English Department
Spring 2019

Baylor University
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.

Brown, TBA
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
1304 Thinking, Writing, and Research (Business Fellows)

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

We will begin our activities together by learning together the “Scientific Rules” for persuasive writing. Later, and using Stanley Fish’s *Sentences*, class members will improve their writing by focusing on well-crafted sentences. Following that, and mingled with our reading, we will move on to paragraphs, to brief documents, then to documents of ten-twelve pages. We will read and discuss several novels, including Mark Twain’s *The Adventures of Huckleberry Finn* (which Ernest Hemingway praised as the chief American novel of his time) and Marilynne Robinson’s *Lila* and (perhaps) *Gilead*. If we find a common topic, each class-member will cooperate in writing an end-of-term booklet containing each person’s separately-researched and -written paper on a sub-topic of the common topic.

Hanchey, Sec. 10, MWF 9:05

1304 Thinking, Writing, and Research (ENG, PWR, and LING Majors Only)

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

In ENG 1304 for majors, we will use writing strategies to explore complex issues such as what makes something beautiful, good, or right. Our culminating research project, in which
we learn how best to gather and evaluate information from a variety of sources, will thoughtfully consider an issue of the student’s choosing.

Hanchey, Sec. 23, MWF 10:10

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
2304  American Literature (ENG, PWR, and LING Majors Only)

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

This course is a survey of American literature from its beginnings to today. As we take a broad look at this literature, we will read poetry, short stories, and novels from a wide variety of writers from different backgrounds. To give this breadth some corresponding depth, I have picked one idea to shape our readings and discussions: the conception of “house” along with its corresponding meaning of “home.” We will discuss how the image of a house is significant to depictions of the American Dream and how the image of a haunted house is crucial to gothic depictions of the American Nightmare. We will examine how houses in literature define family structures, class and racial divisions, and individual identities. The concept of “house” will be one thread we will trace through this literature, and it will help us by providing a kind of glue for the course, but we will be tracing other ideas as well, many of which will be dictated by your backgrounds and interests. Since this is the English majors section, we will also be discussing various aspects of the English major: department events and opportunities, expectations for upper-level courses, writing and research, possible careers, etc.

Ford, Sec. 05, TR 9:30

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, Dostoevsky, and Tolstoy, and giving attention to selected classical works of non-Western literature.

Foley, Sec. 01, TR 9:30; Sec. 03, TR 11:00
McDonald, Sec. 02, 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.

Harrison, Sec. E2, MWF 9:05; Sec. E7, MWF 12:20; Sec. E8, MWF 1:25
Hoffman, Sec. E6, TR 3:30; Sec. E9, TR 2:00
Krasienko, Sec. E1, TR 8:00; Sec. E12, MW 4:00; Sec. E13, TR 5:00
Saunders-Jones, Sec. E4, TR 11:00; Sec. E10, TR 9:30
Williams, Sec. E3, MWF 10:10; Sec. E5, MWF 11:15

**ENG 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. 02, MWF 9:05; Sec. 03 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. 01, MWF 12:20

3303 Argumentative and Persuasive Writing

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

An advanced writing workshop that focuses on the analysis and production of texts written for specific rhetorical situations and discourse communities. Emphasis on genre, persuasion, and rhetoric. Practice in various types of expository, narrative, persuasive, and academic writing.

Staff, Sec. 01, TR 11:00

3304 Creative Writing: Poetry

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

This course focuses on the craft of writing poetry. Students (who need no prior experience in poetry) will respond to creative writing prompts and exercises and participate in workshops of one another’s poems. Students will also read and
discuss a variety of contemporary published poetry, leading to new understandings of the techniques, traditions, and possibilities of the genre. Each student will write a number of poems throughout the semester, as well as a final portfolio of revised work.

Honum, Sec. 01, MW 1:00

3306 Creative Writing: Prose

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

This course is an introduction to the art of writing fiction. In workshop, students will study the techniques of masters of the craft; apply what they have learned through writing exercises and assignments; create fiction for the class to workshop; and prepare a portfolio of their own polished work.

Dell, Sec. 01, MWF 10:10; Sec. 02, MWF 1:25

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. 03, MWF 1:25

3309 Creative Nonfiction

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

This writing course will provide students with an opportunity to engage with the forms, concepts, and craft of creative nonfiction (CNF), a genre that applies the techniques of fiction writing to nonfiction prose. As a hybrid genre, CNF blurs the boundaries of seemingly independent genre categories, challenges neat distinctions between “fact” and “fiction,” and encourages purposeful experimentation. Because of its fluidity, this so-called “fourth genre” is both intriguing and perplexing. In one sense, the writer of CNF is always standing on familiar ground, for all CNF is rooted to some extent in personal experience. On the other hand, one working in this genre is always in the process of moving from known to unknown, from that which is to that which might be. A central objective of this course is to give students experience writing a range of CNF subgenres (e.g., personal essays, memoirs, segmented essays, lyric essays, and personal reportage essays). In preparation for these writing tasks, students will learn applicable skills such as scene writing, characterization, description, symbolism, structure, and point of view and will do several writing activities that will allow them to develop their craft. By analyzing
and employing the techniques used in CNF, this workshop aims to provide students with meaningful opportunities to employ writing practices and research techniques used to compose texts for popular media outlets. This course also aims to acquaint students with the process and practices of professional writers.

DePalma, Sec. 01, TR 11:00

3310/LING 3310/ANT 3310 Introduction to Language and Linguistics

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

This course provides an introduction to the study of language as a structural, cognitive, historical, and cultural phenomenon. This is a pursuit that bridges many different academic disciplines including sociology, anthropology, philosophy, psychology, pedagogy, and others. Thus, the questions that linguists ask often reflect these various disciplines. For example, is language biologically innate or is it learned socially from the environment? Is there a correct way to speak English? How are languages similar and different from each other? How does language change over time and when in contact with other languages? Why is learning a second language so much more challenging than learning a first language? In this course, we will begin the process of answering these and many other interesting, language-related questions as we explore the subfields of linguistics and learn to think analytically about language.
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 and Twelfth Night. Two in-class exams and a final exam and one relatively short critical essay form the basis for the grade.

3316 Women’s Writing and Rhetoric

This course examines women’s rhetoric—the ways women have used language and other means to inspire and motivate change. We’ll look at how women used rhetoric to claim the right to speak and write, pursue an education, partici-
pate in civic life, enter male-dominated professions, and defend feminine ways of engaging with the world. We will study numerous women dating from Hortensia in 1 B.C.E. to the contemporary #MeToo Movement. In this highly interactive class, students will lead discussions, make presentations, and pursue research questions in line with their own interests.

Shaver, Sec. 01, TR 9:30

3318 Professional and Workplace Writing

This course emphasizes the study and practice of professional writing in specific workplace contexts. It is designed to provide students with multiple opportunities to compose and investigate a variety of workplace genres (e.g., proposals, reports, web documents, brochures). English 3318 will give students experience managing projects, identifying community partner needs, analyzing professional discourse communities, applying principles of visual rhetoric and design, and crafting a range of workplace documents. As part of this course, students will also learn to analyze workplace cultures, and they will work closely with a community partner to meet their communication needs. Finally, students will develop job search materials and a professional portfolio. The overarching goal of this course is to provide students with the theoretical knowledge and rhetorical facility needed to negotiate the complexities of workplace writing and the demands of the job market.

DePalma, Sec. 01, TR 3:30
3331  English Literature of the 17th and 18th Century

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

In this course we will read and discuss beautiful, instructive, and thought-provoking literature written in English in the seventeenth and long eighteenth centuries. These works represent a variety of genres from lyric and epic poetry to satire and the novel. We will pay attention to the form and content of individual works, as well as exploring how they shaped and were shaped by their historical context: social, political, scientific, and religious. Finally, we will ask how these poems and stories might still instruct and inform our lives today. Prepare for a robust amount of reading, lively conversations, thoughtful writing and analysis, and a broadening of your understanding of the world through British literature!

Calloway, Sec. 01, MWF 9:05

3351  British Literature from the Nineteenth Century to the Present

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

One of the defining historical moments for the development of British literature was, ironically, the French Revolution (1789–1799). The ideology emerging from the French Revolution gave rise to British Romanticism—an artistic, literary,
musical, and political movement that continues, this course will argue, to impact contemporary British literature. Taking the French Revolution as our starting point, this course will study works representative of Romantic, Victorian, Modernist, and contemporary literature. Our discussions will include not only the particulars of a text (its genre, characters, themes, etc.), but also the text’s broader social ramifications. Over the course of the semester, we will situate our primary texts within their socio-cultural contexts, thereby developing our understanding of both historical periods and literary traditions. In short, we will examine the ways in which history and literature are mutually informative.

Hargrave, Sec. 01, TR 11:00

3378 Harry Potter and the English Fantasy Tradition

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

We will be reading the Harry Potter novels and The Tales of Beadle the Bard with attention to the literary, critical, philosophical, psychological, political, and religious dimensions of the works. Assignments will include log entries on each of the major works, a critical paper, a teaching day, and a final exam.

Garrett, Sec. 01, TR 12:30
Have you ever wondered why you sympathize with a particular character? How did the author make you cry in that part, or want to throw the book across the room in another part? Have you stopped to think about why some books you put down at page nine and others you can’t stop turning the page?

Do you skip over the preface? Do you read chapter titles? Why do we have chapters? For that matter, why do the words you are reading right now run from left to right across the page in black ink? In this course we will examine our most basic assumptions as readers and how those assumptions lead us to interpret and make judgements in specific ways. We will also explore the components of narrative – story, plot, character, setting – to see how it is that a narrative works on the reader.

This course will also challenge you to read some new and intriguing books that you might not grab off the bookshelf on your own. By the end of this course you will be a better reader, and not just of narrative but of the world itself. If you think that is an awfully big claim for a semester-long English course, come and test it out. Majors and Non-majors are welcome in this course.

**Book List**

*Narrative: The Basics* by Bronwen Thomas  
*La Princesse de Cleves* by Madame de La Fayette  
*Frankenstein* by Mary Shelley
Extremely Loud Incredibly Close, Jonathan Foer
The Good Soldier Ford Maddox Ford

Pond, Sec. 02, MW 1:00

3380 American Literature through Whitman

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

English 3380 is a survey of the literature of the United States through Whitman, emphasizing the work of major writers such as Bradstreet, Taylor, Edwards, Franklin, Wheatley, Cooper, Emerson, Thoreau, Melville, Poe, Douglass, Whitman, and others. The objectives of the course are to develop an understanding of the ethical and aesthetic motivations for the greatest works of American literature from the beginnings through Whitman, to understand the ebb and flow of artistic movements in American history, and to hone the critical skills necessary for analyzing this great literature.

Fulton, Sec. 01, TR 12:30
3385  Special Topics in Writing Workshop: Tutoring Writing

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

This course centers on tutoring writing one-on-one. Designed for students from all disciplines, this course introduces students to pedagogical methods for tutoring and the theory that informs them in order to shape their tutoring practice in writing centers and, for those who become teachers, in future classrooms. The course has a dual aim: to explore the theoretical issues in the tutoring of writing and to connect those issues to current and future tutoring practices. The participants in this course will consider how people best learn to write, how one-on-one tutoring/teaching can facilitate that learning, and how to talk with writers about their writing. We will study current writing process theory; revision and editing strategies; writing in different disciplines; tutoring methods; and how writers from diverse populations may approach writing tasks differently. We will also explore writing centers and different kinds of consultations, including online tutoring, discipline-specific tutoring, and tutoring special client populations (e.g., English language learners, clients with learning differences, adult learners).

Because this course is about gaining practical experience through writing consultations, field work in the Writing Center (WC) is required. Students will observe, analyze, and reflect on the tutoring sessions conducted by experienced tutors, and they will practice tutoring a few times during the semester. Successful students will be invited to apply to work in the WC. From this course, you will develop linguistic and cultural knowledge, self-monitoring strategies, and interpersonal and
leadership skills. Optimally, you will leave the seminar with not only an intellectual understanding of tutoring writing, but also an ability to articulate the tutoring practices that will further your own tutoring goals and values and help you explain to others—including future employers—the value of what you have learned through these experiences.

_**Note on Writing Center Employment:**_ Students who successfully complete this course will be invited to apply for work in the Writing Center. Positions are competitive. The WC considers a variety of factors, including: your performance in the course; your effectiveness as a writing consultant; your disciplinary interests; your demonstrated interest in learning more about writing center research, theory, and practice; your fit with the WC community of practice; and our evolving staffing needs, among other things. Because one goal of the WC is to make this learning opportunity available to as many students as possible, the WC works to have a mix of novice and experienced consultants from a variety of disciplines.

Alexander, Sec. 01, MWF 10:10

3390  **American Literature from Whitman**

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

What does it mean to be American in the modern era? How can (or should) literature represent that experience? And whose experience counts? In this course, we will survey major American authors from 1865 to the present as we explore an-
swers to these questions, paying particular attention to representations of the American Dream in the process. Readings will include poetry, drama, short stories, and novels, from the epic strains of Walt Whitman to the gritty realism of Arthur Miller. Coursework includes lively discussion, daily quizzes, and three writing projects.

Daniel, Sec. 01, MWF 1:25

3390 American Literature from Whitman

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

In this course, we will study some of the major works of American literature from the late 19th through the early 21st century. We will focus on four periods of literary history, the late 19th century, modernism, the mid-20th century, and postmodernism. We will study works in multiple genres, including novels, poetry, films, essays and stories, works by women and by men, and works by writers from a range of ethnic communities. In the first section of the course, we will read Henry James’ fiction and Emily Dickinson’s poetry. We will then focus on modernism, the flowering of great American writing between the two World Wars. We will study novels of the “lost generation” by Ernest Hemingway and by Zelda Fitzgerald, Scott’s brilliant celebrity wife, and the multi-generic Harlem Renaissance text Cane. In poetry, we will look at the formal experiments of e. e. cummings and the “inhumanist” nature writing of Robinson Jeffers. In looking at the mid-20th century, we will study the thrillers of Raymond Chandler and the short stories of Flannery O’Connor,
perhaps the greatest Christian artist in 20th century America. We will conclude with several weeks on the postmodern period, in which we still live. We will study the poetry and fiction of Sylvia Plath, Hitchcock’s movie *Psycho*, and the pop-art of Andy Warhol. We will study novels by three of the greatest living American writers –

Toni Morrison’s epic of slavery in *Beloved*, Cormac McCarthy’s apocalyptic vision in *The Road*, and Marilynne Robinson’s Christian meditations in *Gilead*. By the end of the course, students will have a sense of some of the major American literary and cultural works of the late 19th century, the modernist period, the mid-20th century, and the postmodern period, and will have developed the critical skills for understanding these works. Students will be graded on the basis of two essays, a final exam, a class presentation, and participation in class discussion.

Ferretter, Sec. 02, TR 2:00

4301 Advanced Creative Writing: Prose

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

A workshop course focusing on student work with some attention to contemporary fiction models. Students will submit three or more stories or chapters, keep a writing journal, and submit a portfolio of best revised work.

Garrett, Sec. 01, TR 2:00
Writing for Social Change

When individuals who belong to marginalized groups seek to change their political, economic, and social conditions, they often turn to writing as a way to argue for bold changes to the status-quo. Because they typically lack wealth and power, these individuals rely on the powers of experience and observation to narrate the stories of their lives and others like them. Sometimes, in their writings, they might appeal to reason to change the minds and hearts of those in power. Other times, an appeal to the emotions might be more justified. Perhaps, a writer might rely on his or her moral character as a reason to argue for social change. In this class, we will analyze the texts of writers who have argued successfully for social change in print, aural, and digital forms. Some of the activists-writers we will examine include Elizabeth Cady Stanton, Lyndon B. Johnson, Marvin Gay, Gloria Steinem, Fannie Lou Hamer, #MeToo, @Shaun King, and others. As writers, you will be required to find discursive spaces to argue for social change in subject areas that you value.

Pittman, Sec. 01, MWF 11:15

Chaucer

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

Geoffrey Chaucer holds a revered place in literary history as the “father” of English poetry. We will focus on The Canterbury Tales, whose colorful characters tell stories about love, religion, duty and trickery that bring London to life. Students
will learn to read and reflect upon Chaucer’s language; the course will also provide background information about English medieval culture and Chaucer’s legacy among later writers. Assessment will include in-class translations, essays, a midterm and a final exam.

Johnston, Sec. 01, MWF 12:20

**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 may include *Love’s Labour’s Lost, The Tragedy of King Richard II, Hamlet, Othello, All’s Well That Ends Well, Antony and Cleopatra, and The Tempest*. Three tests and an analytical/critical paper on a play not covered in class are required. The final exam and the paper each count 30% of the grade. The other two tests count 20% each. Some allowance is made in the final grade for grade-improvement over the semester.

Hunt, Sec. 01, TR 11:00
Religious Rhetoric and Spiritual Writing

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

This writing course will provide students an opportunity to use a range of nonfiction genres to explore spiritual questions, religious issues, and rhetorical concerns. In crafting spiritual autobiographies, religious literacy essays, histories of belief, epideictic discourses, rhetorical analyses of religious texts, and other related genres, students will gain experience writing from and critically analyzing faith-based perspectives. To cultivate their work as writers, students will also analyze the rhetorical moves, genre conventions, and discursive strategies used in spiritual writing, sacred texts, and critical works that center on religious rhetorics. This introduction to research on religious rhetorics aims to acquaint students with exigent debates, leading theories, and important lines of inquiry that currently inform discussions of religious literacies, faith-centered discourses, and spiritual composing practices in the field of rhetoric and composition studies. In surveying this scholarship, students will be provided with multiple occasions to examine the ways that rhetoric and religion intersect. Through this exploration of past and contemporary research on religious rhetorics, students will also have several opportunities to explore pressing questions regarding the interplay of religion and rhetoric. Some include: To what extent do faith commitments influence writers’ composing practices, ethics, and creative processes? What rhetorical resources might writers use to effectively articulate their faith commitments in academic and public contexts? In what ways might religious rhetorics lead to more ethical ways of engaging in civic action and social justice? What are the various functions of religious rhetorics in the civic sphere? What is the role of language in shaping our
values, beliefs, and religious identities? What distinguishes religious rhetorics from other forms of rhetoric? Ultimately, this course aims to encourage students to grapple with the possibilities and limits of religious rhetorics in relation to the complex social, cultural, political, and personal issues of our time.

Geiger, Sec. 01, MW 2:30

4362 Victorian Poetry

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

“Victorian” is for many people a synonym for “boring and repressed,” conjuring up images of men in top hats with bad sideburns and women primly sipping tea in stuffy parlors. How far from the truth this is!

To be a “Victorian,” to be alive during the reign of Queen Victoria (1837-1901), meant participating in one of the most experimental, disturbing, and exhilarating eras in the history of Britain and of the modern world. This was a time defined by marked tensions and contrasts—a time of intense religious doubt and profound faith; of industrial waste and growing environmental awareness; of firm gender roles and questioning of those roles; of fascination with the past and conviction that the present age was unlike any before; of great economic inequality and massive protest for change.

We will trace these tensions through Victorian poetry, considering how poets’ responses to them prefigure intellectual, social, and spiritual concerns that continue to define us, and
asking how their poetic achievements therefore speak to their time and ours. We will learn to appreciate the intimate connection between the tensions with which Victorian poets lived and their remarkable experimentations with poetic form.

We will meet in the beautiful Armstrong Browning Library (ABL), Baylor’s world-renowned collection of manuscripts and rare items related to nineteenth-century poetry and culture. Students will handle, discuss, and work with poetic manuscripts, handwritten letters, and rare books connected to nearly every poet on our syllabus.

The poets we will study include, among others, Alfred (Lord) Tennyson, Robert Browning, Elizabeth Barrett Browning, Matthew Arnold, Christina Rossetti, Gerard Manley Hopkins, Augusta Webster, and several poets who protested—and tried to offer hope amidst—the crushing hardships endured by millions of Britain’s laboring poor.

King, Sec. 01, MWF 10:10

4371 Modern British Poetry

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

This course surveys roughly 130 years of poetry written in Britain, Ireland, and in some instances, countries that emerged from the British Empire’s dissolution, beginning with that written by the British poet Gerard Manley Hopkins and concluding with that of the Irish poet Micheal O’Siadhail. We will focus on four major poets before the mid-term examina-
tion—Hopkins, W.B. Yeats, T. S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Eavan Boland. Throughout the course, we will pay special attention to the marriage of form and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet—but also the sestina, the villanelle, terza rima, and other forms. Class discussion will be extensive and draw upon students’ close reading of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed “the heresy of paraphrase,” instead attending to poems’ particular metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers.

Russell, Sec. 01, MW 2:30

4378 Contemporary American Novel

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

Thomas, Sec. 01, MWF 11:15

4381 Early 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 immigrated 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.

Walden, Sec. 01, TR 9:30
4383    American Realism and Naturalism

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

American Realism and Naturalism arose in the 1860s, a response to 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.

Fulton, Sec. 01, TR 3:30

4395    Special Topics in Creative Writing: Alternate Histories

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

This is a practical, prose writing course in the art of alternative narratives. We will be reading a number of stories
and novels that approach this idea differently, and discussing
the lessons, techniques, and craft that make such stories suc-
cessful for a reader. We will also be learning how to do research
as a writer, and how to use history to shape what it is you most
want to say. There will be a number of writing assignments
leading up to an original short story or excerpt from each stu-
dent.

Hemenway, Sec. 01, TR 9:30

5306   Contemporary Critical Theory

In this course, we will be looking at the main develop-
ments in literary theory since the 1960s, which have revolu-
tionized the way in which we think and write about texts of all
kinds, from Shakespeare to Snapchat. Literary theory can be a
difficult subject, and this course will emphasize a clear under-
standing of the arguments of each of the authors we study. To
that end, we will study excerpts from the primary texts of some
of the major literary theorists of the last few decades, along with
a commentary on their work, which explains their ideas and the
contexts of those ideas in particularly clear language. We will
cover the following theories: Russian Formalism, structuralism,
post-structuralism, deconstruction, postmodernism, Marxism,
psychoanalysis, feminism, post-colonialism, gender theory,
hermeneutics, eco-criticism and Christian literary theory. The
value of literary theory, in my view, lies primarily in the ways it
allows you to open up and interpret texts in new and previously
unthought-of ways, and so we will be emphasizing the practice
of interpreting texts of all kinds in the light of the theories we
study. Students will be encouraged to judge for themselves the
strengths and weakness, the uses and abuses, of the theories we will cover in understanding texts, and the world which they define, for themselves.

Ferretter, Sec. 01, TR 11:00

5310 Rhetoric and Composition: Religious Rhetoric

Religious traditions and spiritual sentiments have served powerful functions throughout history and in the contemporary moment. We will study religion, but not as theologians might. Rather, we will take on the perspective of students of rhetoric. How can a rhetorical perspective provide insight into some of the work religion performs? Our work will proceed with a concern for certain questions: What arguments are being forwarded in religious contexts, or by religious figures, or for religious purposes? What are the effects or implications of these arguments? How might arguments have unintended consequences? What audiences do rhetors imagine? We will also take up the question of religious rhetoric in relationship to deliberative discourse—rhetoric intended to help a community decide future courses of action.

Assignments will include reading responses, two conference-length papers (6-8 pages), symposium presentation of one course paper, and leading a discussion of a selected reading. Reading will include primary religious texts like excerpts from Psalms and Gospels, spiritual memoirs, public arguments informed by religious claims, scholarly articles from various relevant disciplines, and rhetoric and literacy scholarship by figures such as Jeffrey Ringer, Michael-John DePalma, Beth
Daniell, Kenneth Burke, Pat Bizzell, Patricia Roberts-Miller, and others.

Geiger, Sec. 01, W 4:15-7:15

5312 Medieval English Literature Seminar: Conversations with the Dead

This course takes Dante’s *Divine Comedy* as its starting point, and proceeds to examine other medieval texts that respond directly to the *Divine Comedy* (e.g., Chaucer’s *House of Fame*; Christine de Pizan’s *Le Chemin de Long Estude*), as well as medieval texts that depict conversations with the dead, or with a personified Death. We will also explore texts that engage with the medieval *ars moriendi* (Art of Dying) tradition, and texts that convey conversations with the risen Christ – including Middle English Gospel narratives, and biblical commentary on the Emmaus and Doubting Thomas episodes. Authors will include: Dante, Chaucer, Christine de Pizan, John Lydgate, Thomas Hoccleve, and Julian of Norwich, among others. This course will also include active engagement with contemporary criticism on religious reform, the vivacity of images, and theories of authorship in the medieval period – and will include intensive work with codicology/digitized medieval manuscripts.

The Italian and French texts will be studied in English translation (though interested students would be welcome to explore them in the original); whereas most other primary texts will be in Middle English. Course requirements will include class presentations, studies in codicology and paleography, and an article-length seminar paper.
Langdell, Sec. 01, R 1:00-4:00

5314 Creative Writing: Prose

This is a workshop class for graduate students interested in exploring, practicing, and improving narrative prose writing. Students will read a variety of contemporary works, produce pieces for discussion, and complete a final portfolio as the primary course requirement.

Hemenway, Sec. 01, TR 12:30

5330 Imagined Worlds in Seventeenth-Century English Literature

H.G. Wells viewed Francis Godwin's 1638 *The Man in the Moone*, written in the context of the “scientific revolution,” as the first work of modern science fiction. In fact, a number of seventeenth-century works of fiction contributed to (or challenged) the burgeoning new science, inviting readers into worlds different from the one in which they lived. Readers could in this way “test drive” philosophical or scientific ideas for validity and, perhaps more important, for religious orthodoxy. In turn, the ideas bodied forth in imaginative works were given color and life in readers’ imaginations.

Beginning with Francis Bacon’s *New Atlantis* (1627) and ending with John Bunyan’s *Pilgrim’s Progress* (1678), we will consider how seventeenth-century authors used fictional
worlds to explore questions too important (or too dangerous) to confine to nonfiction. These readings will also raise larger questions about how to define “fiction” and “science,” terms that were not static in the seventeenth century and remain slippery today. Grading in this class will be based on in-class contributions, brief reading journal entries, seminar presentations, and a major independent research essay.

Calloway, Sec. 01, W 1:00-4:00

5350 Early English Romantic Literature: “The Age of Revolution”

Drawing on literary responses to three eighteenth-century revolutions—the American, the French, and the Haitian—this course will be structured around the concepts of revolution, freedom, and rights. We will explore how these periods of exceptional turbulence not only affected British politics but also shaped Romantic literature and culture. We will explore the degree to which Romantic literature both reflects and interrogates emerging revolutionary ideology. Theoretical texts—such as selections from Fredric Jameson’s The Political Unconscious, David Simpson’s Wordsworth, Commodification, and Social Concern, and Orrin Wang’s Romantic Sobriety—will focus class discussions on the intersections between Romanticism, deconstruction, and political economy. Our primary texts will encompass multiple genres. Accordingly, texts might include Frances Burney’s novel The Wanderer, William Wordsworth’s poetic reflections on the French and Haitian Revolutions, and Thomas Paine’s political text Common Sense. We will also consider the ramifications of national revolutions for the debates
surrounding women’s rights and the abolition of the slave trade and slavery. To this end, we will also read from Mary Wollstonecraft’s *Vindication of the Rights of Woman* and Olaudah Equiano’s *Interesting Narrative*. This course will ask students to identify and to examine the relationships between literature, history, and political practice.

Hargrave, Sec. 01, T 4:15-7:15

5362 Victorian Prose Seminar: Literary Responses to the Nineteenth-Century Crisis of Faith

The first half of the nineteenth century was marked by a series of scientific and historical discoveries and reinterpretations of received ideas which led to the questioning of the nature of religious truth and human experience. These discoveries and reinterpretations were embodied in works such as Charles Lyell’s *Principles of Geology* (1830-32), Robert Chambers’ *Vestiges of the Natural History of Creation* (1844), and Charles Darwin’s *Origin of Species* (1859), all of which contributed to debate over the Biblical story of creation; D.F. Strauss’s, *Das Leben Jesu* (1830; translated by George Eliot and published as *The Life of Jesus Critically Examined*, 1846), Ludwig Feuerbach’s *Wesen des Christentums* (1830; translated by George Eliot and published as *The Essence of Christianity*, 1854), Charles Hennell’s *Inquiry Concerning the Origin of Christianity* (1838), and Ernest Renan’s *La Vie de Jesus* (1863; translated by the American Egyptologist Charles E. Wilbour, as *The Life of Jesus*, 1863), all of which questioned the divinity of the historical Jesus; *Essays and Reviews* (1860; edited by John William Parker, 1863), a collection of essays by prominent theologians and
intellectuals who questioned the authenticity of miracles and lauded reason; and various works by such thinkers as John Stuart Mill, Thomas Huxley, and Herbert Spencer, which privileged empirical evidence and reason. Such works evoked a variety of literary responses, ranging from the re-examination of religious doctrines in the essays of John Henry Newman and his fellow Tractarians that resulted in the Oxford Movement, to Mathew Arnold’s efforts to find in literature and “culture” a substitution for religious faith, to George Eliot’s effort to replace orthodox religion with a modified version of Comte’s “religion of humanity,” to Thomas Hardy’s revisioning of God as an “Immanent Will.” The purpose of this course is to explore these literary responses to the crisis of faith that marked the Victorian period.

We will begin with a series of selections from the works listed above, chosen for the purpose of clarifying the religious questions they raise and the controversies they address. Then we will read a series of specific major literary texts which reflect the range of responses the Victorians made to these crises of faith. Readings will include Thomas Carlyle’s *Sartor Resartus* (1833); Charlotte Bronte’s *Shirley* (1849), Anthony Trollope’s *Barchester Towers* (1857), George Eliot’s *Adam Bede* (1859), John Henry Newman’s *Apologia Pro Vita Sua* (1864); Matthew Arnold’s *Culture and Anarchy* (1867-68); John Stuart Mill’s *Three Essays on Religion: Nature, the Utility of Religion, and Theism* (1874); George Eliot’s *Daniel Deronda* (1876), and Thomas Hardy’s *Jude the Obscure* (1896). Class requirements include one major class presentation on a selected writer and work(s), an annotated bibliography, one short paper surveying criticism on the topic of the seminar paper, the seminar paper, and active participation in class discussion.

Vitanza, Sec. 01, M 4:15-7:15
This course focuses on American poetry of the 21st century. We will study a wide array of work by established and emerging poets. Students will write reviews and an essay, and in the process develop their own critical interests within the current poetry landscape. We will read recent collections by poets including Tracy K. Smith, Marie Howe, Layli Long Soldier, and Spencer Reece, discussing the characteristic techniques and concerns of the work. We will also explore the work of the poets visiting Baylor in the spring for the Beall Poetry Festival, and use the events of the Festival to deepen our engagement with their work.

Honum, Sec. 01, R 4:15-7:15
The aim of every artist is to arrest motion, which is life, by artificial means and hold it fixed so that a hundred years later, when a stranger looks at it, it moves again.

--William Faulkner