

Baylor University
English Department
Fall 2022



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.

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

ENG 1301 English as a Second Language: Composition Skills

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

Staff

ENG 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, TR 12:30-1:45

ENG 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

ENG 2301 British Literature

A study of the literature of Great Britain, emphasizing the works of major writers such as Chaucer, Shakespeare, Milton, the Romantic poets, the Victorian poets, and the major novelists.

Staff

ENG 2306 World Literature

A study of the literature of countries other than Britain and the United States, emphasizing the work of major writers such as Homer, Sophocles, Virgil, Dante, Boccaccio, Cervantes, Goethe, Flaubert, Dostoevsky, and Tolstoy, and giving attention to selected classical works of non-Western literature.

Staff

ENG 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, TR 11-12:15

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

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, MWF 9:05-9:55

ENG 3304 Creative Writing: Poetry

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

This course focuses on the practice of writing poetry. Students will write and workshop their own poems, forming a supportive community of writers. We will also read and discuss a wide range of published poetry, leading to new understandings 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, TR 11-12:15

ENG 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 draft and revise a short story with the help of the instructor and their peers.

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

ENG 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 two short stories for the class to workshop, as well as a revision of that story for a final portfolio.

Jortner, Sec. 02, MWF 11:15-12:05

ENG 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. 03, TR 2-3:15

ENG 3307 Screenplay and Scriptwriting

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

Screenplay and Scriptwriting is a creative writing class designed for beginning to intermediate writers with an interest in dramatic forms like TV, movies, and writing for the stage. The class will focus on writing in proper screenplay format, viewing successful films alongside the screenplays which created them, and writing a short-film script of approximately 10 pages, as well as a TV pilot pitch and script outline.

Olsen, MWF 10:10-11

PWR 3309 Creative Nonfiction

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

Creative nonfiction is a workshop in writing nonfiction prose that emphasizes writing and research techniques used for popular media including magazines, feature sections of newspapers, and nonfiction books. Ultimately, creative

nonfiction applies the techniques of fiction writing to truth in order to make facts dance. In this course, students will read and examine representative examples of creative nonfiction. They will also observe, perform scholarly research, and conduct interviews to gather raw material that they will craft into their own creative nonfiction stories.

Geiger, MW 2:30-3:45

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

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

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

Butler, MWF 9:05-9:55 and MWF 10:10-11

ENG 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.

We will explore nearly 1,000 years of British writing in this class, from the earliest origins of English literature (c. 650) through Shakespeare’s lifetime in the sixteenth century. Students will contemplate changing notions of “heroic” behavior and discover rich meditations upon the Christian faith. Other topics included in this course include gender, shifting social order, and the evolution of drama across the medieval/early-modern divide.

Johnston, MWF 11:15-12:05

PWR 3316 Women’s Writing and Rhetoric

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

This course examines women's rhetoric—the ways women have used language and other means to inspire and motivate change. We'll look at how women used rhetoric to claim the right to speak and write, pursue an education, participate in civic life, enter male-dominated professions, and defend feminine ways of engaging with the world. We will study numerous women dating from Hortensia in 1 B.C.E. to Hillary Rodham Clinton, Malala Yousafzai, and Chimamanda Ngozi Adichie in the twenty-first century. In this highly interactive class, students will lead discussions, make presentations, and pursue research questions in line with their own interests.

Shaver, MW 4-5:15

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, TR 2-3:15

LING 3319 Language and Culture

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

This class will explore cross-cultural communication and the social, historical, and linguistic factors that influence it. A critical objective in obtaining successful cross-cultural communication is to understand how the other person sees his or her world. Those things that define “normal” for us and for others (also called norms) are the keys to better communication, whether we are crossing international borders or just talking across the table at lunch. Ultimately, expanding our

awareness of different norms will provide the clues we need to become better communicators both at home and away from home.

Butler, MWF 12:20-1:10

ENG 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, MWF 9:05-9:55

ENG 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.

The Romantic period is famous for the concept of the “solitary genius,” configured in writers such as William Wordsworth. But Wordsworth, and indeed most writers from the nineteenth and twentieth centuries, relied heavily on friends and family for their creative genius. This course will focus on the major writers of the Romantic, Victorian, and Modernist period in the context of the literary circles in which they wrote. Beginning with the Robert and Elizabeth Barrett Browning, our class will investigate the literary connections that stretch from the Brownings back to writers like Coleridge and Hemans and forward to writers like T.S. Eliot and Virginia Woolf. A primary goal of this course is to familiarize students with how literature is both shaped by and shapes society in the nineteenth and twentieth centuries, and by extension to think about what role literature continues to play in our society today. This course is designed to foster imaginative thinking and curiosity through an emphasis on asking questions, in both class discussions and “problem papers.” Students will also work in the beautiful Armstrong Browning

Library on a semester project that will ask them to become literary sleuths as they trace the connections among the writers that we study.

Pond, TR 12:30-1:45

ENG 3360 Literature and the Environment: *Environmental Justice*
Prerequisite(s): 3 hours of ENG credit and 3 hours from the Literature in Context DL, and upper-level standing.

Newly introduced into the English curriculum, this course asks how literature represents relationships among humans, nonhumans, and environments, and why critical study of such literature matters now. Each time the course is offered, it will have a focused theme. This fall, we will highlight environmental justice, a diverse area of study and action that argues human rights are inseparable from flourishing of the natural world, since assaults upon environments have always been entangled with poverty, destruction of cultures, and racial prejudice.

We'll move through four thematic units that invite us (1) to ask what we mean by "environmental justice," (2) relate the abuse of lands and ecosystems to violence against communities, (3) confront under-resourced and unhealthy urban environments while envisioning urban greening, and (4) investigate the ways faith communities and leaders have connected devotion and the arts to care for creation and environmental justice. We'll pursue case studies from diverse literary cultures, spending significant time with contemporary authors, but also looking back to the nineteenth century, when issues of environmental justice that we still recognize first became prominent in literature. We'll read selections from familiar nineteenth-century authors (such as William Wordsworth, Charles Dickens, Gerard Manley Hopkins, and Christina Rossetti) and those who might be less familiar (such as rural laborer and poet John Clare, pioneer in green urbanism Octavia Hill, and Charles Ball, an enslaved African American). We'll encounter a range of twentieth- and twenty-first-century voices, including African American authors and reformers (such as Margaret Walker and Fannie Lou Hamer), Chicana/o and Latina/o writers (such as Helena María Viramontes, Martín Espada, and Dan Vera), Native American writers (such as Sherman Alexie, Leslie Marmon Silko, and Simon Ortiz), Pacific Islander poet-activists (Kathy Jetñil-Kijiner), and other writers, reformers, and theologians (such as Pope Francis and Norman Wirzba).

But we'll do more than read. We'll challenge ourselves to bring these discussions back to Baylor and Waco. In our classes, we'll often reflect upon the long history of damaging lands, creatures, and communities through unjust food systems. We'll

partner with two local nonprofits, the World Hunger Relief Farm and Mission Waco's Urban Renewable Energy & Agriculture Project (REAP), to pursue in practice and reflective writing a more regenerative and just relationship to land, community, and food on campus and in the Waco community.

King, MWF 10:10-11

ENG 3372 The Oxford Christians

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

We will study the works of C.S. Lewis, J.R.R. Tolkien, and Dorothy Sayers, collectively thought of as the writers called the Oxford Christians. After reading Diana Glyer's *Bandersnatch: C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings*, we will read all of Tolkien's *The Hobbit* and *The Lord of the Rings*, along with other writings; selected essays/sermons by Lewis collected in *The Weight of Glory*, and his *That Hideous Strength*, *The Great Divorce*, and *Till We Have Faces*; selected essays by Sayers collected in *Letters to a Diminished Church*, along with her Faustus play, *The Devil to Pay*, and two of her mystery novels, *Gaudy Night* and *The Nine Tailors*. Extensive in-class discussion will be encouraged. Throughout the course, we will keep in mind how these three great writers created amazing new worlds for their times—all to the glory of God.

Russell, MW 1-2:15

ENG 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.

In reading work from American writers from the 19th century to the 21st, we will investigate the genre of the short story: how it is structured; how it addresses an audience; and how its goals differ from those of a novel. In addition to reading individual stories from a wide range of writers, we will focus on the work of three writers in particular. We will study Edgar Allan Poe's gothic stories, Eudora Welty's modernist short story cycle, *The Golden Apples*, and Lauren Groff's contemporary short story collection, *Florida*. We will also read "forgotten" writers, those whose short stories were popular at the time they were written but are not read today.

Ford, MWF 9:05-9:55

**ENG 3378 Topics in Literature:
Literature and the Wounded Nation: The Post-9/11 Novel**

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

More than two decades have passed since the attacks on the World Trade Center and Pentagon on September 11, 2001. While news and ideas about the attacks were first disseminated in the news media, in the following decades many writers have used fiction and other art forms to explore the history and implications of these traumatic events. The “post-9/11 novel,” the most prominent literary subgenre in this regard, will be our primary focus in this course. Reading fiction by Joseph O’Neill, Claire Messud, Teju Cole, Don Delillo, Mohsin Hamid, and others, we’ll examine how writers both within and outside the United States have creatively probed and imagined 9/11 and its aftereffects. We will focus especially on how these works grapple with age-old concepts including justice, evil, forgiveness, nationalism, and the ethnic other. To aid our discussions, we’ll also draw on material from genres outside the novel, such as archival footage, poetry, literary theory, news media, and cinema. Among our guiding questions will be how works of art can and should respond to tragedy, as well as the function of the artwork in society more generally. Ultimately, our shared goal as a class will be to explore issues including the nature of atrocity, the truth-telling power of fiction, and the perseverance of the human spirit.

DeJong, TR 9:30-10:45

ENG 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.

Designed for English majors and those interested in a more nuanced examination of how American literary culture developed from early Anglo settlement to the mid-19th century. Rather than a comprehensive, chronological survey, this course will focus on a few shorter, representative readings that serve as contextual or philosophical lenses through which we can read and discuss longer, often more popular, texts. Throughout the course, we will consider different voices and perspectives that make up American culture, and interrogate how those perspectives have been included, have been ignored, or have been altered in the

ongoing project of defining American culture, American identity, and the American experience.

Walden, MWF 10:10-11

ENG 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, MWF 12:20-1:10

Engbretson, TR 12:30-1:45

ENG 4301 Advanced Creative Writing: Prose

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

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

Hemenway, TR 3:30-4:45

ENG 4302/LING 4312 Old English Language

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

Marsh, TR 2-3:15

LING 4303 Contemporary Syntax

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

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

Dracos, TR 2-3:15

ENG 4305 Advanced Creative Writing: Poetry

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

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

Shores-Arguello, MW 1-2:15

PWR 4309 Undergraduate Research and Publication

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

Students will learn and apply key concepts, theories, and methods used to produce scholarship in the field of rhetoric and writing. Students will complete a major research project using writing studies research methodologies, such as empirical, archival, case-study, ethnographic, digital, qualitative, quantitative, and text and discourse analysis.

Pittman, MWF 12:20-1:10

PWR 4311 Writing for Social Change

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

Emphasizes practical skills necessary for effective civic, public, or advocacy writing. Students use writing and related media to explore, analyze and advocate

on issues of public concern with opportunities for students to create texts and campaigns.

Pittman, MWF 11:15-12:05

LING 4313 First Language Acquisition

Prerequisite(s): ENG/LING/ANT 3310 or consent of instructor.

This course examines how children acquire language. We will focus on the processes and stages of language development in early childhood, current empirical findings in the field, and theoretical issues surrounding language acquisition. In addition, we will discuss topics like bilingual language acquisition and atypical language development.

Dracos, TR 11-12:15

ENG 4319/LING 4319 American English Dialects

Prerequisite(s): ENG/LING/ANT 3310 or SPA 3309.

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

Marsh, TR 12:30-1:45

ENG 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, TR 9:30-10:45

ENG 4369 Modern British Novel

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

This course will focus on the British novel from roughly 1900 to 1950. It will explore the emergence of Modernism in terms of its daring content and innovative stylistic experiments. But it will also look at responses and alternatives to high Modernism, such as C.S. Lewis' *Screwtape Letters* and Chinua Achebe's *Things Fall Apart*. Though considerations in this course will be diverse and multifaceted, a central focus will be on the Novel's relationship to ethics and morality. This focus will be developed as we trace the ethics of imperialism from Conrad to Achebe; the scandals generated by the works of Joyce and Lawrence; and the place of women such as West and Woolf in what is often characterized as a male-dominated movement. Requirements will include robust participation as well as presentations, papers, and exams.

Sigler, MWF 12:20-1:10

PWR 4377 Writing Internship

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

PWR 4377 is an applied course in professional writing and rhetoric, serving as a link between your academic study and the workplace. The course itself will be conceived of as an “internship-class,” where both the internship and the class are equally emphasized.

- From the internship, you will gain practical, real-world experience functioning and contributing as a writer within a professional organization; become more adept at thinking of yourself as a professional writer; produce writing that addresses a marked variety of audiences, genres, and purposes; develop skills in reading and analyzing workplace and organizational cultures and apply this knowledge in order to adapt, contribute, identify, and offer possibilities for innovation; and demonstrate professional skills, including dependability, adaptability, flexibility, an ability to get along with others, a positive attitude, initiative, ethical awareness, and maturity. 120 hours of field work are required (approximately 10 hours per week).
- Through class meetings and coursework, you will gain knowledge about theories and practices of workplace writing, organizational culture, project management, interpersonal communication, leadership, conflict, diversity, professional development, and other workplace issues, and then apply this knowledge; gain greater clarity of your strengths, development areas, and

career goals; discuss observations, challenges, and accomplishments; and develop your professional identity. Beginning in Week 3, the class will only meet once a week.

Course assignments include a field journal, reading responses, professional development workshops, a poster presentation, and a final professional portfolio.

Important notes:

- Students are expected to find and secure their own internship. A current list of Waco internships is posted online on the Professional Writing and Rhetoric website (although you are welcome to search out and find your own internship as well). The main requirement is that the internship should concern some aspect of writing (writing, editing, marketing, publishing, social media writing, web design, etc.). Begin searching for an internship now so that you will have ample time to apply, interview, and secure an internship by the fall. It is perfectly appropriate to apply for fall internships before you go home for the summer.
- Dr. Alexander will have a meeting with all registered students before the end of this semester to discuss course requirements and answer questions. If you have not met the prerequisite but would like to take the course, contact Dr. Alexander.

Alexander, TR 3:30-4:45

ENG 4380 American Renaissance

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

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

Fulton, MWF 11:15-12:05

ENG 4382 Major Authors: Washington Irving

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

Often referred to as “The Father of American Literature,” Washington Irving (1783-1859) represents America’s literary past, yet the study of his legacy has significantly increased in the twenty-first century. Irving’s writing and biography validate his significant role in the development of American literature, his acumen for *belles lettres*, and the universality of his work. Much like a charcuterie board, Irving’s short story collections display variety. In *The Sketch Book*, he describes his writing as a smorgasbord of options: “...amidst the variety of appetites, seldom does a dish go away from the table without being tasted and relished by some one or other of the guests...With these considerations, [the author requests] the reader, if he should find here and there something to please him, to rest assured that it was written expressly for intelligent readers like himself; but intreating him, should he find any thing to dislike, to tolerate it, as one of those articles which the author has been obliged to write for readers of a less refined taste” (Twayne edition, 299).

Like a buffet table, Irving’s assorted subjects and genres give every reader something to savor. This course will move through Irving’s writing in a similar fashion. Guided by Dr. Tracy Hoffman, president of the Washington Irving Society, the class will sample Irving’s large body of writing. We will read “The Legend of Sleepy Hollow,” “Rip Van Winkle,” and other selections from his transatlantic trilogy of short story collections. Investigating portions from Irving’s biographies about Christopher Columbus, George Washington, and the prophet Muhammad will give students opportunity to tackle complicated and controversial texts. Important chapters from *A Tour on the Prairies*, based on Irving’s trip through Oklahoma Territory, where he met Sam Houston, will give us insight into Irving’s Texas connections. Sifting through *Tales from the Alhambra* will remind the class of Irving’s fluency in Spanish and his ambassadorship to Spain. As the holidays near, the class will enjoy Irving’s Christmas stories to recreate the festive vibes of Bracebridge Hall in Carroll Science. No books are required since Irving’s texts are readily available online. Assignments include a midterm, final, short podcast, and a critical edition.

Hoffman, TR 2-3:15

ENG 4385 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, MW 2:30-3:45

ENG 4387 Modern American Novel, 1900–1945

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

The period between the two world wars was one of the richest and most productive periods of American literature. In this course, we will study a range of American novels from the first half of the twentieth century. We will cover a range of the different voices making themselves heard in fiction during this period. We will begin with the great modernist writers Fitzgerald, Hemingway and Faulkner, and we will read one of Steinbeck's major social novels. We will read novels by African American authors, and we will focus on some of the fiction written by women during this period. We will cover the work of Southern novelists, read some "pulp" fiction, watch a World War II movie, and finish with a glimpse at what begins to happen in American fiction after 1945. The aim of this course is for students to get to know and to think for themselves about a representative sample of the wide range of American voices expressing themselves in the form of the novel during the first half of the twentieth century. We will study these works in the context of the historical background that produced them, and we will also look at some of the theories of the novel articulated during this period.

Ferretter, TR 11-12:15

Graduate Seminars

ENG 5301 Old English Language

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

Marsh, TR 2-3:15

ENG 5304 Bibliography and Research Methods

This seminar introduces the practices, skills, and concepts essential for academic researching and writing. The instructor and guest speakers will guide you in the use of advanced researching methods in a variety of forms, including print, digital, and archival. The course will acquaint you with the requirements of diverse academic genres, from footnotes and bibliographies, to conference papers and book reviews, to encyclopedia and handbook entries, to journal articles and chapters in edited collections, to dissertations and the books they might become. Practical writing activities will involve you in considering and practicing these genres or dimensions of them. Although the emphasis is on research methods, with publication in mind, the course features assistance in producing essential professional documents, such as the curriculum vitae and letters of various sorts. There will also be brief but focused reflection on teaching. Readings and course activities will help you develop the skills and habits necessary for rewarding academic work. Throughout, we will reflect upon the values that we hope will characterize our work and the possibilities that we imagine for it, whether this takes place within or beyond a traditional academic setting.

King, MW 1-2:15

ENG 5340 Restoration and Eighteenth-Century English Literature: “Enlightened and Enlightening Women of the Enlightenment”

The traditional literary canon perpetuated (and continues to perpetuate) the narrative that British female writing began to emerge in the aftermath of Romantic-era writers such as Mary Wollstonecraft, Charlotte Smith, Ann Radcliffe, Jane Austen, and

Mary Shelley. This course will dispel these assumptions by exploring the diverse works of women writers across the long eighteenth century. In the past, scholars studying the eighteenth century focused primarily on Enlightenment philosophers (such as Thomas Hobbes, John Locke, George Berkeley, and Adam Smith) and the story of the novel's birth (often traced through the authors Daniel Defoe, Jonathan Swift, Henry Fielding, and Samuel Richardson). However, in the last thirty years, the long eighteenth-century canon has expanded drastically to reveal the rich contributions of female authors from the Restoration (in 1660) to the Enlightenment (in the first half of the eighteenth century) to Romanticism (post-1789). These women writers include dramatists, poets, travel writers, essayists, and novelists. Our course's focus on women of the long eighteenth century will encourage you to explore the unique intellectual freedoms afforded by literature as well as the limits of eighteenth-century literary expression, especially when it involves political and social critiques. Theoretically, we will begin with a consideration of Michel Foucault's 1978 *History of Sexuality* and examine the ramifications of this groundbreaking study on gender-conscious literary scholarship of the last two decades. Historically, we will begin the course by exploring Protectorate and Restoration literature (with authors such as Margaret Cavendish, Mary Astell, and Susanna Centlivre) and end with early Romantic literature (such as the anonymously authored *The Woman of Color*), 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.

Hargrave, MW 2:30-3:45

ENG 5374 Studies in Literature:
Divine Comedies: Re-imaginings of Dante, Medieval to Modern (and Beyond)

This course charts the influence of Dante's *Divine Comedy* from the fourteenth century to the present day. We will begin by reading the entirety of the *Divine Comedy*, before moving on to immediate medieval Italian, French, and English reactions to the poem, and then onwards to post-medieval reimaginings, adaptations, and inventive translations through the centuries. We will also study works that heavily allude to the poem, or that otherwise use Dante's stylistic, thematic, or structural groundwork to negotiate new forms. We will ask: What version of Dante – and the *Divine Comedy* – does each age usher forth? When does Dante disappear from popular view in Britain and America, and why? Is it possible to align interest in given canticles (Inferno, Purgatorio, Paradiso) with given historical movements? And what does the *Divine Comedy* come to *mean* in each given literary epoch: in

what ways does it navigate between the sacred and profane, and *how* do its claims to religious authority resonate from one era to the next?

Our explorations will include narrative poetry and prose fiction, as well as literary non-fiction, film, visual art, music, and hybrid works. Authors will include: Chaucer, Christine de Pizan, John Milton, John Keats, Percy Bysshe Shelley, Elizabeth Barrett Browning, T.S. Eliot, James Merrill, George Saunders, Seamus Heaney, Seymour Chwast, and Mary Jo Bang.

Students can get credit for this course either in the medieval area (if writing a seminar paper on medieval topics/texts), or alternatively in a later period (if their seminar paper pertains to that given period): thus, the credit area is open and dependent upon the given student's unique scholarly interests. This course also counts towards the Literature and Religion Certificate.

Langdell, TR 11-12:15

ENG 5395 Contemporary American Spiritual Poetry

This course focuses on mostly contemporary American poetry that explores questions of spirituality. We will read and discuss the work of poets such as Marie Howe, Christian Wiman, Li-Young Lee, Tracy K. Smith, Spencer Reece, Ilya Kaminsky, Lucille Clifton, and Leila Chatti. We will read these poets' books from a craft perspective, with a focus on the various ways they approach themes of faith and the sacred in their work.

This course also counts towards the Literature and Religion Certificate.

Honum, R 4:15-7:15

ENG 6374 T. S. Eliot: Texts, Contexts, and Afterlives

Prerequisite(s): *Twenty-one semester hours of English graduate courses*

Doing a deep dive into the works of T. S. Eliot has never been more timely. 2022 marks the centenary of Eliot's *The Wasteland*, one of the most important poems written in the modern period. An avalanche of his complete critical writings has also recently been made available, after only about ten percent had been published for decades. And the opening of the Emily Hale letters a little over a year ago has brought new insights into (and debate about) the role of Hale, his first great love and long-time muse, in the composition of his works.

In this course, we will read a wide variety of Eliot's poetry, drama, and prose, as well as considering the long shadow he casts for future generations of writers (and even in popular culture). If you are no fan of modernism (or, at least, think that you aren't), this class is still for you! We will consider Eliot's voluminous literary and critical influences, including classical, medieval, and Romantic writers. We will also explore how his theological moorings shape not only his poetry but also his critical writings on topics as varied as early childhood education and organic farming.

Because Eliot is a classic modernist ex-pat, you can choose to focus your final project on Eliot's earlier works for credit toward American literature or on his later works for credit toward British literature. Hope you can join us!

This course also counts towards the Literature and Religion Certificate.

Daniel, TR 12:30-1:45