works of the genre, and will explore the evolution of the genre. We will discuss how these stories satisfy the human desire and imagination to explore other worlds, space, time, and our relationship to the other. We will see how these stories question our (often fixed) perception of what is human and inhuman, shape or influence our understanding of technological progress, and redefine the relationship between the fictional and the real.

### **ENGL 337: Life & Literature of the American South**

**Dr. William Bedford Clark**

The literature of the South touches upon questions of history, region, race, and the value of tradition in an increasingly hectic world. This course focuses upon major writers whose work holds much intrinsic interest and has attracted a wide readership, both popular and scholarly. Authors include William Faulkner, Robert Penn Warren, Katherine Anne Porter, Eudora Welty, Flannery O'Connor, Richard Wright, Tennessee Williams, and Walker Percy.

### **ENGL 338: American Ethnic Literature**

**Dr. Larry Oliver TR 9:35-10:50**

Students in this course will read and discuss a wide variety of literary works and films by American writers of different racial and ethnic origins, from the early 20th century to the present. Major themes explored include double consciousness, transnationalism, cultural hybridity, passing, immigration and assimilation, exclusion and marginalization, geographical and psychological displacement, and environmental justice.

### **ENGL 348: Creative Writing**

**Dr. Janet McCann MWF 10:20-11:10**

This class will be an intensive poetry writing workshop with the goal of producing a writing portfolio. It has as prerequisite any of the other creative writing courses. Students may have taken fiction rather than poetry classes, but it is assumed that students entering the course already have a body of poetry ready to be revised, to which they will add their new work.

### **ENGL 350: Twentieth-Century Literature to WWII**

**Dr. Marian Eide**

This course will focus on the modernist novel and consider how writers responded to the violent shifts in the socio-political realm with an invention of culture for the twentieth century. We will read novels by E.M. Forster, Virginia Woolf, Mulk Raj Anand, James Joyce, and Zora Neale Hurston among others. In class we will also review poetry and other allied modernist arts.

### **ENGL 352: Post WWII Literary Terrain**

**Dr. Rich Cooper**

This class will cover the literary terrain post-WWII, including postmodernism, postcolonial literature, feminist literature, Civil Rights literature and avant-garde poetry. In addition to short stories and poems, we will read: *The Things They Carried* by Tim O'Brien, *Sula* by Toni Morrison, *Sleeping with the Dictionary* by Harryette Mullen, *Watchmen* by Alan Moore, *The Handmaid's Tale* by Margaret Atwood, and *Ficciones* by Jorge Luis Borges. By the end of the class you should have a firm grasp of the major, contemporary literary currents.

### **ENGL 359: Forms of Creative Writing**

**Dr. James Hannah**

This course will focus on the three primary avenues of short fiction: traditional, modern, and post-modern. We will examine masters of each form including Conrad, Chekhov, Hemingway, Barthelme, and Coover. The semester grade will be based on three exams and a final researched paper.

### **ENGL 360: Children's Literature**

**Dr. Elizabeth Robinson**

In this course, we will survey children's literature from early fairy tale texts through very recently published texts. In our reading of these texts, we will explore a variety of genres: picture books, novels (both realism and fantasy), poetry, and fairy tales; the nature, characteristics, and purposes of children's literature, and how the works we read are connected to the cultures and time periods in which they were produced and consider how these works both express notions of the nature of child and childhood and how they shape those notions within a culture. In our explorations, we will apply principles of literary analysis to the texts that we read, but we will not discuss teaching practices or criteria for book selection.

### **ENGL 360: Young Adult Literature**

**Dr. Elizabeth Robinson**

In this course, we will survey young adult literature (YA lit) from early fairy tale texts through very recently published texts. In our reading of these YA texts, we will explore a variety of genres: novels, encompassing realism, science fiction and fantasy; poetry, and fairy tales; the nature, characteristics, and purposes of YA literature, and how the works we

read are connected to the cultures and time periods in which they were produced and consider how these works both express notions of the nature of adolescence and shape those notions within a culture. In our explorations, we will apply principles of literary analysis to the texts that we read, but we will not discuss teaching practices or criteria for book selection.

### **ENGL 365: The Bible as Literature**

**Dr. William Bedford Clark**

The study of the Bible as “literature” is but one of many ways of coming at a sacred text. This course does not aim at doctrinal certainty. Rather it promotes the recovery of what might be called biblical “literacy.” Thoughtful men and women have long noted a tendency toward cultural amnesia in the modern world. The present course seeks to counter that trend through a process of interpretative restoration. Historical and textual questions are important and will be frequently addressed, but our primary goal is the study of biblical resources that have enriched humanity’s worldwide heritage in the past, maintained their relevance in the present, and offer creative possibilities for the future.

### **ENGL 374: Women Writers**

**Dr. S. Egenolf MWF 11:30-12:20**

This course will examine works written in English from the 12th century to the present by women writers. These works represent a wide range of genres, ethnicities, experiences, and settings, from the visions of a 14th-century anchoress to a nineteenth-century courtship novel to a short story in which alien society provides an alternative to gender oppression on Earth. We will read poetry, political tracts, drama, short stories and novels. We’ll discuss the works in terms of their sociohistorical contexts, giving special attention to the representation of gender and difference. We’ll be especially interested in the ways that these works represent women’s lives and envision a more progressive world. Students will also gain experience in the recovery of texts by women through researching and transcribing manuscripts from the Manuscript Women’s Letters and Diaries from the American Antiquarian Society database for their major paper.

### **ENGL 377: The Novel to 1870**

**Dr. Clint Machann**

The English Novel to 1870 covers representative novels of the eighteenth and nineteenth centuries.

### **ENGL 378: English Novel to Present**

**Dr. Claudia Nelson**

This course will examine the development of the English novel from the late nineteenth century to the present through our discussion of assigned primary texts published at roughly 20-year intervals. Our emphasis will be on literary history, genre (with particular attention to the development of the “condition of England novel”), and theme. The

organization of the course is chronological. To permit a broader scope, most of the novels that we will be reading are short (longer novels will receive two weeks’ worth of discussion rather than one). Assessment will primarily be conducted via essay exams.

### **ENGL 386: Creative Nonfiction**

**Dr. Susan Stabile TR 9:35-10:50**

Creative nonfiction, or “the fourth genre,” is a developing field for reflection, inquiry, and experimentation. A generic hybrid, the essay (from the French *essai* for “trial” or “attempt”) is its most vibrant and flexible nonfiction experiment. And it is content limitless. Current debates fixate on the lived, experiential, and remembered truth, but the essay, above all, crafts that truth through literary conventions of description, point of view, mood, dialogue, scene, and prosody. Unlike the academic essay that proves an argument, moreover, a literary essay is art: it translates the situation, as writer Vivian Gornick insists, into the story. More than narration, an essay explores what the story means.

### **ENGL 414: The Works of John Milton**

**Dr. Margaret Ezell**

This 400-level course focuses on writings of the seventeenth-century poet and political philosopher, John Milton (1608-1674), in the context of the complicated political, religious, and social upheavals that occurred during his lifetime. The course will be organized chronologically, looking first at his early career as a poet & scholar at Cambridge University and his creation of courtly, elite masques and entertainments for some of the most powerful families in England, through his passionate involvement with the Puritan Parliament during the English Civil War in the 1640s and his rejection of the monarchy. We will conclude the course reading two of his greatest and best-known epic poems, *Paradise Lost* and *Samson Agonistes*, written during the Restoration by the now-blind author, a period during which all his hopes for a new society seem to have been defeated. This historically oriented course will be investigating how his classical training merged with his profound Christian beliefs, and how his early political writings—the nature of power and authority in government as well as in the family—raise issues he explored in *Paradise Lost* at the end of his life.

### **ENGL 415: Tolkien**

**Dr. Robert Boenig**

Tolkien’s works are informed by his study of mythic systems of diverse cultures—ancient Greece and Rome, medieval Iceland, and medieval Finland. This course has two objectives: (1) to study the ways Tolkien used the mythic systems and religious narratives of pre-Christian cultures to create his own myths, and (2) to investigate the ways Tolkien has been received as a cultural icon in the years subsequent to the publication of *The Lord of*

the Rings. Particularly important for this second objective is an analysis of how the films of *The Lord of the Rings* and *The Hobbit* alter the essentially mythic nature of the narrative Tolkien created, investing it with an ideology of violence that resonates with contemporary culture.

### ENGL 415: Major Author

#### Dr. Terence Hoagwood

This semester, the major author whose works we will study is Elizabeth Barrett Browning. An internationally important and controversial poet of the nineteenth century, a proponent of feminism, opponent of political tyranny, and critic of patriarchal religion, Barrett Browning wrote extensively and innovatively in many poetic forms. Her work and her thought are the subject of substantial new and also ongoing scholarly work.

### ENGL 415: Major Author

#### Dr. Mary Ann O'Farrell

This class will take as its subject the popularity of Dickens. If the Victorians loved Dickens's novels, as they manifestly did, what was it they loved, and what does their love tell us about them? What does our culture's continuing attachment to the idea of Dickens say about us?

### ENGL 474: Asian American Women's Writing

#### Dr. Vanita Reddy

In this upper division course, we will examine a range of literary and cultural production by Asian American women produced after the passage of the 1965 Immigration Act, which marked a significant rise in the numbers of Asians immigrating to the U.S. We will explore the ways in which these artists' various cultural forms--novels, short stories, poetry, memoirs, film, performance, television, digital media--serve as sites for the formation of subjectivities and communities within and beyond the national borders of "America." This course will challenge you to think critically about categories that might otherwise be taken for granted (such as race, gender, nationality, sexuality, and citizenship) and to try to see the world from the perspective of someone who is located in a different body, situation, place than perhaps your own.

For more course descriptions and details on more classes visit:

<http://www.english.tamu.edu/fall-2015>

## Austin International Poetry Festival

April 9-12, 2015

Membership is available for poets not attending the festival that wish to support the organization. Registration **ranges from \$35 to \$55 per person**, and INCLUDES the entry of three poems into the annual juried Anthology. Each festival features select poets from the following categories: International, National, State, and Austin. The Austin International Poetry Festival has hosted poets from over 40 countries. Hosted in the heart of Texas, the Festival utilizes more than 20 unique Austin venues. The annual four-day poetry celebration includes a wide array of events such as open mic readings, appearances by international and national headlining poets, workshops, live music, a Haiku Death Match, plus youth and adult poetry slams. Distinguished Poet Nikki Giovanni will be featuring a special read on **April 11, 2015** for all registered poets. Each registered poet gets in for free to see the this very special show.



*Nikki Giovanni is a world-renowned poet, writer, commentator, activist, and educator. For more information about the festival's featured poet, Nikki Giovanni, visit her website listed below.*

<http://nikki-giovanni.com/bio.shtml>

Visit us on the web at [www.aipf.org](http://www.aipf.org)  
 Register online at [www.aipf.org/register](http://www.aipf.org/register)  
 Membership online at [www.aipf.org/join](http://www.aipf.org/join)  
 Contact us at [www.aipf.org](http://www.aipf.org)



## Spring

When the cold, harsh winter has given its last breath,  
 When the sky above shows life instead of death,  
 When the claws, reaching to the frozen sky be-  
 comes decorated with leaves,  
 When the animals-long in hiding- scurry from  
 trees,  
 We know winter has ended.

When the frost on grass is replaced with sweet  
 dew,  
 When the fields become dotted with flowers, re-  
 minding me of you,  
 When the lonely silence becomes filled with mel-  
 odies,  
 When you feel warm air, erasing bad memories  
 We know winter has ended.

When the hard, bare ground becomes painted  
 with green,  
 When the frost-bitten air becomes fresh and  
 clean,  
 When the coats and boots are all stored away,  
 When the playgrounds become occupied again  
 with child's play,  
 We know winter has ended.

When you hear the pleasant sound of children's  
 laughter,  
 When the air is filled with joy- long sought after,  
 When the world is filled with sunlight, brighter  
 and longer,  
 When the song of Mother Nature becomes strong-  
 er and stranger,  
 Spring has begun.

By: Camille Gotera ©

Source: <http://www.familyfriendpoems.com/poem/change-of-seasons-spring#ixzz3RMLj1q3o>  
 Family Friend Poems

**Editor: Frank Miller '15**

## Award-winning Poet and Essayist on Campus



Lia Purpura, award-winning essayist and poet, made an appearance on campus for a book signing and reading. On Thursday, February 26, students and faculty packed the fourth floor room of the Liberal Arts building to listen to the soft-spoken readings of her work. Purpura is a graduate of the University of Iowa Writers' Workshop and a Writer in Residence at the University of Maryland. Her books include: *It Shouldn't Have Been Beautiful*, *Rough Likeness*, *On Looking*, *King Baby*, *Increase*, *Stone Sky Lifting*, and *The Brighter the Veil*. In addition to receiving fellowships in 2012, 2004, and 1991-92, Purpura has obtained three Pushcart Prizes in 2006, 2009, and 2011. Her poetry and nonfiction have been published in such prestigious literary journals as *The New Yorker* and *Paris Review*.

## THIS PUBLICATION BROUGHT TO YOU BY THE DEPARTMENT OF ENGLISH

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