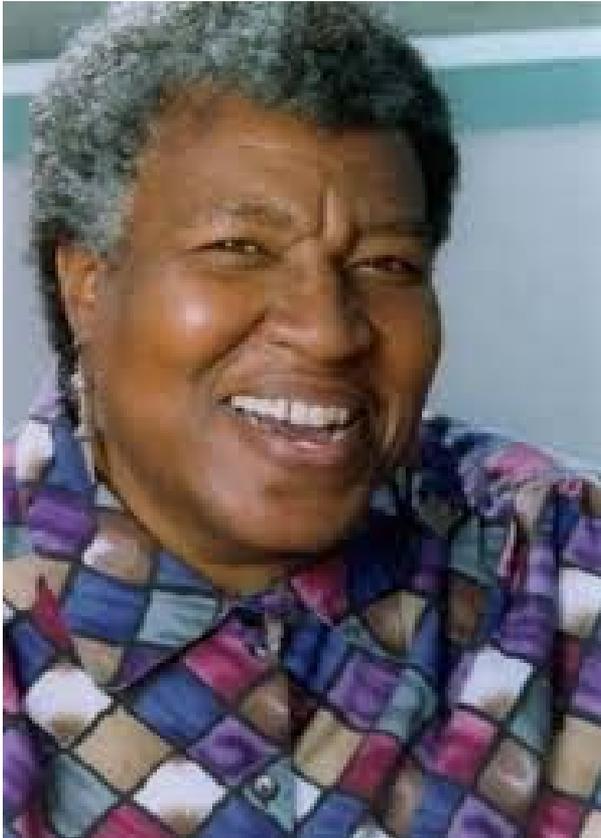


*English Department*

*Fall 2014*



*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.

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

**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

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

McDonald, Sec. 02, TR 9:30; Sec. 04, TR 11:00

Smart, Sec. 01, MWF 9:05; Sec. 03, 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.

Hoffman, Sec. E9, TR 2:00; Sec. E10, TR 3:30

Long, Sec. E2, MWF 9:05; Sec. E5, MWF 11:15

Saunders-Jones, Sec. E3, TR 9:30; Sec. E7, TR 12:30

TBA, Sec. E1, MWF 8:00; Sec. E4, MWF 10:10; Sec. E6, MWF 12:20;  
Sec. E8, MWF 1:25

### **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, TR 12:30

### **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 12:20

### **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.

Dell, Sec. 01, TR 12:30

### **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 11:00; Sec. 02, TR 12:30

**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. 03, TR 2:00

**3307 Screenplay and Scriptwriting**

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

Screenplay and Scriptwriting is a creative writing class designed for beginning to intermediate writers with an interest in dramatic forms like TV, movies, and writing for the stage. The class will focus on writing in proper screenplay format, viewing successful films alongside the screenplays which created them, and on planning and writing a substantial portion of an actual screenplay. Among the elements we will discuss are pitches, scenes, structure, dialogue, genre, adaptation, and the business of screenwriting.

Olsen, Sec. 01, TR 3:30

### **3309 Writing for the Popular Market**

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

A workshop in writing nonfiction prose that emphasizes writing and rhetorical strategies appropriate for popular media including magazines, feature sections of newspapers, and nonfiction books. Commonly referred to as creative nonfiction, literary journalism, new journalism, and even feature writing, Kevin Kerrane describes this broad genre as “making facts dance”. In this course, we analyze several representative examples of creative nonfiction and literary journalism texts. Students will also conduct interviews and practice using literary techniques and traditional journalistic reporting to write true stories.

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

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

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

This course is an introduction to the integrated systems of human language. Our focus will be on the evidence that linguists use to find out what we know when we “know” a language. We will study how speech sounds are produced and categorized into abstract entities of sound, how words are formed from smaller meaningful parts, and how they combine into sentence structures. We will also consider how humans derive meaning from language and how language systems change and vary across genders, geographical regions, and time. By thinking about language analytically, we will begin to see the patterns which underlie all languages and which render them capable of being learned and processed in the human brain.

Butler, Sec. 01, MWF 9:05; Sec. 02, MWF 1:25

**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 9:30

**3331            English Literature of the 17th and 18th Century**  
**Prerequisite(s): ENG 2301 and either 2304 or 2306 and**  
***upper-level standing.***

A survey of English poetry, prose, and drama from 1600 to 1800. We will read and discuss the work of Shakespeare, Donne, Herbert, Herrick, Marvell, Milton, Dryden, Behn, Congreve, Swift, Pope, Gray, and Goldsmith. The course grade will be based primarily on two tests (a midterm and a final) and two papers (a poetry analysis paper and a research paper).

Gardner, Sec. 01, MWF 1:25

**3351            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, early 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.

Pond, Sec. 01, TR 11:00

**3372            The Oxford Christians**

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

No more than 20 students will be allowed to take the course for English credit, and as many as 20 can take it for Religion 4300 credit. These latter students will need already to have received credit for both Religion 1310 and 1350, and to secure a “permit” from [Doug\\_Weaver@baylor.edu](mailto:Doug_Weaver@baylor.edu).

C. S. Lewis, J. R. R. Tolkien, Charles Williams, Austin Farrer, and Dorothy Sayers were five Oxfordians who thought deeply and

wrote vividly about their Christian faith. Drawing on background readings about the Inklings by Humphrey Carpenter, this course will be devoted to a full examination of Tolkien's *The Lord of the Rings*, as well as other writings from *The Silmarillion* and *The Tolkien Reader*. We will also engage with Lewis's *The Screwtape Letters* and *Till We Have Faces*, Farrer's *The Truth-Seeking Heart*, Williams' *Descent into Hell*, and Sayers' *Two Plays about God and Man*.

Wood, Sec. 01, TR 11:00

**3378 Special Topics Course Title: Bound, Burned, and Banned: American Censorship from the Puritans to our Enlightened Modern Age When Such Things Don't Happen**

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

“False, erronyous, and hereticale, we condemn the said booke to be burned in the market place, at Boston, by the common executioner.” The book was William Pynchon's *The Meritorious Price of Our Redemption*, and the year was 1650. This was the first book burned in the colonies, but by no means the last to be burned, banned, or otherwise censored. Students in this course will read American books ranging from the colonial era to our own that have been targeted by censors and banned. Students will study the motivations of book-banners and will read many of the most notable works to be banned during our four centuries of burning and banning books. Writers to be discussed include William Pynchon, John Eliot, Benjamin Harris, Thomas Maule, Robert Calef, Benjamin Franklin, John Peter Zenger, Royall Tyler, Alexander McDougall, Thomas Paine, Nathaniel Hawthorne, Walt Whitman, Mark Twain, Kate Chopin, Jack London, Sinclair Lewis, Zora Neale Hurston, Ernest Hemingway, Ayn Rand, Daniel Keyes, and Ray Bradbury. Students will write three short papers, take quizzes and tests, and engage in class discussion. Students will learn that there have been

many reasons books have been banned, and not always by whom one would think. One of the authors above was banned from U.S. State Department libraries in the 1950s for being subversive—care to guess who it was? Hint: the officials who banned the book lacked “common sense” and considered the author a “pain.”

Fulton, Sec. 01, TR 11:00

### **3380 American Literature through Whitman**

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

Designed for English majors and minors, this class is an intensive survey of American literature from roughly the early 17th century to the mid-19th century. While the early period of “American settlement” was an international and multi-lingual affair, this course will focus on Anglophone (i.e. English language) literature – 12though we will pay attention to the multiethnic forces that helped drive, disrupt, and shape the culture and identity of those who came to call themselves “American.” Our readings will span the width of print culture, from nonfiction exploration narratives, essays, and sermons, to poems, short stories, and novels. Our goal in discussing these readings will be to develop an understanding of how “American identity” evolved, what that phrase has meant to different people in different times, and how an awareness of our cultural history helps us better understand the America we live in today.

Walden, 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 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, a PowerPoint presentation, and a final exam.

Thomas, Sec. 01, MWF 10:10

**3390 American Literature from Whitman**

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

This course introduces American Literature from 1865 to the present. Our readings span a century and a half of American literary history. Students will gain a sense of major literary movements and the ideas and sensibilities that guided them, including realism, naturalism, modernism, and postmodernism. Representative writers include Emily Dickinson, Walt Whitman, Henry James, T. S. Eliot, Jean Toomer, Ernest Hemingway, Ralph Ellison, Joan Didion, Toni Morrison, and Tracy K. Smith. Work for the course will include short responses, a presentation, two papers, a mid-term, and a final exam.

Setina, Sec. 02, TR 12:30

**4301                    Advanced Creative Writing: Prose****Prerequisite(s): ENG 3306 or consent of instructor.**

A workshop course for advanced fiction writers. Each student will respond to his/her colleagues' work and compile a portfolio of polished work for the major course grade.

Garrett, Sec. 01, TR 2:00

**LING 4303                    Contemporary Syntax****Prerequisite(s): ENG 3302 or 3310 or 4304.**

This course is an introduction to syntax, which is the branch of linguistics that deals with the scientific study of sentence structure in natural human language. The focus of this course is to train students to think rigorously, systematically, and scientifically about grammar (and language in general), a skill you can apply in many areas. Students will gain a basic foundation in the dominant syntactic theory, Generative Grammar.

Dracos, Sec. 01, TR 11:00

**4304/LING 4314            History of the English Language****Prerequisite(s): ENG 2301 and either 2304 or 2306 and upper-level standing.**

This course is a chronological study of the development of the English language from its Indo-European and Germanic origins to the modern American and British varieties. We will examine changes in sound, meaning, spelling, and word and sentence structure, focusing on those which had dramatic effects on the way English sounded and was used in each major period—Old, Middle, Early Modern, and Present Day English. We will try to understand how both forces within the language itself as well as political and

social upheavals affected the speakers of English and brought about linguistic change. For each of the major periods, we will practice pronouncing literary texts as they would have been pronounced at the time of their writing.

Marsh, Sec. 01, TR 12:30

### **4309 Advanced Argumentative and Persuasive Writing**

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

This course is designed for experienced readers and writers interested in developing sophisticated argumentative and persuasive competence needed for communicating in our diverse and global world. The course focuses on strategies for identifying issues, assessing claims, locating evidence, deciding on a position, and writing texts with clear assertions and convincing arguments. Students will investigate, analyze, critique, and compose public and academic arguments; learn critical reading and writing strategies; and engage in research. This course will ultimately broaden your understanding of argumentative and persuasive writing and the many ways it can be used effectively in our culture. By the end of the semester, you should be a more critical reader and writer, a better reviewer of your own and others' writing, and a more educated and informed citizen. This course is well suited for students planning to attend graduate school or for those who plan to work in public, non-profit, or government contexts.

Alexander, Sec. 01, TR 11:00

### **4313 Later Middle English Literature Excluding Chaucer**

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

Students and professor will read and discuss selections from

the Middle English literature of the High Middle Ages, in Middle English. Chaucer's works, covered in another course, will not appear. We will build up to the works of the *Pearl*-poet by reading selected shorter works—lyrics, in fact. Then we will turn to *Pearl*, *Sir Gawain and the Green Knight*, *Patience*, and *Clanncesse*. If time permits, we will also read much or all of *Piers Plowman*, which we'll find at the opposite end of the poetic scale from the courtly, sophisticated, complex works accompanying *Pearl*. Students will write a short analytical paper and a longer (8-10 pages) conference paper, with an eye to a regional conference. Students will also write two-three tests and a comprehensive final examination.

Hanks, Sec. 01, MWF 11:15

### **LING 4316 Cross-Cultural Linguistics**

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

This course explores the dynamic process of intercultural communication and the social, historical, and linguistic factors that influence it. The readings and class discussions will cover how different cultures express through language their worldview, concepts of time, gender roles, politeness, religious faith, educational values, and many more. Students in fields ranging from education to business management should find this course interesting and valuable.

Butler, Sec. 01, MWF 12:20

### **4318 Writing for the Workplace**

English 4318 gives students practice managing projects, analyzing client needs, applying principles of visual rhetoric and design, producing a variety of workplace documents, and managing

their own schedules. As part of this course, students will work in teams to produce professional materials for an outside client. Students will also assemble a professional career portfolio that includes a resume and other professional documents that represent themselves as professional writers.

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

**LING 4318 Applied Linguistics: Second Language Acquisition**

***Prerequisite(s): ENG 3302 or LING 3310 or consent of instructor.***

How do we as humans learn additional languages after learning our first language? What factors account for why some people have more success than others in second language learning? What does it take to attain advanced proficiency in languages other than the first language? These are the central questions in the field of second language acquisition that we will explore in this course. We will examine the role of various factors on second language acquisition, including motivation, age, memory, classroom instruction, study abroad experience, and learning styles. We will become familiar with theories, research methods, and the latest findings in the field of second language acquisition. We will also consider the implications of theories and findings for practical issues such as in language teaching, bilingual education, and society as a whole.

Dracos, Sec. 01, TR 2:00

**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 may include *Love's Labour's Lost*, *The Tragedy of King Richard II*, *The Life of King Henry the Fifth*, *Othello*, *King Lear*, *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 12:30

**4354 Romantic Poetry**

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

This course is an excursion into some of the greatest poems composed by British authors between the 1780s and 1830s, the half-century or so called Romantic. In this experimental writing, we encounter brilliant and spiritually earnest minds critically reflecting on the rise of our modern world and the role of poetry in it. Our journey through this poetry will contain three major units about its sources of inspiration: (1) The Bible, Revolution, and Romantic Prophecy: we will examine how Romantic poets and their contemporaries reacted to the American and French Revolutions with spiritual hope and terror, how this led them to read the Bible with new eyes, and how some, as a result, came to believe they were modern prophets; (2) Nature, the City, and the Human Mind: we

will see how Romantic poets regarded another major change in their era, the destruction of rural life and crowding of people into cities, and how they felt this changed not only nature, but also human nature—the ways we think, feel, and live together; (3) Alternative Redemptions: we will evaluate the troubled attempts of late Romantic poets to find redemption through human imagination and aspiration, even as they came to doubt Christian salvation. Our course will focus primarily on works by Blake, Wordsworth, Coleridge, Byron, Shelley, and Keats, although we will give some attention to less immediately familiar figures, such as Charlotte Smith and John Clare.

King, Sec. 01, MWF 11:15

**4364                    Browning**

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

In this course students will study the major works of both Robert and Elizabeth Barrett Browning, including the Men and Women poems, Sonnets from the Portuguese, and selections from *The Ring and the Book*. We will consider biographical material and historical context as they help to illuminate the poetry, explore the poetic forms used by the Brownings, particularly the dramatic monologue and the sonnet, and examine the social, religious, and philosophical issues as they are reflected in the Brownings' works.

Vitanza, Sec. 01, MWF 10:10

**4369 Modern British Novel**

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

An introduction to the modern British novel, this course focuses on novelists as diverse as James and Lawrence, Woolf and Rhys, Forster and Joyce. We will examine social, political, religious, colonial, and aesthetic concerns in our effort to understand the protean modernist period. We will also study the development of the modernist novel, attempting to theorize about the relationship between form and content. Please note that in class I encourage conversation, lecturing only when necessary. Active participation, response papers, one critical essay, and midterm and final will all count toward the final grade.

Losey, Sec. 01, MWF 9:05

**4374 Special Topics: The Novels of Jane Austen**

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

Before there was *Downton Abbey*, there was Jane Austen! In this course we will have the opportunity to read all the works of this important British novelist who has appealed to readers for 200 years. We will begin with Austen's anarchic teen-age writings and then read her six completed novels: *Northanger Abbey*, *Sense and Sensibility*, *Pride and Prejudice*, *Mansfield Park*, *Emma*, and *Persuasion*. We will look at some of the eighteenth-century women writers Austen read and satirized (such as Fanny Burney and Anne Radcliffe) and examine Austen's pivotal role in the history of the English novel. Themes we will investigate include Austen's depiction and critique of social and economic class, her insistence on the moral implications of language, and her exploration of the position and possibilities for women. Assignments include quizzes, two

exams, one short paper, and a long paper.

Klingman, Sec. 01, MWF 12:20

### **4377 Internship in Professional Writing**

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

This course allows you to apply the skills and knowledge you have acquired in your coursework to a professional workplace context by completing a writing internship. Students who complete an internship have been shown to (1) get job offers sooner, (2) get more job offers, and (3) earn a higher starting salary than those who have not (NACE's 2011 Student Survey Report). (Check out this cool infographic to learn more about the value of an internship: <http://blogs.baylor.edu/careercorner/2014/02/06/what-about-internships/>.) Over the course of the semester, you will work under the supervision of a faculty member (Dr. Alexander) and a supervisor at the placement site to complete 120 documented hours of internship work (about 10 hours a week). In addition to work at the site, you will attend class meetings and document your work/learning through a field journal, reflections, professional development workshops, a poster presentation, and a final professional portfolio.

Important notes:

- You are expected to find and 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. A current list of Waco internships is posted in the English/PW/Linguistics student Blackboard site (although you are welcome to

search out and find your own internship).

- Many organizations are already interviewing for interns for next semester, so do not delay in your search. Begin searching now so that you will have ample time to apply, interview, and secure an internships.
- Dates of Note:
  - The Professional Writing faculty will host an internship interest meeting on March 25 at 4:00 in G-09 (for both summer and fall internships). You can learn more about the value of internships, how to find and secure an internship, and internships available.
  - Dr. Alexander will have a meeting with all registered students before the end of this current semester to discuss course requirements, distribute a syllabus, answer questions, and approve internships.

Alexander, Sec. 01, TR 8:15-9:15

### **4380 American Renaissance**

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

Variouly termed the “American Renaissance,” the “Flowering of New England,” or simply “The Rise of Transcendentalism,” the period in American literary history from the 1820s to the Civil War was marked by an increasing literary and intellectual vitality. Students in this course will read some of the sermons, essays, and tracts by lesser-known transcendentalists as well as works by the more influential figures of the era: Emerson, Thoreau, Douglass, Hawthorne, Melville, Davis, and Margaret Fuller. The course will include tests, quizzes, presentations, and a research paper.

Fulton, Sec. 01, TR 9:30

**4382 Major Authors: James Joyce**

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

Students will engage in an intensive study of Joyce's primary works—Dubliners, Portrait, Exiles, Ulysses, and, tentatively, selections from Finnegans Wake. Because students will give one oral presentation, reading in secondary sources will also be required. A major portion of the class will involve a careful reading of Ulysses, Joyce's astounding modernist masterpiece. Students with a desire to learn more about Celtic and Greek mythology, Irish history, narrative form, and language theory and with an interest in understanding Joyce's many contributions to modernism should find this class rewarding. Active participation, one oral presentation, midterm, final, and two critical essays all count towards a student's final grade.

Losey, Sec. 01, MWF 1:25

**4387 Modern American Novel, 1900–1945**

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

The period between the two world wars was one of the richest and most productive periods of American literature. In this course, we will study a range of American novels from the first half of the twentieth century. We will cover a range of the different voices making themselves heard in fiction during this period. We will begin with the great modernist writers Fitzgerald, Hemingway and Faulkner, and we will read one of Steinbeck's major social novels. We will read two African American novels, and we will focus

on some of the fiction written by women during this period. We will cover the work of Jewish, Southern and proletarian novelists, watch a World War II movie, and finish with a glimpse at what begins to happen in American fiction after 1945. The aim of this course is for students to get to know and to think for themselves about a representative sample of the wide range of American voices expressing themselves in the form of the novel during the first half of the twentieth century. We will study these works in the context of the historical background that produced them, and we will also look at some of the theories of the novel articulated during this period.

Ferretter, Sec. 01, TR 12:30

### **4391                    Modern American Poetry**

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

“Poetry makes nothing happen,” wrote poet W. H. Auden. Making poetry that mattered in an age of two world wars and rapid social and technological change was a challenge that provoked feats of imagination and radical experiment from America’s poets. The careers of eight modern poets and two post-modernists – Robert Frost, Gertrude Stein, T. S. Eliot, Ezra Pound, Wallace Stevens, Langston Hughes, Marianne Moore, W. H. Auden, Elizabeth Bishop, and John Ashbery – structure this class. We read substantial selections of each writer’s poetry, giving some attention to work in other genres, drafts, and revisions to consider how a poet’s stated aims and otherwise hidden evolutions extend our sense of the poet and of poetry. Work for the class will include short written responses, two papers, a midterm, and a final exam.

Setina, Sec. 01, TR 2:00

**4397 Internship in English**

***Prerequisite(s): One advanced writing course OR consent of instructor (don't worry if you haven't had an advanced writing course—you can still complete an internship).***

**Attention English Literature majors:** Are you interested in gaining real-world experience, enhancing your skills and understanding of the workplace, learning what types of careers you may like, and strengthening your resume? Then English 4397 is for you! Students who complete an internship have been shown to (1) get job offers sooner, (2) get more job offers, and (3) earn a higher starting salary than those who have not completed one (NACE's 2011 Student Survey Report). Check out this cool infographic to learn more about the value of an internship: <http://blogs.baylor.edu/careercorner/2014/02/06/what-about-internships/>

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; to learn new skills and expand your perspective; to write in a non-academic context; and to be better prepared to secure a job. 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 120 documented hours of internship work (about 10 hours a week). 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.

In addition to working at the site, you will also attend reg-

ular class meetings where you will read and reflect on some important concepts of internships. You will document your work/learning in a variety of ways, including a field journal, time slips, professional development workshops, a poster presentation, and a final professional portfolio.

**Important notes:**

- You are expected to find and secure your own internship (don't fear; this isn't as hard as it seems). The main requirement is that the internship should concern some aspect of writing (i.e., composing, editing, publishing, designing, researching, social media writing, blogging, web design). The internship site must be approved by Dr. Alexander before work begins. A current list of Waco internships is posted in the English/PW/Linguistics student Blackboard site (although you are welcome to search out and find your own internship not on this list).
- Many organizations are already interviewing for interns for next semester, so do not delay in your search. Begin searching now so that you will have ample time to apply, interview, and secure an internships.
- Dates of Note:
  - The English Department will host an internship interest meeting on March 25 at 4:00 in G-09 (for both summer and fall internships).
  - Dr. Alexander will have a meeting with all registered students before the end of this current semester to discuss course requirements, distribute a syllabus, answer questions, and approve internships.

Internships provide invaluable preparation for the workplace and the job search (and they'll make your resume stand out, too). I hope you will consider registering for the course.

**5301/4302/LING 4312.02 Old English Language Seminar**

**Prerequisite(s): Graduate standing or permission of the instructor.**

Introduction to the Old English language and literature through intensive study of Old English grammar and reading of Old English texts. Selections may include biblical translations, entries from the Anglo-Saxon Chronicle, writings of Bede and Alfred, and The Battle of Brunanburh.

Marsh, Sec. 01, TR 2:00

**5304 Bibliography and Research Methods: Seminar**

**Prerequisite(s): Graduate standing or permission of instructor.**

This course introduces graduate students to diverse tasks that are essential for the successful professional scholar/teacher. The seminar sessions are structured around specific tasks designed to familiarize students with methodologies and to assist students with the beginning stages of their preferred fields of study. Students will learn to retrieve information in both traditional and electronic formats; they will read and review recently-published scholarly books; they will write and submit a conference paper; they will prepare a manuscript for publication; and they will prepare a scholarly edition of a manuscript or text. Some attention will be given to the rather new field of Digital Humanities. Finally, students will complete a variety of mundane but significant tasks like writing a recommendation and prepare the dossier expected by most employers. A field trip to the Ransom Humanities Research Library at UT-Austin is required.

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

## **5306 Contemporary Critical Theory**

In this course, we will be looking at the main developments in literary theory since the 1960s, which have revolutionized the way in which we think and write about texts of all kinds, from Shakespeare to *Sex and the City*. Literary theory can be a difficult subject, and this course will emphasize a clear understanding 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, eco-criticism, hermeneutics, 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, R 4:00-7:00

## **5310 Rewriting History, Rewriting Lives: Rhetorical and Literary Motivations for the Harlem Renaissance**

Many African American writers who published during the Harlem Renaissance fervently believed in the emancipatory and persuasive power of the “word.” They believed that words gave them the chance to revise, rewrite, and reimagine the lives of the black masses. They also thought the “word” would give them the

political power they deserved. Writers such as W. E. B. Du Bois and Claude McKay used their words to argue against second-class citizenship. Jessie Fauset and Nella Larsen used their words to question the role of African American women in the home but also in the broader American society. Langston Hughes and Zora Neal Hurston used their words to affirm African American language practices. Simply put, the Harlem Renaissance provided African American writers opportunities to use different rhetorical strategies in their texts to challenge systems of oppression not afforded to their literary predecessors.

Although known mostly for the literature published from 1920-1939, the Harlem Renaissance was more than a literary movement. It was also a musical movement which included jazz and blues innovations that gave voice to the “word.” Louis Armstrong’s cornet and Gertrude “Ma” Rainey’s bluesy voice represented those moments when performance, persuasion, and action took place simultaneously. Their words/voices entertained but also contested ideas about black inferiority and respectability. To understand the motivations that propelled the Harlem Renaissance forward, we will explore the intersections among rhetoric, the literary imagination, and music for the early 20<sup>th</sup> century African American writer and artist. To that end, students will read rhetorical theory and critical race theory as well as major and minor figures of the Harlem Renaissance.

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

### **5312 Medieval English Literature Seminar “The Pearl Poet”**

Critics know very little about the *Pearl* poet except that he was a deeply Christian author and an exquisite literary craftsman. His writing survives in a single manuscript, British Library Cotton Nero A.x, Art. 3, which we will examine in facsimile. The main purpose of the seminar will be to study four poems: *Patience*,

*Cleanness*, *Sir Gawain and the Green Knight*, plus a fifth alliterative poem, *St Erkenwald*, that may or may not be by the same poet. Additional selections of poetry and prose will be assigned for contextual purposes. Participants in the seminar should expect to study the poet's language, versification, and use of genre. We will also analyze trends in criticism and discuss strategies for teaching *Sir Gawain and the Green Knight* to undergraduates. Assignments will include translation exercises, presentations, a teaching statement, a critical analysis of modern translations, an annotated bibliography, and a course essay.

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

### **5374 American Gothic I**

From the first novels written by Americans in the 1790s to contemporary fiction, the gothic is the most persistent genre in American literature. It may also be the most pervasive, given its appearance in both high and low culture; Toni Morrison begins *Be-loved* with a spite (a ghost) while Snoopy begins his great American novel with "it was a dark and stormy night." In this course we will read early gothic novels and poetry from the 1790's through the 1800s, including works by Charles Brockden Brown, Washington Irving, James Fenimore Cooper, Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson, and Harriet Jacobs and perhaps shorter works by Herman Melville, Rebecca Harding Davis, Henry James, and Charlotte Perkins Gilman. One of our aims will be to grasp the critical context (currently burgeoning) about American gothic literature and to interrogate the various claims about the specificity of American gothic: manifested anxiety about separating from the protection of mother-Britain, the legacy of the Puritan paradigm of election and damnation, lingering guilt over the treatment of Native Americans and the theft of land, and horror about the conditions of slavery coupled with fears of racial mixing. Requirements of the course will be a conference paper, a seminar paper, and a

presentation to the class.

Ford, Sec. 01, TR 11:00

**5376 Religion and Literature Seminar: The Afterlife in Literature and Culture**

In this Religion and Literature Seminar, we will explore visions of Heaven, Hell, and Purgatory, of angels, devils, and that strange in-between class of beings so pervasive in contemporary culture, the undead, in seminal works by Dante, Shakespeare, and Milton, and in art, fiction, film, television, and graphic novels. In the process, we'll be learning how these visions supplement—and contradict—what we believe we understand about the afterlife from our sacred texts, and how culture and theology seek to address seminal questions in separate but mutually supportive ways. Secondary readings will offer Biblical, theological, and cultural contexts. Assignments will include a short presentation on theology drawn from secondary reading, a teaching presentation on a primary text, and a seminar paper on a topic within the student's major area of study.

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

**5391 Faith of our (Fore)Fathers: Religion and Early American Literature**

Religion and early America have long been comfortable bedfellows, both culturally and critically. Ask anyone about our nation's earliest founding and you're likely to hear something about the Pilgrims' desire for "religious liberty" or the "city upon a hill." Likewise, any cursory search of early American literary scholarship will discover an abundance of "religion." Yet, as the editors of a recent special edition of *Early American Literature* note, the common

examination of religion and early America is an “anachronistic attempt[] to render early America in contemporary conceptual terms.” In other words, our understanding of “religion” does not easily fit the seventeenth and early eighteenth-century American world. In this seminar we will examine the very notion of religion in early America, framing it as a critical problem—rather than a given—for understanding early American literature. In particular, we will examine the rhetorical construction of early American religion and examine the ways in which it emerges not only as an ideology but as a means of social organization. Our readings will include, among other things, Puritan and Anglican promotional tracts, histories, sermons, poetry, and captivity narratives. We will also devote portions of our discussion to ways in which contemporary culture appropriates (mis)understandings of early American viewpoints into current literary and cultural productions, and how we might introduce undergraduate students to these debates/topics. Assignments will include ongoing participation in online forums, in-class presentations, a “conference paper”-type presentation, and a final seminar paper.

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

# NOTES

# NOTES

“Write what you care about, what makes you feel passionate. Write about what just won’t leave you alone. And do your research.”

Octavia Butler