ENGL 653: Virginia Woolf and the Intellectual Life
Fall 2022
Tuesdays from 12:45-3:45 @ LAAH 504

Dr. Shawna Ross (shawnaross@tamu.edu – emails answered during business hours)
Office hours: Thursdays 1:00-3:00 (via Zoom, link here)

Fulfills the following distribution requirements:
- One course in any literature, 1800-the present
- One course organized around concepts, issues, or themes (as opposed to courses organized primarily according to chronological period)

Course Description

Virginia Woolf is already recognized today as a major player in the Bloomsbury Group, an intellectual powerhouse that influenced modern philosophy, politics, economics, aesthetics, biography, and literary criticism. Yet Woolf’s reputation as a fiction writer first and foremost has distracted critical attention from her thorough interrogation of what it means to be an intellectual. This class, by contrast, begins with the presumption that Woolf had much to say about the intellectual life—how to pursue it, why to pursue it, and who may pursue it. We will explore how her writing was affected by her embittered sense of being peripheral to academia (from her disappointment at not receiving a university education and her ambivalence over “not knowing Greek” to her bemused sense of irony of being invited to speak at women’s colleges and her intimate acquaintance with the vicissitudes of the intellectual life practiced by male Bloomsberries). We will theorize how her relationships with universities and scholars informed her sense of professional ethics as a literary critic, essayist, novelist, and publisher. We will treat her fictional representations of student’s and professors’ endeavors as central to her works and use them as inspiration for shaping our own knowledge of ourselves as scholars and students.

In preparation for the first day of class (August 30), you need to read Woolf’s memoirs, Moments of Being, and be ready to discuss it. **Unit 1** focuses on reading as an interesting intellectual practice in its own right. We will identify the primary components of Woolf’s method for reading by surveying her two collections of literary criticism, The Common Reader, Series 1 and 2, then use her reading techniques to interpret Mrs. Dalloway.

**Unit 2** moves to the university experiences enjoyed by men in her era. We will read accounts of college life by the men around her (including Leslie Stephen, Lytton Strachey, and Leonard Woolf) and extracts from college texts that influenced the Bloomsbury Group (by G. E. Moore and Bertrand Russell). These texts will then inform our readings of two of Woolf’s stream-of-consciousness novels, Jacob’s Room and To the Lighthouse.

**Unit 3** turns to women’s experiences of college life. We will read Woolf’s stories and essays on female intellectuals, such as “On Not Knowing Greek,” “A Woman’s College from the Outside,” “A Dialogue on Mount Pentelicus,” and “A Society.” We will pair
them with essays from classicist Jane Ellen Harrison to illuminate new opportunities for women in college life, then compare *The Partigers* (the novel-essay forerunner of the bestselling *The Years*) with Max Weber’s “Science as a Vocation” to help us think about academia as a career—as a job that influences one’s identity and family life.

**Unit 4** examines the intellectual life within social coteries and personal relationships. We will one of reexamine Woolf’s earliest novels to shed light on the postgraduate life by reading the underexamined *Night and Day*. Finally, we’ll conclude with *Orlando*—the rollicking pseudo-biographical novel whose genderfluidity makes it arguably the most significant Woolf text for our current moment—and hypothesize whether or not it generates a theory of intellectual life.

You will complete weekly short response papers, write and present a book review, and imagine and execute a final project. The class will not only present an opportunity to learn about Woolf and form a compelling, novel argument about her work, but also to reflect thoughtfully on your own goals and trajectories as an intellectual.

**Learning Outcomes**

- Become proficient in reading and analyzing Virginia Woolf’s oeuvre
- Gain a competent knowledge of the 19th and 20th century British academia, both as a cultural institution and as a set of scientific, philosophical, and aesthetic developments
- Practice reliably generating interesting literary arguments on a weekly basis and using them to craft a broader research agenda
- Learn how to write a book review
- Reflect upon your identity and goals as a scholar, teacher, and student both inside and outside academia
- Identify an intellectual goal for the semester and use that to craft a research project and execute it competently, including research, drafting, revision, and (if appropriate) technical skills

**Course Texts**

Where possible, use the ISBNs or the online A&M bookstore to source the copies I specify below. I have chosen scholarly editions from reputable presses with annotations and apparatuses that are appropriate for a graduate classroom. Not only will it be easier to keep up with class discussion if you have the same pagination as we all do, but also you will be certain that you can responsibly cite your editions in an academic context.

Ensuring that you have a reliable text may be more difficult that you realize. For instance, as much as possible, we’re using the Harvest Harcourt annotated editions under the general editorship of Mark Hussey. These books appear under the Mariner imprint and thus might be indexed by an online retailer as being published by Mariner, Harcourt, or Harvest. As long as you check that they are under Hussey’s general editorship, this will be correct. Ordering random books or e-books from Amazon may yield low-quality, unusable editions if you simply search for the ISBN without confirming that the actual
copy you’re buying is the right one. You could be buying from mercenary print-on-demand offshore booksellers that care nothing about accuracy or aesthetics or from random people profiting by putting out-of-copyright (free!) materials into Kindle format with no regard to readability. For instance, there is a supposedly “annotated” version of *Night and Day* edition for sale on Amazon whose cover mimics a genuine Mariner scholarly edition that is actually out of print. You might also purchase a book from a secondary seller without realizing that the book won’t ship to you in time for class.

The bottom line is that you must be extremely cautious when ordering books online; check precisely what edition (year, publisher, editor, format) you’re going to get. Your texts, whether or not they’re the exact same edition I’m using, need to be reliable enough to cite in publishable research. Kindle “location numbers” won’t cut it. In some cases, a university library text digitized for free on HathiTrust or a secondhand copy bought from Abe, Alibris, or Biblio.com is better than a sketchy ebook or POD from Amazon.

Below is a list of all our materials. The ones highlighted are the ones you need to purchase or otherwise source for yourself; the un-highlighted ones are available online through hyperlinks or will be uploaded onto Canvas, as indicated below.

**Novels**

  - This is out of print. A PDF will be uploaded on Canvas, but feel free to purchase any used copy if you can find.

**Memoirs, essays, and short stories**

“The Mark on the Wall;” “A Society;” “Monday or Tuesday;” “A Woman’s College from the Outside”

- Miscellaneous essays (will be uploaded onto Canvas): “Haworth, 1904;” “To Read or Not to Read;” “Philosophy in Fiction;” “A Professor of Life;” “Leslie Stephen, the Philosopher at Home: A Daughter’s Memories;” “Why?,;” “Miss Janet Case: Classical Scholar and Teacher;” “The Art of Biography;” “The Leaning Tower” (link here); “Middlebrow” (link here)

Works not by Woolf

- Leslie Stephen, Sketches from Cambridge by a Don (1865; link here)
  - This is a long text, so you could print it. The pages each have very few words, so print them out in a 2- or 4-panel format (2 or 4 digital pages printed on each paper page) and do it double-sided to save paper. There is a sketchy version on Amazon (search for 1108000266) if it’s worth $23 for you to have a version glued between covers
- Walter Pater, “Preface,” “Wincklemann,” and “Conclusion” from The Renaissance (1873; link here)
- G. E. Moore, Chapter 6 (“The Ideal”) from Principia Ethica (1903; link here)
- Jane Ellen Harrison, “Introduction” to the Prolegomena to the Study of Greek Religion (1903; link here)
- Bertrand Russell, Chapters 1-3 of Problems of Philosophy (1912; link here)
- Jane Ellen Harrison, “Scientiae Sacra Fames” from Alpha and Omega (1915; link here)
- Max Weber, “Science as a Vocation” (1917; link here)
- Lytton Strachey, “Dr. Arnold” (1918; link here)

Grade Breakdown

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<tr>
<th>Task</th>
<th>Percentage</th>
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<tr>
<td>Attendance/Participation</td>
<td>10%</td>
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<tr>
<td>Weekly Homework</td>
<td>26%</td>
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<td>(13 responses at 20 points each)</td>
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<tr>
<td>Book Review</td>
<td>20%</td>
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<tr>
<td>Research Paper</td>
<td>44%</td>
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Attendance

You are expected to attend class every week and to have the course texts with you. Because this course depends upon your active participation, your grade can be lowered for poor attendance. You are permitted one unexcused absence, no questions asked. For every class missed afterward, you will lose 10% of your attendance grade. (For every three times you more than 10 minutes late or leave class early, you will be charged with an unexcused absence). A&M defines which types of events qualify for an excused absence: http://student-rules.tamu.edu/rule07 (illness, family emergencies, and university-sanctioned events). In general, notify me as soon as you anticipate an excused absence, and then you must document it.
Students who wish an A for participation in class discussions should make at least two or three substantive remarks every single class session. Each class will begin with a slideshow presentation by myself—in which I will present historical and publication contexts necessary for discussion—followed by informal reports based on your homework assignments, so be ready to share your ideas with the class and respond to follow-up questions about your interpretation from myself and your fellow students. Lukewarm, off-topic, or incoherent contributions will not earn you an A in participation, even if you have a perfect attendance record. Communicating arguments verbally is an important part of becoming a scholar, so you must make an effort to contribute.

Late Work

Book review presentations that do not occur as scheduled will be docked 15%.

Late homework will be docked 15%. (It may also negatively your participation grade for the affected day if you are not able to contribute actively to discussion.)

Late research papers will be accepted but will be docked 15%.

Homework Specs

- Roughly 500 words (1 single-spaced page).
  - This is a target that your entire set of responses over the semester should revolve around. Some of yours each week might be somewhat shorter or longer, but as long as you consistently average the right length and are able to generate and support at least one interesting idea, you’ll be fine.
- Upload a .docx, PDF, or GoogleDoc on Canvas.
  - Also have one or two paper copies of your homework available to look at during class so you can answer questions about it. You will be expected to remember what you wrote and to be able to share your insights with the class.
- Due by noon (11:59 am) on the day of class (which begins at 12:45)
  - This is to ensure that you have ample time to print out 1-2 paper copies and bring them to class.
  - If you have technical problems printing, we can project your digital copy on the whiteboard. Please provide a paper copy as soon as possible (e.g., place a paper copy in my mailbox in the 3rd floor mailroom).
- Answer that week’s targeted question, drawing from examples from the text as often as possible (page numbers are helpful)
  - If your quotations are very long or numerous, you might need to write more than a single page in response to generate about 500 words of original argumentation
- Specificity and depth of argumentation > breadth of argumentation
  - Choose just one focused topic or stylistic trait in the text
There are a few exceptions, when I ask you to summarize, catalogue, or answer two question streams, so watch for those instances (e.g., *AROO*).

- Exemplify as much as you can (to wit: your proof is multiple, but your argument should be as unified as possible)

- In class meetings with more than one reading, the prompt will clarify whether you should either focus on just one text or find a specific motif that occurs in both texts and draw comparisons.

- Outside research is not necessary but could help you develop your ideas.
  - This is a good method to overcome writer’s block if you don’t know what to write about.
  - If you do, use https://zbib.org to construct a really fast Works Cited.

- Style does not have to be very formal (first-person, contractions, phrasal verbs, slang, etc are okay if that’s what you prefer), but please proofread.

- You do not need to complete homework on the day you present your book review; you will automatically receive full credit for it.

Prompts for Weekly Responses

- **Response 1 on Sep 6**: How does Woolf’s approach to reading and/or literary criticism differ from either your own reading habits or the style of literary criticism that you’ve been taught thus far? What might you gain from adopting her habits? What might you lose (e.g., what does she ignore, devalue, or forget)?

- **Response 2 on Sep 13**: Identify three axioms for reading that Woolf implicitly provides, drawing from what you have read in both Common Readers. Provide an example quotation/passage for each of your three axioms and justify why each one might be a good practice to adopt.

- **Response 3 on Sep 20**: This one is two-pronged. As you read *Mrs. Dalloway*, apply at least one axiom for reading that we discussed in class on September 13. How does trying to read like Woolf change your interpretation of the novel? Do you find yourself resisting her methods, and if so, why? Second, how might it be possible to theorize *Mrs. Dalloway* as a novel about the intellectual life (rather than WWI, London, PTSD, etc)?

- **Response 4 on Sep 27**: What most surprised you about what these texts revealed about young men were educated in the late Victorian and Edwardian periods? Consider issues of class, gender, sexuality, imperialism, and/or race (e.g., the relationship between the socialization of elite men through education and the larger political formations they were being brought up to lead). If applicable to your chosen theme, reflect on whether Pater’s writings challenged these norms.

- **Response 5 on Oct 4**: Compare and contrast Woolf’s representation of a male undergraduate in *Jacob’s Room* with last week’s readings. You might consider, for instance, what the main character’s intellectual influences, activities, and affiliations are; the centrality or decentralization of university life; or how Woolf treats the relationship between maturation (character development) with the intertwining of education with class, gender, sexuality, imperialism, and/or race.

- **Response 6 on Oct 18**: Focus on Mr. Ramsay’s intellectual block in *To the Lighthouse*—his fears about his future scholarly achievements—and Lily Briscoe’s
perceptions of his work as a philosopher to unpack Woolf’s criticism of academia as an institutional form of the intellectual life. If relevant for your analysis, refer to the novel’s enfolding of specific concepts from the G.E. Moore excerpt and/or Bertrand Russell reading.

- **Response 7 on Oct 25:** If you have not read *AROO* before, summarize all the differences Woolf documents between men’s and women’s educations/colleges and connect these differences with Woolf’s claim that women need an income and a private space. If you have read *AROO* before, compare and contrast Woolf’s claims, beliefs, and/or writing style with the arguments of Jane Ellen Harrison.

- **Response 8 on Nov 1:** This is a two-part response. First, *The Partigers* is about the intellectual life in both form and content, as it presents a stylistic experiment in argumentative fiction. Though Woolf eventually gave up the experiment and fashioned it into a bestselling family dynasty novel, what have we learned by reading it in its original format? Second, how does Woolf’s position on professions for women agree or disagree with Weber’s consideration of scholarship as paid employment?

- **Response 9 on Nov 8:** These short stories and essays chart a range of intellectual activities both in and out of academia, from editing to tourism to the creation of what we would call the English major. Which kinds of activities are the most—and the least—worthwhile, and why? I deliberately leave out what manner of value such worthiness rests upon (freedom, pure truth, personal happiness, interpersonal understanding, social harmony, political progress, etc); this is part of what you must discover.

- **Response 10 on Nov 15:** Reflect upon Woolf’s understanding of the relation between academia and politics by reviewing the tensions between the characters’ intellectual endeavors (math, philosophy, memoirs, etc) and their personal politics (this could be the political constraints of their highly gendered social lives, their more “direct” political activities, or a combination of both). What does *Night and Day* posit as the relationship (or lack thereof) between intellectual labor and political change?

- **Response 11 on Nov 22:** As you finish *Night and Day*, review the directions for the final project and brainstorm some plans. What kind of project have you selected, and why? Which text(s) will you work with? What is your research question or problem? Do you have a hypothesis? What steps will you have to take in your research process? What obstacles might impede your progress? How can you mitigate these obstacles, and is there any way I, or your peers, can help you?

- **Response 12 on Nov 29:** Using *Orlando* as your guide, what is the role of biography in the intellectual life? Are there lessons and ideas to be learned? Is biography, for instance, a form of history, rhetoric, or philosophy? Is it an aesthetic argument—or an argument about aesthetics? If you like, you can focus on the novel’s significance in contemporary academia as a depiction of gender fluidity and/or as a key text for trans studies.

- **Response 13 on Dec 6:** What have you learned in this class about your own future as a scholar? What are your motivations for living the intellectual life? In what ways and forms do you want this ideal to manifest in your life? Have you disagreed with Woolf (or our other authors) about these matters? Be as open and
honest as you can be. It's fine to write in a stream-of-consciousness/free-writing style. If being totally honest in front of me is inhibiting, you do not need to submit your thoughts/document for review; just use the text box submission function in Canvas to affirm that you have done the mental and emotional labor of reflection that’s intended.

**Book Review Specs**

- Read your chosen book and write a review in two single-spaced pages (2.5 is fine; 1.5 is not)
- What to include
  - Context (existing scholarly trends, consensuses, methodological changes in the field)
  - Thesis and Intervention (what is this book trying to argue)
  - Chapter summaries
  - The book’s strengths and weaknesses (in your professional opinion)
  - Takeaways that would help the class and offer new possibilities for future research in the field
- Your style should be professional (no first-person, contractions, slang, etc) and neutral in tone
  - No uncivil hit pieces: most books have *some* merit, and it is possible to destroy a critical argument while remaining polite
  - Praise is appropriate but is most impactful when confined to the aspects of the book that you find truly innovative and incisive: use your praise to direct readers to what you value
- For models, feel free to review existing book reviews or to look up ones I’ve written myself (search on Google Scholar or the Book Review Digest database, link here)
- Print out a copy for every one of your fellow students, plus yourself and myself (e.g., 11 copies)
- You will read this aloud to your fellow students
- You must be ready to answer questions about it from the class
  - You might want to have your physical book with you and/or your ebook copy open and ready to streamline the Q&A session

**Choices for Book Review**

  - Link to ebook subscribed to by our library
- **Sep 20:** Cuddy-Keane, Melba. *Virginia Woolf, the Intellectual, and the Public Sphere.* UP, 2003.
  - Link to ebook subscribed to by our library
  - Hardback at Evans library; click here
  o Hardback at Evans Library; click here
  o Hardback at Evans library; click here
  o Link to ebook subscribed to by our library
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Options for Your Final Project

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<tr>
<th>Your position</th>
<th>Type of assignment</th>
<th>Details</th>
<th>Work</th>
<th>Benefits</th>
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<tr>
<td>A modernist, Woolf scholar, or specialist in feminism or the intellectual life; someone who hasn’t written a lot of seminar papers yet</td>
<td>Traditional seminar paper</td>
<td>8,000-9,000 word sustained argument about Woolf and the intellectual life (focus on 1 text) or about a very targeted intellectual issue across multiple Woolf works</td>
<td>Extensive research on the text and the topic of intellectual life you’ve chosen (both history and theory); sheer length to fashion and proofread; developing thesis</td>
<td>Practice writing academic articles the size of journal articles or proto-dissertation chapters; deeper knowledge of Woolf and modernism</td>
</tr>
<tr>
<td>Specialist in another literary field, literary period, or humanist discipline who also hasn’t written many seminar papers yet</td>
<td>Seminar paper bridging Woolf with your specialty or a different class you are taking now</td>
<td>8,000-9,000 word sustained argument linking Woolf’s intellectual life to a text, author, theorist, concept, method, or historical development in your own discipline or other current class</td>
<td>Same as above, but may also involve some reference reading about modernism in general, Woolf’s life, current methods in modernist criticism, or early 20th century British culture</td>
<td>Same as above, plus broadening your horizons and allowing you to focus on research and writing processes, over and above the argument</td>
</tr>
<tr>
<td>A student wanting to synthesize course takeaways (see the big picture of Handbook or encyclopedia chapter about Woolf)</td>
<td>Handbook or encyclopedia chapter about Woolf</td>
<td>5,000-6,000 word comprehensive, neutral reference work with extensive bibliography attached</td>
<td>Recalling and skimming course readings/discussions; performing a complete survey of</td>
<td>Practice writing reference materials (teaching/informing rather than persuading), a skill</td>
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the whole semester); a student just starting grad school or nearing comprehensive exams and the intellectual life as a whole (categorized and/or briefly annotated)

existing academic publications on our course topic; writing for concision, accuracy, and completeness not often taught; becoming efficient at finding, skimming, and summarizing sources

A student intent on professionalizing (hence planning to present at a conference in the near future)

Conference paper with all practical apparatus included 8-10p. double-spaced paper with slideshow, bibliography, and MP3 of you delivering it, plus info about which conference you would attend, how you’d budget, 250-word abstract, and 100-word personal biography

Writing a complete but short argument with appropriate slides/visuals; selecting a conference appropriate for your time, budget, topic, and discipline; practicing reading the paper aloud many times

Practice with public-speaking skills; finding a potential lead for a real conference presentation to add to your CV; knowledge of how to record and share an MP3 (hint: Audacity is a good, free option)

A student wanting to branch out entirely, collaborate, or pursue a DH certificate

Digital project Zotero library, reference website, podcast, digital edition, digital map, reviews of existing related DH projects, infographic or other visualization

Identifying a topic the public needs to know more about; shaping a digital project appropriate for these goals; learning a new technology

Gaining new technical and/or collaboration skills; generating a project worthy of putting on your CV or pursuing grants or DH certificate

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**ENG 653 Course Schedule**

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<th>T, Aug 30</th>
<th>Syllabus trot, introductions, choose book review monograph; <em>Moments of Being</em></th>
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<tbody>
<tr>
<td>T, Sep 6</td>
<td><em>The Common Reader, First Series</em> Fernald</td>
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<tr>
<td>T, Sep 13</td>
<td><em>The Common Reader, Second Series</em> Fernald</td>
</tr>
<tr>
<td>T, Sep 20</td>
<td><em>Mrs. Dalloway</em> Cuddy-Keane</td>
</tr>
<tr>
<td>T, Sep 27</td>
<td>Leonard Woolf, <em>Sowing</em> (“Cambridge” half only); Leslie Stephen, <em>Sketches from Cambridge by a Don</em> (link here); Lytton Strachey, “Dr. Arnold” (link here); Walter Pater, “Preface,” “Wincklemann,” and “Conclusion” from <em>The Renaissance</em> (link here) Lubenow</td>
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<tr>
<td>T, Oct 4</td>
<td><em>Jacob’s Room</em></td>
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<tr>
<td>T, Oct 18</td>
<td><em>To the Lighthouse</em>; “Philosophy in Fiction;” “Leslie Stephen, the Philosopher at Home: A Daughter’s Banfield</td>
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Note there is no class October 11, but the reading load for October 18 is heavy.
### Memories:
“Preface” and Chapter 6 (“The Ideal”) of G. E. Moore’s *Principia Ethica* ([link here](#)); Chapters 1-3 of Bertrand Russell’s *Problems of Philosophy* ([link here](#)).

<table>
<thead>
<tr>
<th>Date</th>
<th>Reading</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>T, Oct 25</td>
<td><em>A Room of One’s Own</em>; “Miss Janet Case: Classical Scholar and Teacher;” Jane Ellen Harrison, “Introduction” to the <em>Prolegomena to the Study of Greek Religion</em> (1903; <a href="#">link here</a>) and “Scientiae Sacra Fames” from <em>Alpha and Omega</em> (<a href="#">link here</a>).</td>
<td>Prins</td>
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<tr>
<td>T, Nov 1</td>
<td><em>The Partigers</em>; Max Weber, “Science as a Vocation” (<a href="#">link here</a>).</td>
<td>Hagen</td>
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<tr>
<td>T, Nov 15</td>
<td>First half of <em>Night and Day</em> (through Chapter 18)</td>
<td>Wilson/Battershill</td>
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<tr>
<td>T, Nov 22</td>
<td>Second half of <em>Night and Day</em></td>
<td>Corbett</td>
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<tr>
<td>T, Nov 29</td>
<td>First half of <em>Orlando</em> (through Chapter 3); “The Art of Biography”</td>
<td>Southworth</td>
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<tr>
<td>T, Dec 6</td>
<td>Second half of <em>Orlando</em></td>
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*Upload final papers to Canvas by 11:59 PM on Tuesday, December 13.*

### University Policies

#### Attendance Policy

The university views class attendance and participation as an individual student responsibility. Students are expected to attend class and to complete all assignments. Please refer to *Student Rule 7* in its entirety for information about excused absences, including definitions, and related documentation and timelines.

#### Makeup Work Policy

Students will 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 Student Rule 7, or other reason deemed appropriate by the instructor. Please refer to *Student Rule 7* in its entirety for information about makeup work, including definitions, and related documentation and timelines.

Absences related to Title IX of the Education Amendments of 1972 may necessitate a period of more than 30 days for make-up work, and the timeframe for make-up work should be agreed upon by the student and instructor” (*Student Rule 7, Section 7.4.1*).

“The instructor is under no obligation to provide an opportunity for the student to make up work missed because of an unexcused absence” (*Student Rule 7, Section 7.4.2*).
Students who request an excused absence are expected to uphold the Aggie Honor Code and Student Conduct Code. (See Student Rule 24.)

Academic Integrity Statement and Policy
“An Aggie does not lie, cheat or steal, or tolerate those who do.”

“Texas A&M University students are responsible for authenticating all work submitted to an instructor. If asked, students must be able to produce proof that the item submitted is indeed the work of that student. Students must keep appropriate records at all times. The inability to authenticate one’s work, should the instructor request it, may be sufficient grounds to initiate an academic misconduct case” (Section 20.1.2.3, Student Rule 20).

You can learn more about the Aggie Honor System Office Rules and Procedures, academic integrity, and your rights and responsibilities at aggiehonor.tamu.edu.

Americans with Disabilities Act (ADA) Policy
Texas A&M University is committed to providing equitable access to learning opportunities for all students. If you experience barriers to your education due to a disability or think you may have a disability, please contact Disability Resources in the Student Services Building or at (979) 845-1637 or visit disability.tamu.edu. Disabilities may include, but are not limited to attentional, learning, mental health, sensory, physical, or chronic health conditions. All students are encouraged to discuss their disability related needs with Disability Resources and their instructors as soon as possible.

Title IX and Statement on Limits to Confidentiality
Texas A&M University is committed to fostering a learning environment that is safe and productive for all. University policies and federal and state laws prohibit gender-based discrimination and sexual harassment, including sexual assault, sexual exploitation, domestic violence, dating violence, and stalking.

With the exception of some medical and mental health providers, all university employees (including full and part-time faculty, staff, paid graduate assistants, student workers, etc.) are Mandatory Reporters and must report to the Title IX Office if the employee experiences, observes, or becomes aware of an incident that meets the following conditions (see University Rule 08.01.01.M1):

- The incident is reasonably believed to be discrimination or harassment.
- The incident is alleged to have been committed by or against a person who, at the time of the incident, was (1) a student enrolled at the University or (2) an employee of the University.

Mandatory Reporters must file a report regardless of how the information comes to their attention – including but not limited to face-to-face conversations, a written class assignment or paper, class discussion, email, text, or social media post. Although Mandatory Reporters must file a report, in most instances, you will be able to control
how the report is handled, including whether or not to pursue a formal investigation. The University’s goal is to make sure you are aware of the range of options available to you and to ensure access to the resources you need.

Students wishing to discuss concerns in a confidential setting are encouraged to make an appointment with Counseling and Psychological Services (CAPS). Students can learn more about filing a report, accessing supportive resources, and navigating the Title IX investigation and resolution process on the University’s Title IX webpage.

Statement on Mental Health and Wellness
Texas A&M University recognizes that mental health and wellness are critical factors that influence a student’s academic success and overall wellbeing. Students are encouraged to engage in proper self-care by utilizing the resources and services available from Counseling & Psychological Services (CAPS). Students who need someone to talk to can call the TAMU Helpline (979-845-2700) from 4:00 p.m. to 8:00 a.m. weekdays and 24 hours on weekends. 24-hour emergency help is also available through the National Suicide Prevention Hotline (800-273-8255) or at suicidepreventionlifeline.org.

Faculty Senate Optional Covid Statement for Fall 2022
To help protect Aggieland and stop the spread of COVID-19, Texas A&M University urges students to be vaccinated and to wear masks in classrooms and all other academic facilities on campus, including labs. Doing so exemplifies the Aggie Core Values of respect, leadership, integrity, and selfless service by putting community concerns above individual preferences. COVID-19 vaccines and masking — regardless of vaccination status — have been shown to be safe and effective at reducing spread to others, infection, hospitalization, and death.

Writing Center Resources
The University Writing Center (UWC) is here to help you develop and refine the communication skills important to your success in college and beyond. The UWC provides this help in a welcoming atmosphere that respects all Aggies' backgrounds and abilities. Our trained peer consultants are available to work with you on any kind of writing or speaking project, including research papers, lab reports, application essays, or creative writing, and at any stage of your process, whether you're deciding on a topic or reviewing your final draft. You can also get help with public speaking, presentations, and group projects. We can work with you in person at our Evans or BLCC locations or via Zoom or email. To schedule an appointment or to view our handouts, videos, or interactive learning modules, visit writingcenter.tamu.edu. If you have questions, need help making an appointment, or encounter difficulty accessing our services, call 979-458-1455 or email uwc@tamu.edu.

Yes, the Writing Center is great for graduate students!