Baylor University
English Department
Fall 2020

Literature
Professional Writing and Rhetoric
Linguistics
Creative Writing
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.
Undergraduate Level Courses

ENG 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.

Webster, Sec. 01, TR 12:30

ENG 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

LING 1305 Language in Society
The complexities of the relationship between language and social identity have become a popular topic for people in the social sciences. Sociolinguistic research has shown that we behave and speak in ways that are highly influenced by our upbringing, our life experiences, and our sense of self. We want to belong to certain groups and to distance ourselves from others. One way of expressing our actual or desired group identity is by adopting or rejecting a group’s speech style. However, some people have more ability and greater access to learning a desired style than others, and this disparity has been found to reinforce and perpetuate the traditional power structures of society. This course covers some of the key features of variation in language that we use both to reflect and construct our social identity.

**Butler, Sec. 01, TR 12:30**  
**ENG 1310**  
Writing and Academic Inquiry

Provides forum to discuss, analyze, and create nonfiction texts to develop the writing abilities, research skills, and rhetorical knowledge for academic, personal, professional, and civic pursuits. May include themes such as faith, pop culture, social media, sports, social justice, and communities.

**Staff**

**ENG 2301**  
British Literature

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

ENG 2306  World Literature

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 3:30; Sec. 02, TR 12:30

ENG 2310  American Literary Cultures

Literature of the United States, from colonial encounter to the 21st century, emphasizing major works of American literature, by men and women from different regions of the United States, and from many cultural backgrounds.

Staff

PWR 3300  Technical Writing

Prerequisite(s): ENG 1302/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.

Staff

ENG 3302 Modern English Grammar
*Prerequisite(s):* Upper-level standing or consent of instructor

English 3302 is a course in modern English grammar chiefly designed for those students who plan to become teachers or who are in the professional Writing and Rhetoric program; however, it is beneficial to anyone who is interested in the grammar and syntax of the English language. The course focuses on recognizing basic sentence patterns, learning how to expand and transform those patterns, and identifying the grammatical structures and parts of speech that constitute the various patterns of spoken and written English sentences. Additionally, students learn to use diagrams to illustrate their understanding of sentence patterns and grammatical structures.

Kenley, Sec. 01, MWF 1:25

PWR 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 3:30; Sec. 02, TR 11**

**ENG 3304 Creative Writing: Poetry**  
*Prerequisite(s): Upper-level standing or consent of instructor*

This course focuses on the practice of writing poetry. Students will write and workshop their own poems, forming a supportive community of writers. We will also read and discuss a wide range of published poetry, leading to new understandings of the techniques, traditions, and possibilities of form and language. Each student will produce a number of poems throughout the semester, as well as a final portfolio of revised work. No previous experience with writing poetry is required.

**Honum, Sec. 01, TR 3:30**

**ENG 3306 Creative Writing: Prose**  
*Prerequisite(s): Upper-level standing or consent of instructor*

This course is an introduction to the art of writing fiction. Students will explore the basic elements of fiction (such as how to build scenes and create dialogue). Through exercises, prompts, and other activities, students will practice what they have learned and will create fiction of their own, to be workshopped in class. The course will also introduce genre writing—from mainstream to fantasy—depending on student interest.
ENG 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 TV, movies, and plays. Students will study models, read books on craft, plot a long-form dramatic work, and submit regular pages, with the ultimate goal of writing a TV pilot, feature screenplay, or stage play.

Garrett, Sec. 01, TR 12:30

PWR 3309  Creative Nonfiction  
**Prerequisite(s):** Upper-level standing or consent of instructor

Creative nonfiction is a workshop in writing nonfiction prose that emphasizes writing and research techniques used for popular media including magazines, feature sections of newspapers, and nonfiction books. Ultimately, creative nonfiction applies the techniques of fiction writing to truth in order to make facts dance. In this course, students will read and examine representative examples of creative nonfiction. They will also observe, perform scholarly research, and conduct interviews to gather raw material that they will craft into their own creative nonfiction stories.
Geiger, Sec. 01, TR 9:30

ENG 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 10:10

ENG 3311
English Literature through the 16th Century
Prerequisite(s): Upper-level standing or consent of instructor

A survey of English poetry, prose, and drama from c. 650 to 1600. Authors include: Shakespeare, Chaucer, Julian of Norwich, Margery Kempe, and William Langland. We will explore the earliest origins of English literature, as well as dream visions, early women writers, and the evolution of drama across the medieval/early-modern divide. Our class discussions
will engage the role of humor, religious debate, gender and class, and politics in this vibrant body of literature. We will also explore twentieth- and twenty-first-century literary, film, and musical adaptations of works from the period.

**Langdell, Sec. 01, MWF 12:20**

**PWR 3318 Professional and Workplace Writing**  
**Prerequisite(s): Upper-level standing or consent of instructor**

This course is designed to provide you with opportunities to understand how writing gets work done in the world. You will gain experience managing projects, identifying client needs, analyzing professional discourse communities, applying principles of visual rhetoric and design, and composing a range of workplace documents using Adobe InDesign. You will also work closely with representatives from Blackland Outdoor Academy—a brand-new nature elementary school here in Waco—to compose documents to meet their communication needs. Lastly, you will develop job or internship search materials and a professional digital portfolio. The overarching goal of this course is to provide you with the theoretical knowledge and rhetorical facility needed to negotiate the complexities of workplace writing and the demands of the job market.

**Williams, Sec. 01, TR 9:30**

**LING 3319 Language and Culture**  
**Prerequisite(s):** Upper-level standing or consent of instructor.
This class will explore cross-cultural communication and the social, historical, and linguistic factors that influence it. A critical objective in obtaining successful cross-cultural communication is to understand how the other person sees his or her world. Those things that define “normal” for us and for others (also called norms) are the keys to better communication, whether we are crossing international borders or just talking across the table at lunch. Ultimately, expanding our awareness of different norms will provide the clues we need to become better communicators both at home and away from home.

Butler, Sec. 01, MWF 12:20

PWR 3326 Public and Civic Writing

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

This course examines public and civic rhetoric. This includes the use of rhetoric in political, social, and cultural debates as well as rhetoric used by both well-known and unknown individuals. Ultimately, all individuals engage in public and civic life as both rhetors and audiences. By studying and applying rhetorical concepts, this course aims to make you astute and effective participants. In this highly interactive class, students will perform multiple rhetorical analyses, teach their classmates using a contemporary example of public and civic rhetoric, and present their findings from their own rhetorical analysis projects. In an election year, we will definitely need to focus our rhetorical lenses.

Shaver, Sec. 01, TR 2
ENG 3331
English Literature of the 17th and 18th Centuries
**Prerequisite(s):** ENG 2301 and either 2304/2310 or 2306 and upper-level standing.

In this course we will read and discuss English literature of the seventeenth and eighteenth centuries, an era that raises momentous social, political, intellectual and religious questions. Why does misused power end in tragedy? Should we believe what our churches teach us? What are the conditions of liberty? How does social class affect human character? Join great writers including William Shakespeare and John Milton, Jonathan Swift and Alexander Pope, as they ponder questions that continue to resonate today. The works we will read represent a variety of genres from lyric and epic poetry to the novel, satire, and tragedy. We will pay attention to the form and content of individual works and explore how they shaped and were shaped by their social, political, scientific, and religious contexts. The majority of the course grade will be based on two tests (a midterm and a final) and on two papers (a poetry analysis paper and a research paper).

Gardner, Sec. 01, MW 1-2:15

ENG 3351
British Literature from the 19th Century to the Present--Group Me: Literary Networks in the 19th and 20th centuries
**Prerequisite(s):** Upper-level standing or consent of instructor
Did you know Wordsworth had a sister and Coleridge had a daughter?
Did you know that Keats’s famous odes were inspired by Mary Tighe?
Did you know that Mary Shelley wrote Frankenstein as a ghost story dare?

This class sets out to debunk the myth of the solitary genius and replace it with the idea of the network. We will explore the many different kinds of connections and collaborations among writers from the Romantic period to the early Modernist period. Along the way we will discover lost writers overlooked even though they were crucial to the development of more famous authors. Our investigation will take us to the beautiful Armstrong Library as we sleuth our way through their archives of original manuscripts and letters exchanged between the writers we read.

Pond, Sec. 01, TR 9:30

ENG 3370 Religion and Literature
Prerequisite(s): Upper-level standing or consent of instructor

We typically think of philosophy and religious studies classes as where we raise the big questions: How did we get here, and where are we going? What is our purpose? What makes us human? But stories and poems can raise the same big questions in a different way: they often show us how matters unfold rather than attempting to provide direct answers, and they may even challenge or question those answers. Imaginative literature also sheds light on the central paradoxes of
Christianity: God in man in the incarnation, life in death at the crucifixion, and justice and mercy in human redemption.

In this class we will read texts in English by Christian and non-Christian authors that deal with human nature, origin, and purpose, as well as texts by Christian authors wrestling with difficulties from within their faith. These will range in genre from allegory (Spenser and Bunyan) and lyric poetry (Herbert and Hopkins) to novels (Willa Cather and C.S. Lewis) and short stories (Lu Xun and Flannery O’Connor). Keeping an eye on historical context, we will also ask how these poems and stories continue to speak to us as religious beings. Finally, we will ask what responsibilities Christians in particular have as readers of imaginative literature. Students will write midterm and final exams as well as several short response papers and one longer research paper.

Calloway, Sec. 01, TR 11
ENG 3378    War Movies and Literature, 1900-Present

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

The last 100 years of Western warfare have taken us from the trenches of World War I to the ideological War on Terror. In studying this century, we will look at how poetry, fiction, memoir, and film address combat and homecoming. Throughout the semester, we will consider innovations in narrative form in both literature and film. Readings and viewings will be divided into four main units – World War I, World War II, Vietnam, and the War on Terror. Notable authors will include Ernest Hemingway, Siegfried Sassoon, Anne Frank, Tim O'Brien, and Phil Klay; key films will range from blockbusters such as Saving Private Ryan to the HBO miniseries Band of Brothers,
and from the propaganda film Triumph of the Will to the recent PBS documentary on Vietnam. The course will conclude with a screening of Restrepo, a documentary that eschews narration and displays raw combat sequences from Afghanistan.

Sigler, Sec. 01, MWF 12:20

ENG 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. Beginning with the colonial period, and continuing chronologically, the course will include a diverse sampling of American literature, highlighting major writers such as Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, and Herman Melville, but also examining the contributions of lesser known writers. In this course you will develop an understanding of the ethical and aesthetic motivations driving American authors and examine the changing American identity evident in the texts. We will explore definitions of “America” and “literature” as we chronologically move toward the Civil War and the poetry of Walt Whitman.

Fulton, Sec. 01, MWF 10:10
Hoffman, Sec. 02, TR 2

ENG 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 poetry, Paredes’ *George Washington Gomez*, Welty’s *The Golden Apples*, Robinson’s *Housekeeping*, Wasserstein’s *The Heidi Chronicles*, McCarthy’s *All the Pretty Horses*, Otsuka’s *When the Emperor Was Divine*, and Whitehead’s *The Underground Railroad*. Besides the reading, lots of quizzes, a PowerPoint presentation, a short research paper, and a final exam.

Thomas, Sec. 01, MWF 11:15

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

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

Hemenway, Sec. 01, TR 11

ENG 4302/LING 4312
Old English Language
Prerequisite(s): ENG 2301 and upper-level standing.

Introduction to the Old English language and literature through intensive study of Old English grammar, and translation and reading of Old English prose and poetic texts. Texts to be translated may include selections from the Old Testament, the
Anglo Saxon Chronicle, battle narratives, saints’ lives, and writings of Bede and King Alfred.

**Marsh, Sec. 01, TR 2**

**LING 4303 Contemporary Syntax**  
*Prerequisite(s): ENG 3302 or LING 3312 or ENG/LING/ANT 3310 or SPA 3309.*

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 2**

**ENG 4305 Advanced Creative Writing: Poetry**  
*Prerequisite(s): ENG 3304 or consent of instructor.*

This is an advanced poetry workshop with an emphasis on discussion of student work. Throughout the semester, students will develop their own poetry interests and influences, and complete a portfolio of their own poems. The workshop process will be central, with students regularly providing constructive feedback on one another’s work. We will also read and discuss published books of poetry as we deepen our engagement with language, form, and imagination. Students should either have
previously taken the introductory course (ENG 3304) or receive permission from the instructor (please reach out with questions).

Shores-Arguello, Sec. 01, TR 2

PWR 4309  Undergraduate Research and Publication
Prerequisite(s): Upper-level standing or consent of instructor

This is a class about the curious mind of student writers. It is also a class designed to help student writers ask critical questions and search for answers. Writers are naturally curious people. To feed their curiosity, they usually start with a set of questions because they are curious about a specific topic. They might want to know why more female than male students sit quietly in college classrooms. They might want to know if differently abled students feel comfortable participating in campus activities. Or they might want to know what the collegiate experiences is of college athletes is like. After asking questions, writers typically search for answers using various research methods to help them answer their questions. In this class, students will search for the answers to their questions using research methods used by writers in the field of rhetoric and writing. Students will complete research projects using writing studies research methodologies, such as archival, ethnographic, qualitative, quantitative, text and discourse analysis, and rhetorical analysis. Your final research project will be something you can submit for publication in an undergraduate scholarly journal and used as a writing sample for application to graduate school.

Geiger, Sec. 01, TR 12:30
PWR 4311  Writing for Social Change  
*Prerequisite(s):* ENG 3300 or 4375 or consent of instructor

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 a variety of genres including print and digital forms. As writers, you will be required to find discursive spaces to argue for social change in subject areas that you value.

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

LING 4311  Special Topics: Historical Linguistics  
*Prerequisite(s):* Upper-level standing or consent of instructor

Learn how languages branch into new varieties. See how linguists reconstruct languages that were never written down. Understand the common processes that change them over time and recognize them at work today.

Marsh, Sec. 01, TR 9:30
LING 4315 Psycholinguistics

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

Study the psychological processes involved in understanding, producing, and learning language; topics include speech perception, mental representations of language, the influence of language on thought, bilingualism, aphasia, and dyslexia.

Dracos, Sec. 01, TR 11

PWR 4323 Editing and Publishing

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

Editing and Publishing will introduce students to the profession of academic publishing. As a course designed to introduce students to professional practices in the field of publishing, students will learn methods and conventions of editing print-based and electronic texts. This course will also address a range of topics central to academic publishing: distinguishing between grammatical and stylistic comments; principles of contextual editing; methods for analyzing, critiquing, and revising manuscripts for different audiences; and strategies for creating successful writer/editor dialogue. This course will allow students to investigate different writing styles and style manuals in the context of academic publishing, and it will offer students the opportunity to create documents that demonstrate their comprehension of the various stylistic conventions. This course will also discuss the role of editors in
academic publishing environments, and it will explore the ethical decisions editors commonly negotiate.

Landerholm, Sec. 01, TR 3:30

ENG 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

ENG 4364  The Brownings in Our World
Prerequisite(s): Upper-level standing or consent of instructor

Two British poets who died over a century ago somehow got their literary remains interred on our campus—but can Robert and Elizabeth Barrett Browning mean much to us now? Since they experienced changes that profoundly shaped our
modern world, this class suggests, we can learn about our own situations by studying how they poetically represented theirs. We'll especially consider how their poetry speaks to our relationship to the environment—from their questions about how nature relates to humans and God; to their witness to nature's radical transformation by human activity; to their insights into how modern individualism can generate violence against other creatures; to their reflections on environmental justice—how the less advantaged suffer most when nature does. We'll meet in the library that bears their name, the Armstrong Browning Library. Over the semester, we'll work with their manuscripts, letters, old books, and other rare items to design an exhibition on our course theme.

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

ENG 4368 Nineteenth-Century British Novel

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

Henry James call the 19c novel a loose baggy monster!
M.H. Bakhtin say the novel eats all other genres!
Women and children are warned not to read them!

WHAT IS THIS THING?

This class will explore why the novel had so much power in the nineteenth century. Did it come from sensational scenes that made people’s hair stand on end? Did it come from romantic love scenes that made their hearts melt? Was it the reflection of ourselves we saw in character struggles? Or
perhaps it was the chance to join a movement for change, to call out unjust laws and practices.

As we read some of the most popular novels from the period, we will discover what made the novel so new and how it took on the form that we know as “the novel” today. We may along the way also discover how and why fiction still has a hold on us today.

Pond, Sec. 01, TR 2

ENG 4374
Special Topics: Food as Literature: Books that Cook
Prerequisite(s): Upper-level standing or consent of instructor

Given their sensory and embodied nature, culinary narratives suggest a relationship between author and audience beyond mere reading. When one person writes down a recipe for someone else, a moment of cultural work occurs. The recipe writer imparts a history of family, identity, and landscape, whereas the receiver re-enacts this complex history in cooking and consuming the dish. In this course, the, we will discuss such cultural work by exploring how certain literary genres that embed recipes represent the production and presentation of food for personal, political, and aesthetic aims. In addition, this course will focus on issues of sustainability within the literatures of food, including local and seasonal eating practices, organic vs. industrial farming methods, food access, food insecurity, and how eating sustains the body, the soul, and the planet.

Selected texts will run the gamut of cookbooks to edible essays; food polemics to culinary fictions; and graphic food
narratives to at least one film. In addition to reading and discussing these texts, students will write both critical and creative assignments—including a piece for a final literary cookbook. Students should also expect to engage experiential activities beyond the classroom, including various “Epicurious Excursions” as well as hosting a Writers Harvest to raise money to fight hunger in our local community. Finally, all students will perform a bit of cookery—i.e., expect to cook a book!

**Cognard-Black, Sec. 01, TR 9:30**

**PWR 4377 Special Topics in Writing**

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

This applied course in rhetoric and professional writing is designed to be a transformational educational experience for you by serving as a link between your academic study and the workplace. Over the course of the semester, you will work under the supervision of a faculty member (Dr. Pittman) and a supervisor at the placement site to complete 120 hours of documented internship work (about 10 hours a week). In addition to work at the site, you will attend class meetings, read articles about internships and the workplace, and document your learning through a field journal, reading responses, professional development workshops, a poster presentation, and a final professional portfolio.

Important notes:
• Students are expected to find and secure their own internship. A current list of Waco internships is posted online on the Professional Writing and Rhetoric website (although you are welcome to search out and find your own internship that is not on this list). The main requirement is that the internship should concern some aspect of writing, research, or design (writing, editing, marketing, publishing, social media writing, web design, etc.). Begin searching for an internship now so that you will have ample time to apply, interview, and secure an internship. It is perfectly appropriate to apply for fall internships now before you go home for the summer.

• Dr. Pittman will have a meeting with all registered students before the end of this semester to discuss course requirements and answer questions. If you have not met the prerequisite but would like to take the course, contact Dr. Pittman.

Pittman, Sec. 01, MW 4-5:15

ENG 4381
Early American Literature: The Pilgrims at 400
Prerequisite(s): ENG 2301 and either 2304/2310 or 2306 and upper-level standing.

November 2020 will be the 400th anniversary of the Pilgrims’ arrival at Plymouth. This course will celebrate this occasion with a close examination of how those settlers understood and wrote about what they were doing, and how their story has come down to us 400 years later. We will read accounts of the first landing at Plymouth, interactions between
the English colonists and Native Peoples, the first Thanksgiving, and so much more. The Pilgrim story has become one of the foundational American myths, and it’s important to understand the realities behind these stories to fully understand why the myths arose in the first place, and how they have contributed to the America we live in today.

**Walden, Sec. 01, MWF 10:10**

**ENG 4385  Contemporary Poetry**

What is the poetry of the present moment? In this course we will explore some of the most exciting poets writing today, their poems, their audiences, and the dynamic relationship among them. Our aim will be to sample the varieties and the vitality of late-twentieth-century and twenty-first century poetry written in English. Our readings will emphasize the poetic traditions and practices that these new poetries challenge, extend, and invent, as well as the cultural contexts out of which they emerge and to which they speak.

Students can expect to come away from the course with increased confidence in their ability to read, think with, enjoy, and otherwise engage very recent poetry. To this end, we will be primarily concerned throughout the semester with specific poems and collections and their workings, effects and implications of their language, structures, and devices.

**Sharp, Sec. 01, TR 11**

**ENG 4387  Modern American Novel**
American novelists from 1900 to 1945, with emphasis on Wharton, James, Cather, Hemingway, Faulkner, Fitzgerald, and Hurston.

Ferretter, Sec. 01, TR 12:30

ENG 4395 Topics in Creative Writing: Show Me Where It Hurts: Poetry of Grief and Elegy

In this course, we will explore how poets have given voice to various forms of grief, loss, and elegy. How do poets say what can seem unsayable? What does their work illuminate about both the myriad experiences of grief and about the possibilities of form and language? We will read collections of poetry, along with some creative nonfiction, and consider how the work is crafted and how it expands our understanding not only of grief but also of love, praise, resilience, and more. Students will write their own creative pieces throughout the semester, as well as a final portfolio of revised work. Both experienced creative writers and beginners are welcome.

Honum, Sec. 01, TR 12:30

Graduate Level Courses

ENG 5301 Old English Language
Introduction to the Old English language and literature through intensive study of Old English grammar, and translation and reading of Old English prose and poetic texts. Texts to be translated may include selections from the Old Testament, the Anglo Saxon Chronicle, battle narratives, saints’ lives, and writings of Bede and King Alfred.

Marsh, Sec. 01, TR 2-3:15

ENG 5304
Bibliography and Research Methods

Practical introduction to the nature of printing and transmission of written material; a guide to the use of the libraries for graduate-level research; approaches to purposes for graduate studies.

Johnston, Sec. 01, TR 12:30-1:45

ENG 5310
Rhetoric and Composition Seminar: Literacy Studies

Welcome to English 5310: Literacy Studies! Literacy, it has long been said, underlies and is part and parcel of modern society and civilization. Literacy is often described in skill-based terms: a literate person possesses the ability to read and write, while an illiterate person does not. Although that simple generalization has long influenced thinking, policy-making, and education, scholars of literacy studies reject this either/or model of literacy as overly simplified and devoid of context. Instead, the field of literacy studies looks at literacy broadly, not only as
a skill learned in school, but as situated cultural practices that establish and define relationships among people, help get work done, and provide access to some people, all while excluding other people.

As situated cultural practices, literacy’s forms, functions, and influences take their shape and display their influence as part of larger contexts: social, cultural, political, economic, historical, material, ideological, religious, and so on. By interrogating the context within which literacy activities occur, we can better understand the relationships among community, identity, ideology, and language. The complexities of literacy as used by people in their daily lives take on greater importance as approaches, theories, and research focus more closely on the uses, abuses, and meanings of distinct literacies.

In this class we will take a broad view when defining literacy. This expansive approach will allow us to look not just at traditional text-based literacy, but also at the application of literacy theory to visual, multimodal, and community- and craft-based literacies. Readings include primary literacy narratives by Frederick Douglass, Malcolm X, Amy Tan, Anne Lamott, and Richard Rodriguez, amongst others. Readings also include historical, ethnographic, and qualitative texts, such as Patrick Berry’s Doing Time, Writing Lives: Refiguring Literacy and Higher Education in Prison, Beth Daniell’s A Communion of Friendship: Literacy, Spiritual Practice, and Women in Recovery, Deborah Brandt’s Literacy in American Lives, Rhea Lathan’s Freedom Writing: African American Civil Rights Literacy Activism, 1955-1967, and Cynthia Selfe and Gail Hawisher’s Literate Lives in the Information Age: Narratives of Literacy from the United States. Assignments include a literacy narrative, a presentation, and a seminar paper. Ultimately, this
course will increase participants’ knowledge about and understanding of literacy and its interdisciplinary nature.

Alexander, Sec. 01, M 2:30-5:30

ENG 5314
Creative Writing: Writing Across Borders and Genre

This is a cross-genre creative writing class that investigates how writers express border themes. The students will produce creative work that reaches across borders of their own choosing—between cultures, between geographies, between languages, between disciplines, etc.—with special emphasis on how these spaces might best be explored by crossing genre. The final portfolio will be a mix of fiction, non-fiction, translation, or poetry. In addition, students will write a critical introduction that supports the ideas explored in their work.

Shores-Arguello, Sec. 01, T 4:15-7:15

ENG 5340
Restoration and 18th Century English Literature
“Global Mobility across the Long Eighteenth Century”

A mysterious footprint on the beach. A flying island maneuvered using magnetic levitation. A beehive filled with sparrows. Rather than stemming from works of fantasy, these images appear in the pages of eighteenth-century texts often categorized broadly as travel literature. This seminar will trace the development of eighteenth-century global communities—after the popularly titled “Age of Discovery”—through fictional
and nonfictional travel accounts. Rather than moving chronologically through the century, we will read clusters of texts (including novels, short stories, travel narratives, letters, poems, newspaper articles, and dramas) representing different geographical regions from the “Orient” to Africa to the Americas to the European continent. We will also question what it means to write from the diverse perspectives of the tourist, the casual traveler, the expatriate, the merchant, the armchair critic, and the forced traveler—the slave. By moving from the peripheries of the burgeoning British Empire into the metropole, we will consider not only how the British interacted with and defined other cultures but also how these global exchanges defined and shaped the British nation.

Hargrave, Sec. 01, MW 1-2:15

ENG 5374

In the wake of recent comparative scholarship linking James Joyce, Samuel Beckett, and Cormac McCarthy (the International McCarthy Conference in June of 2020 took place in Dublin and focused on McCarthy’s lifelong dialogue with Irish authors), this seminar will explore the theme of hospitality in some major literary works by these three towering figures. We will read Joyce’s *Dubliners* and *Ulysses*; Beckett’s *Waiting for Godot*, *Endgame*, and *Ill Seen, Ill Said*; and McCarthy’s *Suttree* (his most Joycean novel) and *The Road* (his most Beckettian novel). We will, of course, study many other aspects of their fiction and drama, including Joyce’s influence on
Beckett’s and McCarthy’s styles, but considerations of hospitality, particularly those introduced by Christ’s parable of the Good Samaritan, will likely drive many of our discussions. Like his mentor, Joyce, Beckett is profoundly interested in hospitality—and also in a lack of hospitality in a post-Holocaust world. So is McCarthy, and his most recent novel, *The Road*, simultaneously deplores the extreme absence of hospitality shown by groups of raving cannibals in a postapocalyptic world and lauds the embodied hospitality of the nameless father and son and introduces the possibility of his son entering a new, hospitable community.

We will also seek to develop a critical practice based on generosity and openness that may emerge from steeping ourselves in theories of hospitality and hospitable texts. This generosity ideally contrasts the habitual tone of critique that has become second nature to many of us that Rita Felski laments and identifies in *The Limits of Critique*. This tone inheres in a posture of “guardedness rather than openness, aggression rather than submission, irony rather than reverence, exposure rather than tact.” As she suggests, “The combative idiom of scholarship (‘interrogate’ is surely the most frayed word in the current lexicon) soaks us in an overall tonal atmosphere that can be hard to change.” Felski finally advocates for what she calls “postcritical reading,” a phrase that both signals a continuity with critical reading and departs from a sheerly uncritical way of reading. In this scheme, “Interpretation becomes a coproduction between actors [reader, text, characters] that brings new things to light rather than an endless rumination on a text’s hidden meanings or representational failures.”

Joyce’s *Ulysses* (and with varying degrees of success, Beckett’s drama and fiction and McCarthy’s novels) seems to
bridge the postcritical and the post-secular: it works against the hermeneutic of suspicion long ago identified by Paul Ricoeur and not only gestures toward generosity and openness but also models those virtues. Moreover, it anticipates the rise of post-secular criticism since it recovers the New Testament parable of the Good Samaritan as the foundation of what we might term a postcritical ideology and instantiates it as a narrative site at which people—characters within the novel and readers of it—of varying beliefs and even of no belief might meet, mingle, and converse, groping toward some profound understanding of how to understand ourselves and the persistent, unflagging demands that the Other, our neighbor, makes upon us.

We will spend approximately nine weeks on Joyce’s fiction, three weeks on Beckett’s dramas and late short fiction, and three weeks on McCarthy’s two novels. A reading notebook and seminar paper, along with vigorous class discussion, will determine the seminar grade. There are excellent archival resources for Joyce and Beckett at the Harry Ransom Center at UT-Austin and McCarthy’s papers are held at Texas State-San Marcos; students are encouraged to take advantage of these treasure troves.

Russell, Sec. 01, W 2:30-5:30

ENG 5394
Modern American Literature

In this course, we will explore what exactly makes a poem "modern" and "American." What is at stake for the poets who use these designations? How can they voice a truly American poetics in the context of modernity, or vice versa? To answer
these questions, we will explore the works of a wide variety of modernists, including Langston Hughes, William Carlos Williams, Marianne Moore, E. E. Cummings, and T. S. Eliot. If you're new to modernism or nitty-gritty poetic analysis, this class is for you! (Also, if you're a longtime fan of either, it's also for you.) Coursework will include brief reading responses, two writing projects, an oral presentation, and sparkling, thoughtful conversation. Join us!

Daniel, Sec. 01, TR 11-12:15