Baylor University
English Department
Spring 2021

Literature
Professional Writing and Rhetoric
Linguistics
Creative Writing
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.

Course Delivery Methods

Face-to-Face (F2F): These sections will appear with assigned days, times and meeting locations, just as you have seen with regular campus-based sections in the past.

Hybrid (HYB): These class sections will combine the use of in-person class meetings and online instruction components. Students in these sections should expect to meet in-person at least once per week during the scheduled times. Instructors will designate how students will be divided across the meeting days each week.

Online: Instruction will occur online and categorized as either synchronous or asynchronous.

Synchronous (OL): These sections will include specified days and times for instruction for which students should plan to be available for class participation online.

Asynchronous (AsOL): These sections will not include specified days or times.
1301  English as a Second Language: Composition Skills

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

Staff

1302  Thinking and Writing

**Prerequisite(s):** Students will be required to take the English Placement Exam (EPE) before registering for ENG 1302, unless they have achieved one of the following: A score of 20 or above on the English component of the ACT, or a score of 500 or above on the Critical Reading component of the old SAT or 28 or above on the Reading component of the new SAT.

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 12:30-1:45, F2F
1310 Writing and Academic Inquiry Seminars

**Prerequisite(s):** Students will be required to take the English Placement Exam (EPE) before registering for a course on the Research Writing Distribution List, unless they have achieved one of the following: A score of 20 or above on the English component of the ACT, or a score of 500 or above on the Critical Reading component of the old SAT or 28 or above on the Reading component of the new SAT.

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

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

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.

Kenley, Sec. 01, AsOL; Sec. 02, AsOL

2310 American Literary Cultures

Literature of the United States, from the 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
Introduction to Professional Writing and Rhetoric is a course about writing and rhetoric. Writing is not just something that we do (i.e., a practice). Writing is also a subject of inquiry that we can study. Writing is a highly complex activity about which there is much to learn. Thus, scholars of writing and rhetoric conduct various kinds of research—e.g., ethnographic, archival, theoretical, pedagogical, historical, textual, quantitative, community-based—in order to understand the multi-dimensionality of writing and rhetoric. Writing and rhetoric scholars, for example, seek to understand how we learn to write, how technologies affect our writing processes, how our dispositions influence our writing knowledge and practices across contexts, how we use writing as citizens and professionals to accomplish our goals, enact ethical stances, and persuade one another. Those who study writing and rhetoric are also interested, for instance, in how writing influences beliefs and actions in civic and professional spheres, how written rhetorical resources contribute to the creation of meaning, how writers actually go about producing texts, and how discourse communities promote and undermine particular kinds of communication. By engaging such questions (and many others), research in the field of rhetoric and writing studies contributes to a body of knowledge that can empower us to consider how our ideas about writing might be deepened, challenged, or reshaped—critical work that can, in turn, lead to important changes in our decision-making processes as writers and our approaches to writing. In short, our writing knowledge has important implications for our writing practices.

This course thus surveys core theories of writing and rhetoric in order to achieve three interrelated aims: 1) to deepen students’ knowledge about writing and rhetoric as subjects of study; 2) to equip students with writing knowledge that will position them to make informed decisions as writers in civic, academic, and professional contexts; and 3) to familiarize students with a range of careers in which they can productively utilize their knowledge of writing and rhetoric. In other words, PWR 2314 is designed to help students grasp key threshold concepts central to rhetoric and writing studies and give them an opportunity to explore how that knowledge of writing and rhetoric can inform their writing, design, and editing decisions in their future careers as professional writers (i.e., copywriters, editors, grant writers, screenwriters, social media writers, marketing coordinators, technical writers, business writers, attorneys, medical writers, non-profit writers).

DePalma, Sec. 01, TR 2:00-3:15, OL
PWR 3300  Technical Writing  
**Prerequisite(s):** ENG 1302 or FAS 1302 or advanced placement; and either upper-level standing or consent of instructor.

PWR 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 communication technical information to a variety of audiences, including managers and users, both technical and non-technical.

Staff

3302/LING 3312  Modern English Grammar  
**Prerequisite(s):** Upper-level standing or consent of instructor.

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, AsOL; Sec. 02, AsOL

PWR 3303  Argumentative and Persuasive 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 persuasive writing. Students will read 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 persuasive 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 law school, graduate school, or working in professions that require strong writing skills.
Geiger, Sec. 01, TR 12:30-1:45, OL

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

This course introduces students to the craft of writing poetry. By studying the craft of poetry in terms of the traditions and techniques used by poets throughout history and by examining and evaluating a wide variety of published poems, as well as the poems written in this class, the student will learn to recognize various poetic techniques and to criticize poems in terms of their themes and forms. Most importantly, students will have the opportunity to write and revise their own poems, and to have their poems discussed and analyzed in class. Thus, the course will primarily be a workshop course and the major “texts” for the course will be the poems written by the students in the class. Each student will be expected to write and revise a body of work during the semester and these poems will be the main basis for each student’s grade in the course.

Shores-Arguello, Sec. 01, MW 1:00-2:15, OL

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. 04, TR 3:30-4:45, F2F

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

This course will focus on the craft and practice of prose writing. We will read and discuss a number of short texts from differing genres (flash fiction, fantasy, and realistic) with an emphasis on how to think about them as a writer. We will also write three short works of differing genres (flash fiction, fantasy, realistic) and workshop them in class.

Jortner, Sec. 01, AsOL
3306       Creative Writing: Prose

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

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

**Olsen, Sec. 02, TR 9:30-10:45, OL; Sec. 03, TR 12:30-1:45, OL**

PWR 3309       Creative Nonfiction

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

“The beauty of memory rests in its talent for rendering detail, for paying homage to the senses, its capacity to love the particles of life, the richness and idiosyncrasy of our existence. The function of memory, while experienced as intensely personal, is surprisingly political.”

—Patricia Hampl, *I Could Tell You Stories*

We all have stories to tell—about ourselves, the lives of others, the complex world around us. In this writing course, you will engage with the forms, concepts, and craft of creative nonfiction (CNF) so that you can translate personal experience and research into effective written works. As a hybrid genre that applies the techniques of fiction writing to nonfiction prose, CNF challenges neat distinctions between “fact” and “fiction” and encourages purposeful experimentation. Because of its fluidity, this so-called “fourth genre” is both intriguing and perplexing. For example, what are the ethical considerations that come into play when writing from “real” life? A central objective of this course is to give you experience writing a range of CNF subgenres (e.g., personal essays, memoirs, segmented essays, lyric essays, and personal reportage essays). In preparation for these writing tasks, we will discuss applicable skills such as scene writing, characterization, description, symbolism, structure, and point of view, and you will participate in writing workshops that will allow you to develop your craft. Ultimately, this course aims to acquaint you with the process and practices of professional writers who tell their stories so you can, in turn, tell yours.

**Williams, Sec. 01, AsOL**
3310/LING 3310/ANT 3310  Introduction to Language and Linguistics

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

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

Dracos, Sec. 01, TR 2:00-3:15, F2F

3311  English Literature through the 16th Century

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

In this class, students will acquire a solid grounding in the traditional English literary canon, discovering first-hand the enduring appeal of Chaucer, Spenser, Marlowe, and Shakespeare. Yet, our readings will also include lesser-known works that reveal the rich diversity of cultural periods covered in this course, from the age of Vikings, the era of Arthurian legends, the time of the Plague to the birth of humanism and the flourishing of Elizabethan drama. Students will encounter magic and wonder; readings will invite self-reflection and growth. Of particular interest might be the opportunity for students to read imaginative Christian literature from the medieval period and writings by Renaissance authors grappling with faith at the dawn of Protestantism. Assignments will include multiple short essays, a midterm and a final. No special language skills required.

Johnston, Sec. 01, MWF 12:20-1:10, F2F

PWR 3316  Women’s Writing and Rhetoric

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

Examines the ways women use language to persuade in both public and private spheres in both historical and contemporary periods, with special attention to both
traditional rhetorical genres (speeches, letters, sermons, editorials) and nontraditional texts (quilts, recipe books, blogs).

Pittman, Sec. 01, MW 4:00-5:15, F2F

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

Study and practice of professional writing in workplace contexts, with attention to audience adaptation, project management, collaboration, work with clients, professionalization, and style. Students will compose a range of workplace writings (i.e., letters, proposals, reports, web documents, design documents) and create application materials for career positions or graduate study. Culminates in a digital portfolio. Required of all PWR majors.

Pittman, Sec. 01, MW 2:30-3:45, F2F

PWR 3321 Tutoring Writing
Prerequisite(s): ENG 1310 or other course from Research Writing DL and consent of instructor.

Theoretical issues and pedagogical methods for tutoring writing one-on-one. Examines how people best learn to write, how to talk with writers about their writing, and how one-on-one tutoring facilitates learning to write, including writing process theory, tutoring methods, revision and editing strategies, transfer, genre and disciplinary conventions, and working with special client populations.

Short, Sec. 01, MWF 12:20-1:10, F2F

3331 English Literature of the 17th and 18th Century
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

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

Calloway, Sec. 01, TR 12:30-1:45, F2F

3351 British Literature from the Nineteenth Century to the Present

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This course will examine diverse authors and texts from Britain’s London metropolis to its margins, including the lowest classes and the farthest colonies. From the nineteenth century to Brexit, the definition of “British” changed while the empire expanded and waned, people and jobs left the countryside for the city, suffrage movements spread, and World Wars raged. To reconsider the relationship between the margins and the metropolis, we will closely read essays, poems, plays, and novels. Authors range from Charlotte Bronte to Ali Smith, Lord Byron to Joseph Conrad, and Mary Prince to Virginia Woolf. As readers and scholars, we will ask about colonialism, class, industrialization, gender, science, and religion in these texts. Our discussions and writing assignments will connect the structure and strategies of a text to its broader social or political context. We will also have the opportunity to discover manuscripts and research other authors whose voices may or may not be heard very often in conversations about British Literature.

Dolive, Sec. 01, TR 11:00-12:15, F2F

3377 The Art of Film

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

A study of film, with an emphasis on film’s literary qualities and on various forms of cinematic theory and criticism. This course will be offered online synchronous, with film viewings outside of class. Major assignments include journal entries, a critical paper, group presentations, and a final exam.

Garrett, Sec. 01, TR 12:30-1:45, OL

3378 Literature and Environmental Justice

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.
How can poems, fiction, and artful works of non-fiction help us recognize the rights of people to healthy environments? How can such literature help us connect the flourishing of human communities to the flourishing of nonhuman beings and places? How can people of faith advocate for these issues, and how can literature shaped by devotion and worship nourish their convictions and actions? These questions drive this course, which highlights case studies from different regions and literary cultures up to our present moment. A crucial reference point will be the literary culture of nineteenth-century Britain, which early and influentially expressed concerns of environmental justice. Even when considering examples from the past, we will draw comparisons to recent and present history.

King, Sec. 01, MWF 11:15-12:05, F2F

3380 American Literature through Whitman

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

English 3380 is a survey of American literature from the narratives of colonial encounter to the works of American Romanticism. Over the course of the semester, we will study a diverse range of American literary texts by both canonical and lesser-known writers. As we read chronologically, we will examine how these texts characterize and debate the cultural, political, and economic conflicts of the period, including contested ideas of “America” and evolving definitions of “literature” as the new nation emerges.

Foley, Sec. 01, AsOL

PWR 3385 Moments of Truth: Writing Creative Nonfiction Essays

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Creative Nonfiction (CNF) is writing that brings together the world of the real with that of the imagination. Sometimes called the “fourth genre,” CNF is a hybrid of other kinds of writing—drawing on research, poetry, fiction, recipes, drama, film, and even cartoons to recreate moments of truth. Although CNF contains elements of memoir and autobiography, it goes beyond telling a personal tale to engaging larger questions of the human. Given such wide-ranging parameters, CNF assumes a staggering variety of forms and styles. Thus, to have something to hang our collective hats on, this workshop will focus on reading and writing CNF essays:
traditional and po-mo, long and micro, as well as hybrids such as prose-poems and edible essays.

This workshop is designed to teach beginning essayists fundamentals of craft and to provide an opportunity for incisive feedback on drafts. To these ends, we’ll talk every day about some vital aspect of CNF based on our readings and student writing. In addition, students will respond to each other’s drafts, out loud, during workshop sessions—and since no writer can produce a publishable piece the first time around, students will revise their essays. Our inspiration will come from master essayists: oldies but goodies such as Michel de Montaigne, Virginia Woolf, Henry David Thoreau, and M.F.K. Fisher as well as modern maestros, including such writers as Joy Castro, Annie Dillard, Phillip Lopate, Wole Soyinka, Sara Suleri, Adrienne Rich, Wendell Berry, Alice Walker, and Ellen Maloy.

Finally, everyone should be prepared to engage in a bit of experiential learning beyond our classroom; some of these experiences will be on-line, while others will be outside, masked, and socially distanced. Our final exam will be a virtual creative reading.

Note: this seminar will be held mask-to-mask, with online components.

Jennifer Cognard-Black, Sec. 01, TR 9:30-10:45, F2F
Recipient of the Robert Foster Cherry Award for Great Teaching

3390 American Literature from Whitman
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

American poetry, prose, and drama from 1870 to the present, studied in relation to the cultural and social character of the period.

Choucair, Sec. 02, MWF 10:10-11:00, F2F

3390 American Literature from Whitman
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this course we will explore works of American literature by writers from Walt Whitman to Philip Roth to Tracy K. Smith to track how literature has alternately
critiqued and advanced the religious, political, economic, and social trends that have shaped the recent history of the United States. We will read texts from a diversity of authors and in four genres: poetry, the novel, drama, and short fiction. One of our goals as a class will be to see how the history of literature interweaves with the other forms of national history. But these texts will also help us to ponder how literature can both occur in a social context and encourage us to see beyond that context to deeper and still more universal questions of truth, beauty, and meaning.

DeJong, Sec. 01, TR 9:30-10:45, OL

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

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

Garrett, Sec. 01, TR 2:00-3:15, OL

LING 4302 Semantics and Pragmatics
Prerequisite(s): LING 3310, ENG 3310, ANT 3310, or SPA 3309

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

Butler, Sec. 01, TR 9:30-10:45, F2F

LING 4305 Phonetics and Phonology
Prerequisite(s): LING 3310, ENG 3310, ANT 3310, or SPA 3309
An introduction to the study of speech sounds and sound systems of the world’s languages with a focus on those of English. We will examine how human speech sounds are produced in the vocal tract, their acoustic signals, and their graphic representation using phonetic notation. Basic phonological theory will provide the framework for analysis of common phonological processes in the world’s spoken languages and we will employ computerized acoustic analysis to observe the acoustic output of these processes.

**Marsh, Sec. 01, TR 2:00-3:15, F2F**

**4305 Advanced Creative Writing: Poetry**

*Prerequisite(s): ENG 3304 or consent of instructor.*

This is a workshop-based poetry writing course on an advanced level. Students will form a community of writers who rely on one another for supportive feedback. Students will also read and discuss a wide range of contemporary poetry, develop their own poetry interests, and complete a substantial number of their own poems throughout the semester. To register, students must have either previously taken English 3304 or obtained permission from the instructor. Please reach out to the instructor with any questions.

**Honum, Sec. 01, MWF 11:15-12:05, OL**

**LING 4318 Second Language Acquisition**

*Prerequisite(s): ENG 3302 or LING 3312 or LING 3310, ENG 3310, ANT 3310 or SPA 3309, 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 11:00-12:15, F2F**
4319/LING 4319  American English Dialects
**Prerequisite(s):** LING 3310, ENG 3310, ANT 3310, or SPA 3309 or consent of instructor.

Introduction to dialectology, focusing on the origins of American English dialects and their development through the spread of linguistic variation.

Marsh, Sec. 01, MW 2:30-3:45, F2F

4324  Shakespeare: Selected Plays
**Prerequisite(s):** 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

A survey of Shakespeare’s plays (major comedies, histories, problem plays, and tragedies), approached with relevance for students of various fields of interest. Background in Shakespeare’s life, times, theater, and sonnets provided. Plays may include *Love’s Labour’s Lost, The Tragedy of King Richard II, Hamlet, Othello, All’s Well That Ends Well, Antony and Cleopatra,* and *The Tempest.* Three tests and an analytical/critical paper on a play not covered in class are required. The final exam and the paper each count 30% of the grade. The other two tests count 20% each. Some allowance is made in the final grade for grade-improvement over the semester.

Hunt, Sec. 01, TR 11:00-12:15, F2F

4340  English Poetry and Prose from 1660 to 1745
**Prerequisite(s):** 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

The literature of the Augustan Age is characterized by paradox as writers are compelled by the tension of opposing forces: order and chaos, reason and madness, beauty and deformity, high culture and low. At the same, it blends a nostalgia for classical models with an urgent sense of topical reality. Our study of stage comedy, the novel, satire, and poetry will involve close attention to British history, politics, and culture. Authors will include Aphra Behn, John Dryden, William Congreve, Jonathan Swift, John Gay, Alexander Pope, Lady Mary Wortley Montagu, and Henry Fielding. A key portion of the grade will be a major research paper.

Gardner, Sec. 01, AsOL
PWR 4348  Religious Rhetoric and Spiritual Writing  
**Prerequisite(s):** Upper-level standing or consent of instructor.

*Lectio divina. Midrash. Jeremiad. Spiritual memoir. Prayers.* These terms name just a few of the many genres that fall under the banner of religious rhetoric and spiritual writing. Our work in this course will proceed with a concern for certain questions: What reading and writing do people do for spiritual purposes? What religious arguments and language achieve? What audiences do spiritual writers and religious rhetors imagine? We will also take up religion and spirituality in deliberative discourse—rhetoric intended to help a community decide future courses of action. Readings will include primary religious texts, such as excerpts from Psalms, spiritual memoirs, public arguments informed by religious claims, and scholarship from various relevant disciplines.

Geiger, Sec. 01, TR 11:00-12:15, OL

4370  Women Writers  
**Prerequisite(s):** 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

In this course we will read the work of four American writers: Emily Dickinson, Toni Morrison, Natasha Trethewey, and Eudora Welty. By reading two poets and two prose writers, two white writers and two African American writers, we will examine texts from the 19th century to the 21st. Instead of a chronological structure, however, our readings will be organized around three topics: 1. how the writers process the past, both in terms of personal memory and public history, in their fictional narratives; 2. how the writers experiment with telling stories through various perspectives; 3. how the writers revise and answer earlier literary works, genres, and narrative structures. In each section of the course, we will read selections from all four writers to discover the connections between their works. I envision this course as an academic version of the hypothetical dinner party where you invite guests who lived in different places and at different times together at one table to imagine the conversations they would have. Course requirements will include two exams and a research paper.

Ford, Sec. 01, MWF 9:05-9:55, F2F

4371  Modern British Poetry  
**Prerequisite(s):** 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.
This course surveys roughly 130 years of poetry written in Britain, Ireland, and in some instances, countries that emerged from the British Empire’s dissolution, beginning with that written by the British poet Gerard Manley Hopkins and concluding with the poetry of Carol Ann Duffy. We will focus on four major poets before the mid-term examination—Hopkins, W.B. Yeats, T. S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Boland. Throughout the course, we will pay special attention to the marriage of form and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet. Class discussion will be extensive and draw upon students’ close reading of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed “the heresy of paraphrase,” instead attending to poems’ particular metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers, plus a poetry recitation.

Russell, Sec. 01, MW 1:00-2:15, F2F

4374 Topics in Literature: Books that Cook

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Given their sensory and embodied nature, food writing suggests 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, we will discuss such cultural work by exploring how certain literary genres embed recipes to represent 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 and food insecurity—especially in relation to race, class, and gender—and how eating sustains the body, the soul, and the planet.

Selected texts will run the gamut of cookbooks to ethical eating essays, food polemics to culinary fictions, and at least one film; examples include selections from the Food & Faith and Books that Cook anthologies, Jonathan Safran Foer’s
Eating Animals, Kwame Onwuachi’s Notes from a Young Black Chef, Lucy Knisley’s Relish, Fanny Flagg’s Fried Green Tomatoes at the Whistle Stop Cafe, Joanne Harris’ Chocolat, James Hannaham’s Delicious Foods, Lara Williams’ Supper Club, and films such as Stanley Tucci’s Big Night, Ang Lee’s Eat Drink Man Woman, or Pixar’s Ratatouille. In addition to reading and discussing such texts, students will write both critical and creative assignments—including an original edible essay for a collaborative literary cookbook. Students will also engage in experiential and service learning beyond the classroom. Some of these experiences will be on-line, while others will be outside, masked, and socially distanced, and all will be collaborative, such as volunteering at the World Hunger Farm, working on a project for the Baylor Collaborative on Hunger and Poverty, and attending a Sustainable Table dinner with a local chef. Finally, everyone will perform a bit of cookery—in other words, expect to cook a book!

Note: this seminar will be held mask-to-mask, with online components.

Professor Jennifer Cognard-Black, Sec. 01, TR 12:30-1:45, F2F
Recipient, Robert Foster Cherry Award for Great Teaching

PWR 4375 Legal Writing
Prerequisite(s): Upper-level standing or consent of instructor.

This course will introduce undergraduate students to the genre of legal writing, as well as an introduction to legal audiences, types of legal documents written by lawyers, and types of legal authorities. Related topics will include an introduction to the American legal system, the roles of lawyers, and legal reasoning and logic.

Cordon, Sec. 01, TR 8:00-9:15, F2F

4378 Contemporary Novel
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

This is a reading-intensive course on novelists from the 20th century writing in English or in translation. There will be quizzes, two exams, a paper, and reading response assignments, among occasional other tasks. Students will be expected to engage with the books and each other in discussion. Emphasis will be put on narrative understanding and applied theory.

Hemenway, Sec. 01, TR 2:00-3:15, F2F
American Realism and Naturalism

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

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

Fulton, Sec. 01, AsOL

Contemporary Poetry

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

British and American poets of the twenty-first century with special emphasis on recent developments in poetic form and method.

Shores-Arguello, Sec. 01, MW 2:30-3:45, OL

Topics in Creative Writing:

Show Me Where It Hurts: Poetry of Grief and Elegy

Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing

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 a wide range of published poetry 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, MWF 1:25-2:15, OL
Graduate Seminars

ENG 5362: The Novel in Crisis: Form and Social Responsibility in the Nineteenth-Century British Novel
Kristen Pond, Wednesdays, 4:15-7:15

The title of the course captures two ways of thinking about the novel and its relationship to readers: First, how does the novel in the nineteenth century help readers in that period synthesize and understand moments of social crisis? Second, as we consider the role of novels in our contemporary situation, is the novel itself in crisis? What good is the novel now?
Together we will explore the formal innovations of nineteenth-century novels and their relationship to crisis. We will build toward an understanding of how novels work and question their capacity to address crisis. Each novel in the course responds to a different kind of crisis, including plague, revolution, war, faith, or apocalypse. Students will complete various short assignments such as reading responses, scholarly conversation diagrams, and open mic questions; they will share in the responsibilities of leading seminar discussions; and they will write a final research paper. Our readings will include: The Last Man (1826), Mary Shelley; The Hour and The Man (1841); Harriet Martineau; Mary Barton (1848), Elizabeth Gaskell; The Wonderful Adventures of Mrs. Seacole in Many Lands (1857), Mary Seacole; After London (1886), Richard Jeffries; Robert Elsmere (1888), Mary August Ward.

English 5371: Twentieth-Century British Poetry
Amanda Sigler, TR, 12:30-1:45

This course, stretching from the late Victorian to the contemporary era, will examine poetry as a response to social and personal crisis. Major focal points will include the end of the Victorian era and the rise of Modernism; Ireland’s struggle for independence; Modernist little magazines; the world wars; and post-colonial identity.

We will begin with a few late Victorian and proto-Modernist poets, such as Arnold, Hopkins, Hardy, and Yeats, examining how stylistic changes in their work herald a new era and usher us in to Modernism. As we move solidly into the early twentieth century, we will pointedly read the trench poets of World War I, whom Yeats famously excluded from his anthology of modern verse. In the war’s
aftermath, we will consider Eliot’s poetry as a counterpoint to the structured trench sonnets, focusing especially on *The Waste Land* as a high Modernist response to the Georgians and to the Great War. Because the World War I era also saw the rise of Modernist “little magazines,” we will explore how these coterie journals paradoxically cultivated an elite sensibility alongside a democratic impulse: they published Yeats as well as the trench poets he shunned, they promoted radical artistic experiments alongside more traditional work, and they paired many now-canonical authors with a largely forgotten archive of marginalized writers.

Next, we will explore Auden, the end of the Yeats era, and the start of World War II; Hill and Holocaust poetry, paired with the film *Schindler’s List*; and Hughes as another poet interrogating the purpose of elegy, though for reasons different than Hill’s. In the post-colonial era, we will study Walcott and the reach of British imperialism. Coming full circle, we will return to the question of Yeats and Ireland with Boland, Mahon, Muldoon, and Heaney. Our main textbook will be the *Norton Anthology of Modern and Contemporary Poetry*, though we will supplement it with a few outside poems and readings as well.

In terms of scholarship, the course will include significant opportunities to conduct original research in digital archives and periodical databases such as the *Modernist Journals Project*. Pedagogically, my classes are taught using a unique model of student co-leadership, meaning that students take turns co-leading class sessions with me. Added benefits include opportunities to develop your own pedagogy and to take a significant hand in the shaping of our class’s conversations.

**ENG 5391: Revolutionary Words: The Rise of the American Novel**

**Dan Walden, Mondays, 4:15-7:15**

In many ways, the rise of the American novel coincides with the rise of the American republic. The democratizing impulse of government and politics found a parallel in the democratization of reading and education. As the demand for literature rose with the literacy rates, the novel emerged to fill that gap. Fueling this rise was a simultaneous revolution in information technology, which made printing fast, easy, and affordable, and changed the face of the intellectual landscape. As some commentators today critique the rise of the Internet, text messages, and Twitter, commentators in the early nineteenth century feared the novel’s rise as indicative of the intellectual downfall of America. Novels were seductive, dangerous, and easy—filled with fantastic plots and sensual imagery, they were tools of idleness, immorality, and vice.
In this course we will examine the early American novel in an attempt to understand why this genre evoked such a passionate response from many corners of the early Republic, and why its unique ability to portray the world made it an effective tool for social critique—and something to be feared. Much of our discussion will be framed within an historical and technological context: how are the realities of the social institutions (gender roles/expectations, slavery, nationalism, globalism, etc) affected by the scientific and technological advances in printing, travel, and medicine (among others).

Novels we will study include Robinson Crusoe, The Female American, The Power of Sympathy, Charlotte Temple, The Story of Constantius and Pulchera, Weiland, The Narrative of Arthur Gordon Pym, and—to cap it off—MOBY DICK!

ENG 5395: Postmodern American Fictions
Luke Ferretter, TR, 11:00-12:15
Postmodernism is both the name of a historical period, from the late 1950s to the turn of the millennium and beyond, and of a kind of cultural style by which many of the major literary and cultural works of that period are characterized. In this course, we will study some of the major American cultural products of this period, paying particular attention to the novel. We will study twelve postmodern novels, from Kurt Vonnegut’s reflection on his World War II experiences in Slaughterhouse-Five (1969) to Jennifer Egan’s pop polyphony, A Visit from the Goon Squad (2010). Other novelists will include Thomas Pynchon, Donald Barthelme, E. L. Doctorow, Sylvia Plath, Tim O’Brien, Don DeLillo, Margaret Atwood, Bret Easton Ellis, David Foster Wallace, and Jonathan Safran Foer.

Postmodernism is a multi-media culture and, in addition to our focus on the novel, we will study such cultural products as the visual art of Andy Warhol, the music of John Cage, two postmodern movies -- Blade Runner (1982) and Pulp Fiction (1994) – and a range of postmodern poetry. Along the way we will examine such genres as war journalism, graphic novels, and the “new sincerity.” We will also pay attention to the theory of postmodernism and to the question of what comes after postmodernism.

English 5396: 21st-Century Black American Poetry and the Counter-Archival
Ryan Sharp, TR, 9:30-10:45
The early 2000s have seen a sharp increase in Black American poets employing the mask of persona. Beyond just the simple use of persona, the recent Black persona
trend has been characterized by its interest in the historical, with many poems employing archival materials and using scholarly endnotes to document their research. While Black historical poetry is not in itself new, the proliferating combination of persona and the historical or archival in the early 21st century is noteworthy. In this course, we will be exploring 21st-century Black American poetry—from Cornelius Eady’s *Brutal Imagination* (2001) to Tyehimba Jess’s *Olio* (2016), through the critical lenses of Black American literary theory and criticism, Black and ethnic studies, archival studies, and genre studies to help us gain greater clarity on what is driving this trend and what is it about the turn toward the 21st century that has made persona particularly fertile ground for Black American poets. After grounding ourselves in some foundational texts, we will discuss what the mask of persona affords the poets that they might have less access to through an “I” more readily identifiable as themselves as well as what minefields—ethical and otherwise—are the poets negotiating when conjuring their subjects, imagining poetic possibilities where before was silence or slant. Toward this endeavor, we will be analyzing poetry from, but are not limited to, the above mentioned as well as Elizabeth Alexander’s *American Sublime* (2005), Adrian Matejka’s *The Big Smoke* (2013), Patricia Smith’s *Blood Dazzler* (2008), Natasha Trethewey’s *Native Guard* (2006), and Frank X. Walker’s *Buffalo Dance* (2004) and *Turn Me Loose* (2013).