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.

The First-Year Writing (FYW) courses offered by the English department are English 1301 (for international students), English 1302: Thinking & Writing, and English 1310: Writing & Academic Inquiry Seminars. Ideally, you should fulfill your writing requirement during your first or second semester at Baylor.

Students should take the Directed Self-Placement (DSP) survey before registering for a course on the Research Writing Distribution List. The DSP survey asks questions about students’ prior experiences with reading and writing to help guide them toward the most suitable writing course for them. The DSP can be found at:

baylor.edu/english/firstyearwriting
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

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

1310 Writing and Academic Inquiry Seminars

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

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

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.

Staff

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

PWR 2314  Introduction to Professional Writing and Rhetoric

PWR 2314: 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. 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 9:30-10:45

PWR 3300  Technical Writing
Prerequisite(s): ENG 1310; 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, MWF 9:05-9:55; Sec. 02, MWF 10:10-11

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. 03, MWF 12:20-1:10

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, MW 4-5:15

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 share 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 12:30-1:45

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.

Jortner, Sec. 01, MWF 10:10-11

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.

Olsen, Sec. 02, MWF 11:15-12:05; Sec. 04, MWF 1:25-2:15

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.

Shores-Arguello, Sec. 03, MW 1-2:15

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.

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

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
3311  English Literature through the 16th Century  
**Prerequisite(s):** 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

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 11:15-12:05

PWR 3317  Rhetoric of Race  
**Prerequisite(s):** Upper-level standing or consent of instructor.

PWR 3317 is designed to help students explore the relationship between words, images, and human behaviors. We will do this by examining definitions of classical and contemporary rhetorical concepts that impact how we perceive what is means to be raceless and raced linguistically and in practice. We know that language is central to human communication. We also know that how we speak to one another in terms of pitch, tone, delivery, etc., can have profound meaning in the interactions between human beings. This is a course that turns to language itself to understand how and why human interactions among different ethnic and racial groups are so fraught particularly in the United States. Thus, we will start with the British American colonies as our exploratory beginning. The hope is to work through how powerful our rhetorical practices can be and how enduring they are.

Pittman, Sec. 01, MWF 11:15-12:05

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

This course emphasizes the study and practice of professional writing in specific workplace contexts. In 3318, students will manage projects, analyze client needs, apply principles of visual rhetoric and design, and produce a variety of workplace
documents (e.g., brochures, proposals, reports). As part of this course students will work in teams to produce professional materials for an outside client. They will also assemble a professional portfolio that includes a résumé and other professional documents that present them as professional writers. The overarching goal of this course is to provide students with the theoretical knowledge and rhetorical facility needed to negotiate the complexities of workplace writing and the demands of the job market.

Shaver, Sec. 02, TR 2-3:15

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 a client 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, MWF 10:10-11

PWR 3321 Tutoring Writing

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

This course introduces students to pedagogical methods for tutoring writing one-on-one and the theory that informs them. The course has several aims: (1) to introduce you to theoretical issues and pedagogical methods for tutoring writing; (2) to give you hands-on experience tutoring students in a writing center context; and (3) to connect these issues and skills to current and future tutoring practices in writing centers, classrooms, and professional contexts (e.g., editing, consulting, publishing). You will learn valued practices for tutoring writing by considering how people best learn to write, how tutoring can facilitate that learning, and how to talk and converse with writers about their writing. During the course we will study not only tutoring practice but also research and scholarship into writing processes,
the nature of academic writing, writing in multiple disciplines, transfer, and how
writers from diverse populations may approach writing tasks differently. We will
also put our study into practice by tutoring in the University Writing Center
(UWC). By the end of this course, you will enhance your writing, listening,
speaking, collaboration, editing, and leadership skills. Optimally, you will leave
the course with not only an intellectual understanding of tutoring writing, but also
an ability to articulate the tutoring practices that will further your own tutoring
philosophy and help you explain to others—including future employers—the
value, skills, and practices of what you have learned.

Note on UWC Employment: Students who earn an A or B in this course will be
invited to apply to become a consultant in the UWC and will start at a higher base
pay than those who have not taken this course. Positions are competitive and not
guaranteed. The UWC considers a variety of factors when hiring, including: your
performance in the course, your demonstrated interest in learning, your
effectiveness as a consultant, budgetary constraints, and our staffing needs.

Alexander, Sec. 01, MWF 10:10-11

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, MWF 9:05-9:55

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.
One of the defining historical moments for the development of British literature was, ironically, the French Revolution (1789–1799). The ideology emerging from the French Revolution gave rise to British Romanticism—an artistic, literary, musical, and political movement that continues, this course will argue, to impact contemporary British literature. Taking the French Revolution as our starting point, this course will study works representative of Romantic, Victorian, Modernist, and contemporary literature. Our discussions will include not only the particulars of a text (its genre, characters, themes, etc.), but also the text’s broader social ramifications. Over the course of the semester, we will situate our primary texts within their socio-cultural contexts, thereby developing our understanding of both historical periods and literary traditions. In short, we will examine the ways in which history and literature are mutually informative. Novels will include: Austen’s *Persuasion* (1817), Gaskell’s *North and South* (1854), Woolf’s *Orlando* (1928), and Rushdie’s *Midnight’s Children* (1981).

**Hargrave, Sec. 01, TR 2-3:15**

**3374 Short Fiction: A Reading Course**  
*Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.*

This is a course in the development and forms of the short story. We will be looking at how the short story has evolved in the modern era, to what end, and with what strategies. We will be reading a wide variety of short stories and discussing them with these questions in mind. Reading, attendance, and discussion required, as well as two main essays.

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

**3376 African American Literature**  
*Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.*

This course will examine the development of Black American literature from the mid-1940s through the early-twenty-first century. The primary focus will be on the common themes woven throughout the texts as well as how the texts reflect, and have helped to shape, what Elizabeth Alexander calls the black interior—a metaphor for “black life and creativity behind the public face of stereotype and limited imagination.” There will also be consideration of how these conversations work to expand and complicate Black identity, from the New Negro of the Harlem
Renaissance to the tensions between the perspectives and voices working to define contemporary Black American aesthetics. Through readings of contemporary Black American poetry and prose, this course will explore the definitions, criteria, and stakes associated with these overlapping, yet sometimes conflicting, frameworks.

**Sharp, Sec. 01, TR 9:30-10:45**

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 chronological study of American film from silent to contemporary movies, focusing on central American themes including race, faith, identity, success, and justice. Students will be responsible for viewing films outside of class. Major assignments include journal entries, a critical paper, group presentations, and a final exam.

**Garrett, Sec. 01, TR 11-12:15**

3378/UNSC 3301 Topics in Literature: How Poetry Changes the World  
*Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.*

Dylan Thomas said, “A good poem is a contribution to reality. The world is never the same once a good poem has been added to it. A good poem helps to change the shape of the universe, helps to extend everyone’s knowledge of himself and the world around him.” In this class, you need no previous experience with poetry. We’ll take a journey together through powerful poems of all kinds, enjoying the gifts they bring us. We’ll practice how to take each poem on its own terms and contemplate how poems come to being. Most importantly, thanks to poetry, we’ll hear the voices and experiences of others and consider our own identities and purposes in this complex and beautiful world we live in.

**Hanchey, Sec. 01, MWF 1:25-2:15**

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.*
From the Vikings forward, Anglo-Europeans wrote of being lured into the “earthly paradise” of the New World—seeking land, gold, resources, adventure, freedom and haunted by endless dreams. That Promised Land would become the story of possession and dispossession as the colonist mastered a “virgin land,” and the native was “disappeared”—or displaced—deeper into the wild. This course explores representative stories of the “savage” and the “civilized” and of that contested land, ferocious and beautiful, boundless, feral, and unknowable, from Contact to the American Civil War. Through the lens of canonical and non-canonical works, diverse and varied, we will walk into the wild, both real and imagined, of early American literature; and come out the other side, into the untamed wilderness of civilization.

Dell, Sec. 01, MWF 12:20-1:10

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 1:25-2:15

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.

Welcome to American Literature since Whitman! In this course, we will read a wide variety of modern texts as we trace major developments in American literature. We will do so through the lens of the rise of the city. As the frontier receded from view and the era of the skyscraper began, what happened to an American identity often tied to the image of the pioneer? Could cities be sites of contact with nature or did these zones of mechanization and crowds pose new opportunities and threats for American character? How did newly mobile subjects in urban environments create new identities and relationships or find themselves defined by others or limited by their surroundings? To answer these questions, we will read a wide variety of poetry, prose, and drama. Coursework includes daily quizzes, lively conversation, two papers, and an oral presentation.
Daniel, Sec. 01, TR 12:30-1:45

4301 Advanced Creative Writing: Prose

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

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

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

4301 Advanced Creative Writing: Prose

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

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

Hemenway, Sec. 02, TR 3:30-4:45

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

4304/LING 4314 History of the English Language

*Prerequisite(s): ENG 2301 and upper-level standing*
A chronological study of the development of the English language from its Indo-European and Germanic origins to some of its current varieties around the world. We will focus on those changes in sound, word meanings, spelling, and grammar that had dramatic effects on the way English sounded and was used at each stage of the language’s development. Periods of social upheaval and change will be examined as catalysts for linguistic change in society up to the present day. Practice in reading literary texts aloud as they would have been pronounced at the time of their writing reveals how linguistic change renders some aspects of rhyme, meter, and meaning opaque to modern readers.

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

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 start with a study the articulatory gestures employed in speak production, examining the resulting acoustic patterns that we hear, and transcribing them using the International Phonetic Alphabet. Basic phonological theory will provide the framework for our analysis of common phonological processes in the world’s spoken languages.

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

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 influences, 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 via email. Please reach out to the instructor with any questions.

Honum, Sec. 01, TR 3:30-4:45

LING 4315  Psycholinguistics

Prerequisite(s): LING 3310, ENG 3310, ANT 3310, or SPA 3309
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 11:00-12:15**

**PWR 4321** New Media Writing and Rhetoric  
*Prerequisite(s): Upper-level standing or consent of instructor.*

“Technologies … change the very ways that meaning is made, the shape of thoughts that appear on the screen.”  
—Writing in Digital Environments (WIDE) Research Collective

Rhetorically flexible writers not only compose a range of documents—including memos, letters, reports, presentations, brochures, and essays—we also use new media to compose multimodal texts that integrate words, images, and sounds. In this workshop course, we will create print-based texts using new media tools and compose video- and audio-based essays for different audiences, purposes, and situations. Through crafting digital stories, podcasts, and social media campaigns, we will expand the ways we make meaning and give shape to our thoughts. Previous experience with Adobe Photoshop, Adobe InDesign, and iMovie is not required.

**Williams, Sec. 01, MWF 9:05-9:55**

**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 9:30-10:45

PWR 4349 Advanced Creative Nonfiction

*Prerequisite(s): ENG 3309 or consent of instructor.*

This advanced workshop in nonfiction prose provides students an opportunity to engage with the forms, concepts, and craft of creative nonfiction (CNF). You will craft stories using a range of CNF subgenres and gain experience developing their writing for publication. You will both produce and learn about multiple genres of CNF (e.g., lyric essay, braided essay, memoir, spiritual autobiography, immersion journalism, hermit crab essay). By analyzing and employing CNF conventions, this advanced workshop will give you an opportunity to learn writing practices used for composing CNF texts and to research publication venues: print and online magazines, feature sections of newspapers, creative nonfiction journals, and nonfiction books.

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

4370 Women Writers

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

Traditional eighteenth-century scholarship has focused primarily on Enlightenment philosophers and the compelling “rise of the novel.” Over the last thirty years, the long eighteenth-century canon has expanded to reveal the rich contributions of female authors from the Restoration to the Enlightenment to Romanticism. These writers include dramatists, poets, travel writers, essayists, and novelists. The course’s focus on women of the long eighteenth century will encourage an exploration of the unique intellectual freedoms afforded by literature as well as the limits of eighteenth-century literary expression, especially when it involves sociopolitical critiques. We begin the course by exploring Restoration drama and end with the anonymously authored *The Woman of Color* (1808), as we move from the political drama of instituting a constitutional monarchy to the conflicts accompanying the burgeoning British Empire, most notably the British Abolitionist movement. Students enrolled in this class will have the opportunity to conduct archival research at the Armstrong Browning Library. This research will produce an exhibit for the British Women Writers Conference—a national conference that Baylor will be hosting in May 2022. Texts will include Montagu’s *Turkish Embassy Letters* (1716-17), Lennox’s *The Female Quixote* (1752), and Burney’s *Evelina* (1791), amongst others.
Hargrave, Sec. 01, TR 11-12:15

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, 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. Authors will include Yeats, Auden, Walcott, Heaney, and many others. We will also read Holocaust poetry and watch Schindler’s List. Major assignments will include papers, presentations, and exams. Pedagogically, my classes are taught using a unique model of student co-leadership, meaning that students take turns co-leading class sessions with me—with appropriate guidance, of course. Added benefits include opportunities to develop your own public speaking skills and to take a significant hand in the shaping of our class’s conversations.

Sigler, Sec. 01, MWF 3:35-4:25

4372 Modern British and Continental Drama

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

This course surveys major plays from the European continent in translation and plays from Britain and Ireland since 1879, as well as plays from South Africa and the Caribbean. The drama of four major playwrights and one major group of playwrights will anchor our readings this semester: Henrik Ibsen (Norway); the dramatists of the Irish Literary Renaissance (Lady Gregory, W. B. Yeats, and especially John Synge); Samuel Beckett (Ireland, France); Brian Friel (Britain/Ireland); and Tom Stoppard (Czech Republic, England). We will devote approximately two weeks each to the work of these major dramatists; we will also read selected plays by August Strindberg (Sweden), Anton Chekhov (Russia), Federico Garcia Lorca (Spain), Bertolt Brecht (Germany), Eugene Ionesco (Romania, France), T. S. Eliot (America, England), Harold Pinter and Caryl Churchill (England), Derek Walcott (St. Lucia, Caribbean), Athol Fugard (South Africa), Marina Carr and Conor McPherson (Ireland). We will also seek to understand the different movements out of which these dramas were written, including realism, naturalism, existentialism, modern Anglican drama, verse
drama, and theatre of the absurd. Close reading and vibrant discussion are expected. Assignments include a shorter paper and a longer paper, critiques of filmed versions of particular plays, a mid-term, and a final examination. Your essays and exams should have clear theses, well-organized points that are supported with textual citations, and powerful introductions and conclusions. The best work will go beyond the assignment to speculate on how the literary work at hand enlarges and enriches us as human beings.

**Russell, Sec. 01, MW 1-2:15**

**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/Wright, Sec. 01, TR 12:30-1:45**

**4381 Early American Literature**  
*Prerequisite(s):* 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

From *Pocahontas* to the *First Thanksgiving*, from *Plymouth Rock* to the *City on a Hill*, from *Freedom of Religion* to *Don’t Tread on Me*, Early America looms large on the America of today. Yet, the literature from and about the first 200 years of America’s settlement by English colonists is generally not well understood by the public. People assume the texts are difficult and dense. This course seeks to remedy that by engaging your specific interests. On the first day of class, we will together decide what themes and topics you are interested in and want to learn about, and you will have ownership of the reading list. With my help, we will together develop a list of texts to study this year that will focus specifically on the topics you want to learn about. These topics may include: the truth behind Jamestown and the Pocahontas story; just how free religion was in the first 100 years of American settlement; how important 1619 is for understanding America; what is “The City on the Hill” really all about; and just who is included by the Founders’ notion of *E Pluribus Unum*. By the end of the semester, you will have a more nuanced understanding of the early development of the literature and culture of the America we know today.
Walden, Sec. 01, MWF 10:10-11

4390    Literature of the South
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 short stories, poetry, and novels written by southern writers from the 1800s to the present. Although we will discuss these texts from several points of view, one of our primary tasks will be to examine how they reflect historical and cultural issues related to the South, both as a physical place and as a fictional construct. We will pay special attention to issues of ecology and the environment. Among the authors included will be Hannah Crafts, Charles Chesnutt, William Faulkner, Zora Neale Hurston, Eudora Welty, Natasha Trethewey, and Lauren Groff. Requirements will include two exams and a research paper.

Ford, Sec. 01, TR 9:30-10:45

4395    Topics in Creative Writing:
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing

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

Hemenway, Sec. 01, TR 2-3:15
Graduate Seminars

ENG 5306  Literary Criticism: Contemporary Critical Theory
Luke Ferretter, TR, 12:30-1:45

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

ENG 5310  Rhetoric and Composition: Composition Theory and Pedagogy
Michael-John DePalma, Thursdays, 2-4:45

This course introduces students to key theories in rhetoric and composition studies and explores issues that are central to the teaching of writing in postsecondary settings. This introduction to the field of rhetoric and composition studies aims to acquaint students with exigent debates, leading theories, and important lines of inquiry that currently inform composition research and writing pedagogy. In surveying current scholarly discussions in rhetoric and composition studies, students will develop a familiarity with a range of theoretical approaches to composition research and teaching. Through course readings, writing assignments, in-class activities, and class discussions, students in this course will also be provided with a foundation that will allow them to make sound, ethical, and informed judgments as teachers of writing in their current and future classrooms. Ultimately, this course aims to invigorate students’ work as writing teachers by
providing multiple opportunities to examine the ways that their teaching practices align with and depart from the ideas, concerns, and approaches articulated by seasoned writing scholars in the field of rhetoric and composition studies.

ENG 5312  Middle English Seminar: Chaucer and His Readers
Hope Johnston, TR, 11-12:15

Discover the grounds for Chaucer’s early and enduring fame in a seminar designed for non-specialists and specialists alike. This course approaches the topic of “reading Chaucer” from multiple perspectives. Students will find ample opportunity to flex their close reading skills through direct interaction with his major and minor works, including the *Canterbury Tales*. Participants will also embark on an introduction to reception studies, exploring adaptations of Chaucer’s works over time, plus the ways in which other authors have read and responded to Chaucer in their own writing. Secondary criticism will unfold the history of reading Chaucer professionally, with a chance to sample a broad range of theoretical approaches from the twentieth and twenty-first centuries.

Course requirements will include leading class discussion, preparing a research guide, collaborating on a digital concordance, and writing an article-length seminar paper.

ENG 5361  Victorian Poetry: Reforming Christ’s Body
Josh King, MW, 2:30-3:45

Too often remembered as an age of stifling decorum and bad sideburns, the Victorian era was in fact a period of constant change and reform. The world’s first modern laboring-class movement; the rapid construction of a mass-mediated world; revolutions in natural science and biblical hermeneutics; destruction of environments and species alongside emergent ecological consciousness and animal rights activism; an unprecedented degree of religious publishing, activism, and sectarian controversy; continual debate about and restructuring of gender roles; the transformation of space and time through advances in communication and transportation; the emergence of global capitalism and warfare alongside the largest empire in history—these are only a few of the many ways in which the Victorian era was defined by reform and reformulation.
Victorian poets were among the most attentive reformers, restructuring poetic form to reflect upon, contend with, and influence their swiftly changing world. They devoted a tremendous amount of their reconfiguring energy to the body of Christ, understood both as the person of Christ and as those who are members of Christ. For many Victorian poets, reforming poetry in an age of reform entailed reformulating and reimagining Christ’s body, often as an agent of reform in the world.

The aim of this course is to introduce graduate students to this vital aspect of Victorian literature and religion, involve them intensely in the relevant poetry and its contexts, and help them arrive at their own informed conclusions in dialogue with relevant work by scholars and theorists. In addition, students will work closely with rare materials and archives at the Armstrong Browning Library. A substantial portion of our time will be devoted to poetry and prose by Elizabeth Barrett Browning, Robert Browning, Alfred Tennyson, Christina Rossetti, and Gerard Manley Hopkins. Less canonical poets, such as John Keble, will also find a place in our discussions, and we will attend, as well, to poets who contributed poems and hymns to newspapers and hymnals associated with Chartism, the world’s first modern laboring-class movement.

ENG 5371  Twentieth-Century British Poetry
Amanda Sigler, MW, 1-2:15

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 5393  American Realism and Naturalism: From Backwoods and Battlefields to Big Business**

**Joe Fulton, MW, 11:30-12:45**

American Realism and Naturalism of the post-Civil War era had roots in the literature of the backwoods in the 1830s and 1840s. A response to the wild landscape, to the excesses of Romanticism, to the trauma of 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. Writer William Dean Howells proclaimed 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, Louisa May Alcott, Mark Twain and others. Students will trace the development of Realism and its intellectual progeny Naturalism, aesthetics that continue to influence American literature.
Students will gain experience in researching, composing, presenting, and revising their work. Students will improve their ability to effectively grapple with the ideas of other critics as they compile and craft an annotated bibliography. Students will produce a formal seminar paper, writing with the professional model in mind and with publication as the goal.