Special Matters

English majors should take the required junior level surveys before taking 4000-level classes.

Students majoring in the natural sciences may take English 3300 instead of English 1304.

Please Note

It is sometimes necessary to change course offerings, class schedules, and teacher assignments. The Department of English retains the right to add, change, or cancel any courses, class schedules, or teacher assignments listed herein at any time without prior notice.
0300 Developmental English

This course is for students who need additional preparation to do college-level work. English 0300 introduces students to the fundamentals of writing by emphasizing grammar, mechanics, punctuation, sentence structure, paragraph structure, and essay structure. Ample exercises—from identifying subjects and verbs to proof-reading paragraphs—are a hallmark of this course. Paragraph and essay assignments reinforce the need for coherence and detail in student writing. Satisfactory completion of English 0300 is based on the student’s performance on the departmental final essay, which is pass or fail. Although this course gives load credit, it satisfies no degree requirement.

Wilhite, Sec. 01, TR 9:30

1301 English as a Second Language: Composition Skills

A course for non-native speakers of English providing review and instruction in English grammar, usage, and vocabulary development in the context of writing paragraphs, essays, and a short research project. This course does not satisfy the English requirements for any degree program. Registration in this course may be determined by language and writing tests given when the student enrolls in the University.

Staff

1302 Thinking and Writing

Prerequisite(s): ENG 0300 for students whose diagnostic test indicates inability to do satisfactory work in ENG 1302.

A course designed to help students better understand English grammar, rhetoric, and usage for correct and effective writing. The course focuses on the several steps in organizing and writing the expository essay for a variety of purposes. Essay assignments develop
students’ capacity for logical thought and expression.

Staff

1304 Thinking, Writing, and Research

Prerequisite(s): ENG 1302 or FAS 1302 or advanced placement.

A course designed to teach students to gather and evaluate information from a variety of sources and to incorporate ideas from these sources into the writing of a research paper. In addition, the course explores the techniques of persuasive and critical writing.

Staff

1304Thinking, Writing, and Research (Business Fellows)

Prerequisite(s): ENG 1302 or FAS 1302 or advanced placement.

Beginning with an examination of “Creativity,” members of the class will focus on creativity in writing for much of the course. Class members will write six-ten papers ranging in size from a few paragraphs to ten-twelve pages. Using Stanley Fish’s Sentences, class members will begin their writing by focusing on well-crafted sentences. Class members will read and discuss several classic works of literature, including Mark Twain’s The Adventures of Huckleberry Finn (which Ernest Hemingway praised as the chief American novel of his time) and Fyodor Dostoyevsky’s The Brothers Karamazov. Albert Camus’s The Stranger and Jean Paul Sartre’s No Exit will provide a counterpoint to the hopeful air of the other two books.

Hanks, Sec. 35, MWF 11:15
2301   British Literature

*Prerequisite(s):* ENG 1302 and 1304 or equivalent.

A study of the literature of Great Britain, emphasizing the works of major writers such as Chaucer, Shakespeare, Milton, the Romantic poets, the Victorian poets, and the major novelists.

Staff

2304   American Literature

*Prerequisite(s):* English 1302 and 1304 or equivalent.

A study of the literature of the United States, emphasizing the works of major writers such as Frost, Ellison, Hawthorne, Melville, Poe, Dickinson, Whitman, Twain, Hemingway, Faulkner, and Morrison.

Staff

2306   World Literature

*Prerequisite(s):* ENG 1302 and 1304 (or equivalent).

A study of the literature of countries other than Britain and the United States, emphasizing the work of major writers such as Homer, Sophocles, Virgil, Dante, Boccaccio, Cervantes, Goethe, Flaubert, Dostoievsky, and Tolstoy, and giving attention to selected classical works of non-Western literature.

Dell, Sec. 01, MWF 9:05; Sec. 02, MWF 11:15
McDonald, Sec. 03, MWF 10:10; Sec. 04, MWF 11:15

3300   Technical and Professional Writing

*Prerequisite(s):* ENG 1302 or FAS 1302 or advanced placement; and either upper-level standing or consent of instructor.

English 3300 is an advanced writing course designed to meet
the needs of students who are preparing for careers in engineering, science, technical, business and writing professions. The course emphasizes rhetorical concepts such as purpose, audience, style, and situation as well as strategies for planning, organizing, designing, and editing technical and professional communication. In addition, students will learn strategies for communicating technical information to a variety of audiences, including managers and users, both technical and non-technical.

Blackwell, Sec. E5, MWF 11:15; Sec. E7, MWF 1:25
Hoffman, Sec. E9, MW 2:30-3:45; Sec. E10, MW 4:00-5:15
Krasienko, Sec. E1, TR 8:00; Sec. E6, TR 12:30
Long, Sec. E2, MWF 9:05; Sec. E4, MWF 10:10
TBA, Sec. E3, TR 9:30; Sec. E8, TR 2:00

3302/LING 3312 Modern English Grammar

*Prerequisite(s):* Upper-level standing.

This course examines the structure of present-day English. The primary goal is to make explicit the conventions native speakers of English know implicitly. The terms and concepts covered in class should be helpful as you work to improve your writing and will allow you to discuss grammar more confidently and precisely.

Butler, Sec. 01, MWF 10:10

3302 Advanced Grammar

*Prerequisite(s):* Upper level standing.

This course is open to all English majors and is particularly well-suited for teacher education majors. We will investigate the major concepts of grammatical form and function, including the application of labels such as *noun*, *adjective*, *verb*, *subject*, *object*, *phrase*, and *clause*. Study will include the discussion of “how to teach grammar in middle and secondary schools” as well as the use of grammar in written and spoken language. We will diagram sentences and work
on practical grammar units which can be taken directly into the public school classroom. **Some experience in diagramming sentences is highly recommended.

Choucair, Sec. 02, MWF 1:25

3303 Advanced Expository Writing

Prerequisite(s): Upper-level standing or consent of instructor.

This course offers junior and senior students the opportunity to study and work with advanced concepts and techniques of expository writing. Students will read exemplary essays by prominent writers, analyze rhetorical techniques, and apply what they learn about writing to their own work during the semester. Reading and writing assignments will focus on invention strategies, rhetorical moves, and genre conventions commonly employed in advanced academic writing. Classes will be structured around a pattern of reading, writing, and revising and will require class participation in each step of the writing process. This course is designed to benefit all students who wish to strengthen their writing skills and is particularly helpful to students who are interested in pursuing graduate school or working in professions that require strong writing skills.

DePalma, Sec. 01, MW 4:00-5:15

3305/LING 3315 Language in Society

Prerequisite(s): Upper-level standing.

The complexities of the relationship between language and social identity have become a popular topic of interest for people in social sciences. Sociolinguistic research has shown that we behave and speak in ways that are highly influenced by our upbringing, our life experiences, and our sense of self. We want to belong to certain groups and to distance ourselves from others. One way of expressing our actual or desired group identity is by adopting or rejecting a group’s speech style. However, some people have more ability and
greater access to learning a desired style than others, and this dispari-
ity has been found to reinforce and perpetuate the traditional power
structures of society. This course covers some of the key features of
variation in language that we use to both reflect and construct our
social identity.

Butler, Sec. 01, TR 9:30

3306 Creative Writing: Prose

**Prerequisite(s):** Upper-level standing or consent of instructor.

This course is an initiation into the art of writing fiction. Students will be challenged to understand the reading and practice of narrative writing in new and unexpected ways. With the aid of writing assignments and consideration of published texts, students will produce a short story for the class to workshop, as well as a revision of that story for a final portfolio.

Hemenway, Sec. 01, TR 9:30

3306 Creative Writing: Prose

**Prerequisite(s):** Upper-level standing or consent of instructor.

This course is a workshop-based introduction to the basic skills and knowledge needed to write fiction that engages, retains, entertains and inspires its readers. Students will learn John Gardner’s classic *The Art of Fiction* as well as memoirs of other successful authors. They will also structure the underpinnings of a satisfying first novel and craft its first 10 pages with the help of the instructor and their peers.

Olsen, Sec. 02, TR 2:00; Sec. 03, TR 3:30
3309  Writing for the Popular Market

*Prerequisite(s):* Upper-level standing or consent of instructor.

A workshop in writing non-fiction writing emphasizing the rhetorical modes and techniques appropriate for popular media. Topics include factual reporting and writing; autobiographical and biographical writing; and interviewing and researching techniques.

DePalma, Sec. 01, MW 2:30

LING/ENG/ANT 3310  Introduction to Language and Linguistics

*Prerequisite(s):* Upper-level standing or consent of instructor.

What do we know when we know a language? How do we learn it? These are the central questions we will be concerned with in this course. We will examine the core subsystems of natural language (sound structure, word structure, sentence structure, and components of meaning) and ask how these subsystems are acquired by children. We will also explore the biological basis of language in the human brain, and compare human language to animal communication systems. You will gain a scientific understanding of language structure that you can apply in many areas. You will learn how linguistic experts find evidence for their views, and get a taste for some of the main issues in the field.

Dracos, Sec. 01, MWF 11:15

3311  English Literature through the 16th Century

*Prerequisite(s):* ENG 2301 and either 2304 or 2306 and upper-level standing.

This is a survey course of selected works of Medieval and Early Modern (Renaissance) English literature from the Fourteenth, Fifteenth, and Sixteenth Centuries, designed to give students an understanding not simply of the literature itself but especially of the cultural
and social contexts out of which it developed. Representative works include translations of Chaucer’s *Canterbury Tales* (selections) and his *Troilus and Cressida*, the Medieval miracle play *The Second Shepherds’ Pageant*, the Medieval morality play *Everyman*, Wyatt’s and Surrey’s sonnets, Sir Philip Sidney’s *Astrophil and Stella* (selections), Book 1 of Edmund Spenser’s *The Faerie Queene*, Christopher Marlowe’s *Dr. Faustus*, and Shakespeare’s sonnets (selections). Three in-class exams and a final exam and one relatively short critical essay form the basis for the grade.

Hunt, Sec. 01, TR 11:00

3331 English Literature of the 17th and 18th Century

*Prerequisite(s):* ENG 2301 and either 2304 or 2306 and upper-level standing.

English poetry, prose, and drama from 1600 to 1800. In drama, Shakespeare’s *King Lear* and Webster’s *The Duchess of Malfi*. In prose, Donne, Bacon, Jonson, Milton, and Browne. In fictional prose, Swift’s *Gulliver’s Travels*. In poetry, major Metaphysical Poets (Donne and others), major Classical Poets (Jonson and others), and Milton. Also sampled are Dryden, Pope, Gray, and popular ballads.

The course grade will be based primarily on four factors: three major tests (the last one being the final exam) and a brief analytical/critical paper. Each test and the paper will be valued at one-fourth in the course grade. Allowance also is made for improvement and other factors to be announced on the first day of class.

Ray, Sec. 01, MWF 11:15
British Literature from the Nineteenth Century to the Present

**Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.**

This course covers the literary movements, genres, conventions, and most influential literary figures in British literature from the beginning of the nineteenth century to the present. The course is divided into units reflecting the traditional literary movements of Romanticism, Victorianism, Modernism, and Post-Modernism. The works we will be reading reflect a variety of genres—poetry, fiction, drama, literary criticism—and represent some of the most important works of each genre written during each period. We will read the works against the background of the social, political, religious, scientific, and literary issues that mark each period in an effort to understand the importance of each work both within the context of the historical period that produced it and within the literary tradition.

Vitanza, Sec. 01, MWF 10:10

The Art of Film

**Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.**

This course is an introduction to the study of film as an art form. We will discuss a sampling of significant Hollywood films from the silent era to the 1990s using a variety of critical methods, including cinematic/aesthetic, philosophical, psychological, theological, and cultural criticism. Assignments will include log entries on each film, a critical paper, a group report on a contemporary film, and a final exam.

Garrett, Sec. 01, TR 2:00
3378                Harry Potter

**Prerequisite(s):** ENG 2301 and either 2304 or 2306; and upper-level standing.

In this course, we will study the best-selling fictional epic of all time, the Harry Potter novels. The majority of the course will see us reading (or, most probably, re-reading) the novels with close attention to literary, philosophical, psychological, theological, and cultural questions. Assignments will include a reading journal on each work, a short critical paper, a teaching presentation on one of the novels, and a final exam.

Garrett, Sec. 01, TR 12:30

3380                American Literature through Whitman

**Prerequisite(s):** ENG 2301 and either 2304 or 2306 and upper-level standing.

This course is a survey of American literature from the narratives of European explorers through texts of the colonial period and the new republic to the works of American romanticism. Our discussion will be focused on how the various texts construct and debate ideas of the “new world” and later “America” as the new nation is emerging. We will examine what role the various encounters between cultures (e.g. Puritan and Native American) have in this construction of the new nation and what cultural conflicts, crossings, or negotiations occur.

Ford, Sec. 01, MWF 10:10

3390                American Literature from Whitman

**Prerequisite(s):** ENG 2301 and either 2304 or 2306; and upper-level standing.

In this chiefly twentieth-century survey of American Literature, students will study Frost’s *Collected poems*, Hurston’s *Their Eyes Were
Watching God, Otsuka’s When the Emperor Was Divine, Hemingway’s A Moveable Feast, Wasserstein’s The Heidi Chronicles, Paredes’s George Washington Gomez, Foer’s Extremely Loud and Incredibly Close, and Egan’s a visit from the goon squad. Besides the reading, lots of quizzes, a short research paper, and a final exam.

Thomas, Sec. 01, MWF 9:05

4301 Advanced Creative Writing: Prose

Prerequisite(s): ENG 3306 or consent of instructor.

A workshop course for advanced fiction writers. Each student will consider and respond to his or her colleagues’ work, while working to produce a high quality short story for workshop, and to then revise that story for a final portfolio. Students will also be asked to consider selected readings for advanced understanding of craft.

Hemenway, Sec. 01, TR 11:00

LING 4302 Semantics and Pragmatics

Prerequisite(s): ENG 3310

This course will explore the meanings and uses of language following the theoretical framework of linguistic pragmatics. Pragmatics looks beyond the definition of words and the syntax of sentences to the tools and goals of language use in real social contexts. How do we organize turns in conversation? How do we use gestures to support our message? How is it possible to interpret a question like “Where are my keys?” as both a request for information and an accusation that the hearer moved the keys? How do men and women mark their utterances in gender-specific ways? Students in this course will work together on a class project collecting, transcribing, and analyzing original data using a Conversation Analysis (CA) approach.
LING 4305  Phonetics and Phonology

**Prerequisite(s):** ENG 3310.

This course is an introduction to the study of speech sounds and sound systems of the world’s languages with a focus on those sounds and sound patterns which occur in English. We will examine speech sounds in terms of their production, their articulatory and acoustic features, and their graphic representation in phonetic notation. The introduction of basic phonological theory will provide the framework for analysis of various phonological processes which occur in English and other languages. Using computerized acoustic analysis of speech samples, we will compare the ways phonological theory and acoustic phonetic analysis can account for the ways in which adjacent sounds affect each other.

LING 4311  Psycholinguistics

**Prerequisite(s):** LING/ENG/ANT 3310 or consent of instructor.

This course is an introduction to psycholinguistics, the study of the psychological processes involved in language acquisition, representation, comprehension, and production. We will explore how language behavior illuminates our understanding of the mind and brain, and how properties of the mind and brain influence language. To this end, we will cover topics such as speech perception, word and sentence processing, speech production, first and second language acquisition, bilingualism, and language use of special populations (e.g., deaf signers, aphasics). You will learn about the key findings and central debates in these areas as well as the tools and methods used in psycholinguistic research. By the end of the course, you will have developed a better understanding of the nature of language, how language is used, how our language skills develop, and how our language...
skills can be impaired.

Dracos, Sec. 01, MW 2:30-3:45

4316 Magic in Medieval Literature

Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.

This course focuses upon the role of the otherworldly in the medieval imagination. Come read about knights and ladies in narratives enlivened by enchantments and curses. Two of the most popular genres in England from the twelfth through the fifteenth centuries were Middle English romances and their literary cousins, the Breton lays. In them, students can expect to meet fairy lords and ladies, a werewolf, a half-demon, and possibly some zombies, but the tales ultimately ask readers to reflect upon the very human concerns of personal identity, honor, and love. Students will learn about literary motifs borrowed from folk tales such as the rash vow, the wish child, and the fair unknown. We will also follow Merlin through time, concluding the semester with T.H. White’s modern retelling of the Arthurian legend in the Sword in the Stone. Student assessment will include several short literary analyses, a course essay (10-12 pp.), a midterm, and a final exam.

Johnston, Sec. 01, MWF 12:20

4318 Writing for the Workplace

English 4318 examines theories and practices of workplace writing, visual design, non-profit writing, and the job search. Students will gain greater understanding of effective workplace writing, the social context of the workplace, workplace collaboration, analyzing the needs of an audience, visual rhetoric and design, project management, and entering the job market. Students will work in teams to identify a non-profit community partner and then work closely with this partner
to meet the communication and writing needs of this organization. Students will also design and assemble a professional digital portfolio that includes a resume, cover letter, brochure, and flyer—as well as other professional documents of their choosing—and that represents themselves as professional writers and communicators. This course is practice-based and is meant to better prepare you to be a successful workplace writer, to secure a job or internship, to design documents effectively, and to market yourself professionally to employers. Students who have taken this course before remark how useful and practical it was for their careers. One former student wrote, “I have used more techniques from ENG 4318 in the actual workplace than all my other college classes combined.” Literature majors often state how valuable the course was to them securing a job and understanding more about workplace contexts, professionalism, and technical writing. I hope you will consider joining us.

Alexander, Sec. 01, TR 11:00

4324 Shakespeare: Selected Plays

**Prerequisite(s):** ENG 2301 and either 2304 or 2306 and upper-level standing.

A survey of Shakespeare’s plays (major comedies, histories, problem plays, and tragedies), approached with relevance for students of various fields of interest. Background in Shakespeare’s life, times, theater, and sonnets provided. Plays will include *A Midsummer Night’s Dream,* *As You Like It,* *Richard III,* *Julius Caesar,* *Hamlet,* *Measure for Measure,* *Othello,* *Antony and Cleopatra,* and *The Tempest.* Three tests and a brief analytical/critical paper are required. Each test/paper counts as approximately one-fourth in the course grade, with some allowance made for improvement and other factors to be announced on the first day of class.

Ray, Sec. 01, MWF 1:25
English 4362, Victorian Poetry, focuses on the range and variety of poetry written during the reign of Queen Victoria from 1837 to 1901. This was an age of tensions—a time of intense religious devotion and scientific skepticism; of industrial waste and love of nature; of strict gender roles and questioning of those roles; of fascination with the past and commitment to addressing the present age through art. We will trace such tensions through Victorian poetry, and study the startling diversity of poetic forms—from the dramatic monologue to the verse novel—that Victorian poets invented and remade when reflecting on their turbulent times. I believe this poetry will magnetize us because the oppositions with which these poets struggled have shaped our own world. In their poems, we find prefigured our intellectual and spiritual concerns, and in many ways our times are the days that they both hoped and feared would come. In this class, then, we will study Victorian poetry in its original contexts, but we will also reflect on its enduring relevance. Our syllabus will include some names you have probably often heard, such as Alfred (Lord) Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Christina Rossetti, Gerard Manley Hopkins, and Thomas Hardy. Yet we will also study less familiar poets, such as George Meredith, Augusta Webster, Algernon Charles Swinburne, and James Thomson.

King, Sec. 01, MWF 9:05

4368 Nineteenth-Century British Novel

Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.

Beginning with *Emma* (1816) and ending with *Dracula* (1897), this course will provide you with an overview of the dazzling nineteenth century. The focus is on England, and you will observe the emergence of the world’s first superpower through the eyes of its novelists, in
cluding Austen, Mary Shelley, Charlotte Bronte, Dickens, Eliot, Hardy, James, Wilde, and Stoker. These novelists chronicle the human vanity and misery that accompanied England’s meteoric rise to greatness—and unfailingly scourg[e] the politicians, ecclesiastics, and petty bureaucrats who perpetuated the have and have-not mentality. A general goal is to expose you to a wide variety of novelists, novels, and narrative techniques. Active participation, response papers, examinations, and critical essays all count towards the final grade.

Losey, Sec. 01, MWF 10:10

**4374 Modernism and the Work of Art**

*Prerequisite(s):* ENG 2301 and either 2304 or 2306 and upper-level standing.

The relation between writing and the visual arts has been variously defined: as a competition for superiority or even survival, as a sisterhood, as a creative collaboration. We’ll consider each model as we move between poems, novels, and essays that pose themselves in relation to photography, painting, sculpture, film, and changing ideas and models of art in the twentieth century. Authors will include Virginia Woolf, Henry James, Wallace Stevens, William Carlos Williams, Gertrude Stein, Marianne Moore, W. H. Auden, and Elizabeth Bishop—all writers who had close, creative friendships with visual artists and whose work, too, evinces a fascination with the visual (whether that interest takes the form of novels featuring artist protagonists, poetic addresses to paintings, photo-essays, or side projects in the cinema). Work for the course will include weekly responses, two substantial papers, a presentation, and a final exam.

Setina, Sec. 01, TR 9:30
4374  The English Country House

Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.

This course examines the country house as a product of the English literary imagination, with particular emphasis on the novels of the twentieth century. The country house is more than a prominent architectural feature of the island; it is an organic setting rooted in the landscape and woven into the fabric of English identity. As a bastion of aristocratic cultural authority, the country house ethos reached its pinnacle in the Edwardian era. The inevitable decline of the country house following the First World War, and the attenuation of the aristocratic ethos it embodied, produced an impressive array of fictional treatments ranging from elegiac to gothic, from satiric to tragic. The English country house novel in all its variety poignantly portrays a society in the twilight of its significance. In addition to poetry and social history, our readings will likely include novels by Evelyn Waugh, Aldous Huxley, H. G. Wells, Henry James, Christopher Isherwood, Julian Fane, Kazuo Ishiguro, Isabel Colegate, L. P. Hartley, and Vita Sackville-West. Assignments will include three papers and a final exam.

Gardner, Sec. 02, MWF 11:15

4375  Writing for Social Change

Writing for social change is a longstanding rhetorical tradition of using public writing as a tool for social critique and as a means of personal, community, institutional, and/or political dialogue and transformation. In this course, we will read a wide range of historical, cultural, and political texts that represent writing as social change. These texts address issues such as education, politics, social class, the environment, race, health, religion, economics, gender, and technology. In addition to reading a variety of texts, students will also compose several pieces in which they practice writing for social change. These texts include an editorial, a letter to an official, and an essay tailored
to publication in a popular magazine or academic journal. In sum, this course will broaden your understanding of writing as a means to social change and action, improve your rhetorical analysis and writing skills, and provide you experience investigating and commenting on topics and problems that interest you. This course is valuable for students from a variety of majors and will be useful to both students who plan on entering the workforce or going to graduate/professional school. Please contact me with questions (kara_alexander@baylor.edu).

Alexander, Sec. 01, TR 9:30

4377 Internship in Professional Writing

Prerequisite(s): One advanced writing course or consent of instructor.

This internship course will give you multiple opportunities to apply the skills and knowledge you have acquired to a professional workplace context. Over the course of the semester, you will work under the supervision of both a faculty member (Dr. Alexander) and a “Site Supervisor” to complete at least 154 documented hours of internship work (about 11-12 hours a week). In addition to working at the site, you will attend regular class meetings and document your work/learning through a field journal, time slips, and a final professional portfolio that represents your learning, talents, and skills. Throughout the semester, you will develop skills in “reading”—or recognizing and analyzing—the culture of your particular organization, and you will apply this knowledge to contribute to the organization’s work and eventually identify possibilities for innovation. As the semester proceeds, you will have opportunities to think in terms of a social perspective when working on writing tasks in your organization and will be better prepared to develop and apply social knowledge and analytic abilities in future professional experiences.

Important notes:

- You are expected to secure your own internship. The main
requirement is that the internship should concern some aspect of professional writing (writing, editing, publishing, designing, researching, social media writing, web design/writing, etc.). The internship site must be approved by Dr. Alexander before work begins.

- If you want a list of internship sites students have used in the past, email Dr. Alexander (kara_alexander@baylor.edu).
- Many organizations are already interviewing for interns for next semester, so do not delay in your search for one that interests you.
- Dr. Alexander will have a meeting with all registered students before the end of this current semester to discuss course requirements, distribute a syllabus, and answer questions.

Alexander, Sec. 01, TBA

4381 Colonial American Literature

*Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.*

This course is an upper-level survey of American literature from early English exploration through the American Revolution, examined from a transatlantic perspective. Because early Americans understood themselves as British citizens, the distinction between “American” and “British” literature over the first 200 years of English settlement in North America is vague. In this class we will examine how the British, both those in England and those who emigrated to American colonies, thought and wrote about the New World. Some questions that this class will consider: how was America described to early British readers? What did the success of the American colonies mean for British national identity? How does literature written in America differ from literature written in Britain for an American audience? When, if ever, does a purely “American” literature arise, and what does it look like? Assignments might include papers, exams, a presentation, and active participation in an online intellectual forum.
American Realism and Naturalism arose in America in the 1860s, a response to the excesses of Romanticism, the Civil War, and to the philosophical trends of economic, biological, and social determinism. Both Realism and Naturalism espoused a quasi-scientific attitude toward aesthetic depiction, with the writer William Dean Howells proclaiming in 1889 that realism is “nothing more and nothing less than the truthful treatment of material.” The realist writer aimed at what Henry James called “the illusion of life.” Students in this course will read many of those attempts to apprehend reality by Howells and James as well as selections from Charles Chesnutt, Kate Chopin, Stephen Crane, Frank Norris, Mark Twain and others. Students will trace the development of Realism as well as its intellectual progeny Naturalism, an aesthetic that continues to influence American literature. The course will include tests, quizzes, presentations, and a research paper.

This course will deal with both American and British poetry. It will begin with several major figures in the modern period, follow the dominant lyric tradition through poets at work during the post-modern period, and conclude with a concentration on several contemporary poets. (It will also consider the poets coming to Baylor for the Beall Poetry Festival, which will be held during the semester.) Students will make several short presentations, write two papers, and take a final exam.
Postmodern American Novel

Prerequisite(s): ENG 2301 and either 2304 or 2306, and upper level standing.

This course covers American fiction from the period of reconstruction following World War II to the beginning of the twenty-first century. This period of cultural history is most frequently described as postmodernism, a term that denotes both the period itself and a kind of cultural style by which many of its products are characterized. In this course, we will emphasize the range of different voices making themselves heard in American fiction during the second half of the twentieth century. We will begin with the post-war experiments of Jack Kerouac and the Beat generation, along with Flannery O’Connor’s Catholic vision of the same generation, and we will move on to discuss the great postmodernist novels of Kurt Vonnegut, Thomas Pynchon and Don DeLillo. We will spend some time on the cultural products of the Cold War, including Tim O’Brien’s meditations on his experience in the Vietnam war, The Things They Carried, and the cult movie on the bomb, Dr. Strangelove. We will focus on women’s writing throughout the period, studying Sylvia Plath’s account of growing up female in the 1950s in The Bell Jar, Toni Morrison’s tragic story of race and beauty in The Bluest Eye, and Margaret Atwood’s feminist dystopia The Handmaid’s Tale. We will study Cormac McCarthy’s grim history of the Southwest in Blood Meridian, and will conclude with Jonathan Safran Foer’s post-Holocaust masterpiece, Everything Is Illuminated. Along the way, we will look at contemporary films, contemporary journalism, texts from the environmentalist movement and texts on the theory of postmodernism.

Ferretter, Sec. 01, TR 12:30
Internship in English

Prerequisite(s): One advanced writing course or consent of instructor.

Attention English Literature majors: Are you interested in gaining real-world experience, learning what types of careers you may like, and building up your resume? Then an internship is for you! English 4397 is an internship course that provides you with a continuous period of on-the-job experience in a professional workplace setting. As an intern, you will have multiple opportunities to apply the skills and knowledge you already possess to a professional context; you will also have numerous occasions to learn new skills, to write in a non-academic context, and to expand your resume.

Over the course of the semester, you will work under the supervision of both a faculty member (Dr. Alexander) and a “Site Supervisor” to complete at least 154 documented hours of internship work (about 10-11 hours a week). In addition to working at the site, you will attend regular class meetings and document your work/learning through a field journal, time slips, and a final professional portfolio that represents your learning, talents, and skills. Throughout the semester, you will develop skills in “reading”—or recognizing and analyzing—the culture of your particular organization, and you will apply this knowledge to contribute to the organization’s work and eventually identify possibilities for innovation. As the semester proceeds, you will have opportunities to think in terms of a social perspective when working on writing tasks in your organization and will be better prepared to develop and apply social knowledge and analytic abilities in future professional experiences.

Important notes:
- You are expected to secure your own internship. The main requirement is that the internship should concern some aspect of writing (composing, editing, publishing, designing, researching, social media writing, blogging, web design, etc.). The internship site must be approved by Dr. Alexander before
If you would like a list of internships available in Waco, email Dr. Alexander (kara_alexander@baylor.edu). Many organizations are already interviewing for interns for next semester, so do not delay in your search.

Dr. Alexander will have a meeting with all registered students before the end of this current semester to discuss course requirements, distribute a syllabus, and answer questions.

Internships look really good on resumes (to potential employers and graduate schools) because of the experience and skills you will gain, so if you’re interested, I encourage you to register for the course.

Alexander, Sec. 01, TBA

5302 Old English Literature

This course provides further practice with the Old English language and a detailed overview of Anglo-Saxon literature and the culture which spawned it. The course will begin with an introduction to the social structure of the early Germanic people and their associated values, practices, and beliefs. We will draw upon this knowledge throughout the semester as we attempt to understand how Germanic values merged with Christianity in Anglo-Saxon culture and how these values are portrayed together in its literature. Texts will generally be read in the original Old English and selections will include elegies, battle poetry, poetic renderings of biblical stories, and sections of Beowulf.

Marsh, Sec. 01, R 4:00-7:00

5312 Medieval English Literature Seminar “Chaucer: Texts and Contexts.”

Beginning with works by which Chaucer was influenced, members of the seminar will read extensively in Chaucer’s oeuvre, familiar
izing themselves at the same time with medieval English language, prosody, and context(s). Seminar members will make three-five presentations, most or all of which will consist of leading discussion on a particular text or portion of a text, or on a work of secondary literature about the text. Members will write three papers: two conference papers and one prospectus of three-five pages (with outline and annotated bibliography) for an article-length essay on some part of Chaucer’s work.

Hanks, Sec. 01, M 4:00-7:00

5330 Seventeenth-Century British Literature: Milton & Allos Topos Discourse

In *Areopagitica*, Milton famously argues that those who interpret Plato’s *Republic* as supporting state censorship have missed a crucial irony in Plato’s dialogue. This seminar considers the major poetry and prose of John Milton as it participates in an ironic “allos topos” (“other place”) discourse that extends from Plato’s *Republic* to Milton’s own writing. We shall give particular attention to the ways that a fictive “other place” enables participation in modes of social, political, and psychological critique that might not otherwise be available. Readings include, in addition to Milton’s writings, Plato’s *Republic* and Thomas More’s *Utopia*. Some possible seminar topics include the relation between Biblicist poetics and theoretic discourse, the politics of genre, the genres of politics, the discourses of imagined freedom, and the character of mimetic participation.

Donnelly, Sec. 01, W 4:00-7:00

5340 The Eighteenth-Century Novel and Novel Readers

In this class we will trace Ian Watt’s famous formulation called “the rise of the novel,” examining the relationship between cultural contexts that encouraged the growth of this new genre as well as the way the novel interceded and changed cultural trends. In our explora
tion of the development of this emerging genre, we will also explore the rise of the “novel reader.” This new form asked for new reading strategies; we will examine just how readers were “trained” in the eighteenth century to approach this new form. What devices did writers use to produce certain effects in readers, effects that ranged from sympathetic identification to judgmental distance?

Our exploration of typical histories of the novel will take us through primary source material including reviews and essays, as well as some canonical novels by writers such as Henry Fielding and Laurence Sterne. We will also examine authors and texts left out of traditional histories of the novel such as the novels of Charlotte Smith and Frances Sheridan. These excluded works will ask us to consider questions of genre and canonicity to examine how standards were developed for the novel, how intersections between culture and art informed those standards, and what the “rise of the novel” narrative means for our current understanding of fiction and culture. This course asks for active participation in classroom discussions and weekly blog posts, a cultural context presentation, and a final research paper.

Pond, Sec. 01, W 4:00-7:00

5371 Modern British/Irish Literature: Seminar

This graduate seminar offers an in-depth study of the major poetry of W. H. Auden, Derek Walcott, and Seamus Heaney, three of the twentieth century’s greatest poets. We will pay close attention to each man’s complicated sexual, religious, and/or political “minority” status: Auden as a homosexual in England, who then moved to America and converted to Anglican Christianity, then struggled with his sexuality the rest of his life; Walcott as a Methodist raised in the mainly Catholic Caribbean, vacillating between racial conceptions of whiteness and blackness, and the influences of America and Britain; Heaney as a minority Catholic reared in Protestant-majority, officially British Northern Ireland, drawing equally on British and Irish literary cultures and eventually leaving Catholicism but remaining at least
culturally Catholic. Walcott and Heaney are both indebted to Auden in particular ways and after we study Auden, we will spend some time tracing the extent of that debt for each. Walcott has often admitted Heaney’s influence on his work (again during their “Nobel Conversation” in Boston, March, 2013), and we will examine that influence as well. We will read Auden’s new and expanded Selected Poems (ed. Edward Mendelson, 2007), which has the advantage over the Collected Poems of including the original versions of some 30 poems that Auden later revised. For Walcott, we will read as closely as possible his lengthy, tercet-driven Caribbean retelling of the Odyssey, Omeros (1992), and also his White Egrets (2011); for Heaney, we will likely read his Death of a Naturalist (1966), North (1975), Field Work (1979), Station Island (1984), Seeing Things (1991), and his last volume, Human Chain (2010). We will also read a volume of essays by each poet: Auden’s The Dyer’s Hand, Walcott’s What the Twilight Says, Heaney’s Finders, Keepers: Selected Prose, 1971-2001. Close reading and vibrant discussion are expected. Students who take this seminar will not only be able to teach similar undergraduate and graduate surveys, and they also will be competitive for jobs in modern and contemporary British, Caribbean, and Irish literature. There will be a smaller-than-normal reading notebook over primary and secondary sources (mainly essays by the poets themselves) and a seminar paper.

Russell, Sec. 01, T 4:00-7:00

5393 American Realism and Naturalism

American Realism and Naturalism arose in America in the 1860s, a response to the excesses of Romanticism, the Civil War, and to the philosophical trends of economic, biological, and social determinism. Both Realism and Naturalism espoused a quasi-scientific attitude toward aesthetic depiction, with the writer William Dean Howells proclaiming in 1889 that realism is “nothing more and nothing less than the truthful treatment of material.” The realist writer aimed at what Henry James called “the illusion of life.” Students in this course
will read many of those attempts to apprehend reality by Howells and James as well as selections from Charles Chesnutt, Kate Chopin, Stephen Crane, Frank Norris, Mark Twain and others. Students will trace the development of Realism as well as its intellectual progeny Naturalism, an aesthetic that continues to influence American literature. Students will engage in original research with primary documents. Course activities will include close examination of texts, class discussion, several presentations, and a seminar paper.

Fulton, Sec. 01, R 4:00-7:00

5394 The Modern American Novel: Modernism and Its Others

The period between the first and second world wars was one of the richest and most productive in American literary history. In this course, we will look at a range of the different kinds of American novel produced during this period. We will focus both on the classic works of literary modernism and on texts written in other ways and by other voices. We will begin by reading three great works of American modernism, by F. Scott Fitzgerald, Ernest Hemingway and William Faulkner, following each text with a related, less frequently read novel. We will go on to read some Jewish fiction, some popular fiction, and will emphasize women’s writing in reading two of Willa Cather’s later novels and the work of Carson McCullers. We will intersperse these readings in the modern American novel with contemporary poetry, drama, film and theory. After watching a World War II movie, we will conclude the course with a look at what begins to happen in American fiction as the modernist period ends, and will discuss the development of the modern into the postmodern novel.

Ferretter, Sec. 01, T 4:00-7:00

6374 Cormac McCarthy on Page and Screen

Cormac McCarthy, thought by many critics to be the United
States’ greatest living novelist, probes the darkest corners of the human psyche and questions whether the values humans profess are capable of sustaining people in times of greatest need. His novels trace his own migration from eastern Tennessee to the American Southwest, a journey also made by a central character in *Blood Meridian*, considered to be his finest novel. Students will read all nine of his novels and will investigate Cormac’s interest in drama, give in-class presentations, and write a conference-length paper. Segments of the three movies based on his novels will also be viewed and critiqued. This advanced seminar is designed to develop pedagogical skills essential for those who aspire to teach at the graduate level.

Barcus, Sec. 01, M 4:00-7:00
“Hitherto I had stuck to my resolu-
tion of not eating animal food, and on
this occasion consider’d [...] the tak-
ing every fish as a kind of unprovoked
murder [...]. But I had formerly been
a great lover of fish, and, when this
came hot out of the frying-pan, it smelt
admirably well. I balanc’d some time
between principle and inclination, till
I recollected that, when the fish were
opened, I saw smaller fish taken out
of their stomachs; then thought I, “If
you eat one another, I don’t see why we
mayn’t eat you.” [...] So convenient a
thing it is to be a reasonable creature,
since it enables one to find or make a
reason for everything one has a mind
to do.”

-- Benjamin Franklin, “The Autobiography”