

LITERATURE \* CREATIVE WRITING \* LINGUISTICS \*
PROFESSIONAL WRITING & RHETORIC

#### ENG 1301 | English as a Second Language: Composition Skills Staff

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.

#### ENG 1302 | Thinking and Writing Staff

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.

#### LING 1305 | Language in Society Butler, TR 12:30-1:45

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.

#### ENG 1310 | Writing and Academic Inquiry Seminars Staff

Provides a 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.

#### ENG 2301 | British Literature Staff

The great works of British literature, from the earliest English poetry to the 21st century. Includes works by both women and men, from different regions of the British Isles, and works representative of Britain as a multicultural society.

#### ENG 2306 | World Literature Foley, Sec. 01, TR 9:30-10:45 • Sec. 02, TR 11:00-12:15

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.

#### ENG 2310 | American Literary Cultures Staff

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.

#### ENG 2310 EHUM\* $\mid$ American Literature and the Environment Ford, Sec. 20, MWF 10:10-11:00

\*This course counts toward the Environmental Humanities Minor. It critically examines how literature represents connections among humans, nonhumans, and environments.

This section of ENG 2310 serves a dual purpose: it fulfills the Common Core requirement for American Literary Cultures, and it counts toward the Environmental Humanities minor. As an American Literary Cultures course, it introduces students to literature created in the United States from the 18th century to today. We will read a variety of genres, including poetry, short stories, and novels, and we will be studying writers from diverse backgrounds to understand the broad scope of this field. Within this larger context, our readings will be organized specifically around issues related to the environment: depictions of the "wilderness" in American literature, human/nonhuman interactions, and specific ecosystems as settings, such as mountain ranges and swamps.

Our goal will be to discover how literature portrays humans within the natural world.

# PWR 2314 | Introduction to Professional Writing and Rhetoric Pittman, Sec. 01, MWF 10:10-11:00 DePalma, Sec. 02, TR 11:00-12:15

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 multidimensionality 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).

#### PWR 3300 | Technical Writing Staff

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

#### PWR 3303 | Argumentative and Persuasive Writing Short, TR 12:30-1:45

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.

## ENG 3304 | Creative Writing: Poetry DeJong, TR 9:30-10:45

This workshop course introduces students to the craft of writing poetry. By studying the craft of poetry in terms of the traditions and techniques used by poets throughout history and by examining and evaluating a wide variety of published poems, as well as the poems written in this class, the student will learn to recognize various poetic techniques and to criticize poems in terms of their themes and forms. Most importantly, students will write and revise their own poems, and have their poems discussed and analyzed in class.

ENG 3306 | Creative Writing: Prose
Dell, Sec. 01, MWF 10:10-11:00
Olsen, Sec. 02, MWF 11:15-12:05 • Sec. 03, MWF 1:25-2:15

This course introduces students to the art of writing fiction. Students can expect to develop good writing habits, to sharpen critical perception, and to glean from imagination and experience to create new and fresh work. Through craft discussions, exercises, readings, and other activities, students will create two short fictions of their own, to workshop in class, and will conclude with a final portfolio of revised, polished work.

## ENG 3307 | Screenplay and Scriptwriting Garrett, TR 2:00-3:15

Screenplay and Scriptwriting is a creative writing class designed for beginning to intermediate writers with an interest in TV, movies, and plays. Students will study models, read books on craft, plot a long-form dramatic work, and submit regular pages, with the ultimate goal of writing a TV pilot, feature screenplay, or stage play.

#### PWR 3309 | Creative Nonfiction Short, TR 9:30-10:45

This writing course will provide students with an opportunity to engage with the forms, concepts, and craft of creative nonfiction (CNF), a genre that applies the techniques of fiction writing to nonfiction prose. As a hybrid genre, CNF blurs the boundaries of seemingly independent genre categories, challenges neat distinctions between "fact" and "fiction," and encourages purposeful experimentation. Because of its fluidity, this so-called "fourth genre" is both intriguing and perplexing. In one sense, the writer of CNF is always standing on familiar ground, for all CNF is rooted to some extent in personal experience. On the other hand, one working in this genre is always in the process of moving from known to unknown, from that which is to that which might be. A central objective of this course is to give students experience writing a range of CNF subgenres (e.g., personal essays, memoirs, segmented essays, lyric essays, and personal reportage essays). In preparation for these writing tasks, students will learn applicable skills such as scene writing, characterization, description, symbolism, structure, and point of view and will do several writing activities that will allow them to develop their craft. By analyzing and employing the techniques used in CNF, this workshop aims to provide students with meaningful opportunities to employ writing practices and research techniques used to compose

texts for popular media outlets. This course also aims to acquaint students with the process and practices of professional writers.

#### ENG 3310/LING 3310 | Introduction to Language and Linguistics Butler, Sec. 01, MWF 9:05-9:55 • Sec. 02, MWF 10:10-11:00

This course is an introduction to the study of language from the perspective of the academic discipline known as linguistics. The study of language touches on many different disciplines. A linguist may borrow ideas and theories from anthropology, sociology, pedagogy, philosophy, psychology, or other areas, and may ask questions that reflect this variety of disciplines. For example, does language control our view of reality? How do languages resemble and differ from each other? Is language biologically innate or is it learned socially? Is there one correct way to speak English? What kind of language should be taught in school? This course is designed to introduce non-linguists to the study of language and to begin the process of answering these and many other language-related questions.

## ENG 3311 | English Literature through the 16th Century Johnston, Sec. 01, MWF 9:05-9:55 • Sec. 02, MWF 10:10-11:00

We will explore nearly 1,000 years of British writing in this class, from the earliest origins of English literature (c. 650) through the age of Shakespeare. Students can expect to encounter Celtic demigods, Vikings, Crusaders, Arthurian knights, and Elizabethan courtiers. We will contemplate changing notions of "heroic" behavior and Christianity's cultural influence over time, culminating in the Protestant Reformation. Other topics considered in this course include gender, shifting social order, and the evolution of drama across the medieval/early-modern divide. Many texts will be read in translation.

#### ENG 3315 | Introduction to Literary Editing and Publishing Fulton, MWF 9:05-9:55

This course focuses on publishing careers in different literary genres: poetry, fiction, literary nonfiction, and academic literary criticism. Students will work with academic publishers to gain experience in the field from first contact with authors through editing, layout design, printing, publishing, and distribution. While it may be taken as a single course, ENG 3315 is designed as the gateway course for a specialization or credential in literary editing and publishing.

## PWR 3318 | Professional and Workplace Writing Dye, Sec. 01, MWF 1:25-2:15 • Sec. 02, TR 2:00-3:15

This course emphasizes the study and practice of professional writing in specific workplace contexts. It is designed to provide students with multiple opportunities to compose and investigate a variety of workplace genres (e.g., proposals, reports, web documents, brochures). PWR 3318 will give students experience managing projects, identifying community partner needs, analyzing professional discourse communities, applying principles of visual rhetoric and design, and crafting a range of workplace documents. As part of this course, students will also learn to analyze workplace cultures, and they will work closely with a community partner to meet their communication needs. Finally, students will develop job search materials and a professional portfolio. 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.

#### LING 3319 | Language and Culture Butler, MWF 12:20-1:10

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.

#### ENG 3329 | Writing the Young Adult Novel Jortner, MWF 11:15-12:05

This is a workshop course in the craft and practice of writing prose (specifically YA novels), which is a fancy way of saying this is a course about how and why good writing works, both in published fiction and your own. To do this, we will be reading and discussing YA texts, with a focus on how to think about and understand them as a writer. We will also be workshopping various writing you and your classmates produce—a pitch, a plot synopsis, and the first section of your YA novel. We will workshop these items in class with the goal of helping each other produce quality work. Your grade will depend on regular attendance,

participation, completion of writing assignments, constructive participation in workshops, and a final portfolio.

#### ENG 3351 | British Literature from the 19th Century to the Present Pond, MW 1:00-2:15

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 19th and 20th 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 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 19th and 20th 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.

## ENG 3360 | Literature and the Environment: *Environmental Justice* King, MWF 12:20-1:10

This course counts toward the Environmental Humanities Minor. It critically examines how literature represents connections among humans, nonhumans, and environments. Each time the course is offered, it will have a focused theme. This fall, our focus is environmental justice, a diverse area of study and action that contends for the right of all people to share equally in healthy environments, and that understands ecological concerns are matters of social justice, 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 underresourced and unhealthy urban environments while envisioning urban greening and gardening, and (4) investigate the ways authors and

communities have drawn on faith, spirituality, and imagination to care for creation and pursue environmental justice. We'll undertake 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 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 Black American). We'll encounter a range of twentieth- and twenty-first-century voices, including Black 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, Robin Wall Kimmerer, and Simon Ortiz), Pacific Islander poet-activists (Kathy Jetñil-Kijiner), and other writers, reformers, and theologians (such as Pope Francis and Norman Wirzba).

We'll 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 and abusive, unequal forms of agriculture. We'll partner with several nonprofits and practitioners of community gardening to make our own small-scale but meaningful contributions to a grassroots and grant-supported environmental justice effort emerging between local nonprofits, community members, Baylor faculty and students, and the City of Waco. This initiative pursues the conviction that rather than pouring food waste into our local landfill, where its rotting emissions fuel climate change, we should turn it into rich soil (compost) in community gardens and local farms that nourish and empower food-insecure neighborhoods. Our contributions will include reflective volunteering with Waco's World Hunger Relief Farm, Urban REAP project, and other nonprofits, as well as well as a collective project to redirect campus food waste into composting at Baylor's own Community Garden.

## ENG 3374 | Short Fiction: A Reading Course Hemenway, TR 2:00-3:15

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.

#### ENG 3380 | American Literature through Whitman Walden, TR 9:30-10:45

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. Assignments will include two short essays, one longer final paper, and a final exam.

## PWR 3385 | Food Writing and Foodways Dye, MWF 12:20-1:10

An advanced writing workshop centering foodways: the multidisciplinary study of how cultural, economic, historical, geographical, social, and personal forces and experiences with food and food practices shape our lives. Students will read, talk, and write about food experiences, research, processes, and cultures. The reporting, personal narrative, and multimodal writing projects in this course will require individual and collaborative writing, field and secondary research, and curiosity about the ways foods makes us who we are.

## ENG 3390 | American Literature from Whitman Engebretson, Sec. 01, TR 11:00-12:15

In this class we will read American writing from 1865 to the present, alternating between authors who adhere to realism and those who write out of alternative traditions, such as gothic and science fiction. In this way we hope to gain a broad appreciation of American writing from this period, highlighting both its literary masterpieces and its gems of popular, genre fiction. Authors will include Walt Whitman, Emily Dickinson, Edith Wharton, Henry James, H.P. Lovecraft, Jack London, Charlotte Perkins Gilman, Shirley Jackson, Philip K. Dick, and Octavia Butler. Class assignments will include two essays, two exams, reading quizzes, short response papers, and one presentation.

#### Choucair, Sec. 02, MWF 1:25-2:15

In this course, we will study major works of American literature from the late 19th through the early 21st century. We will focus on four periods of literary history: the late 19th century, modernism, the mid-20th century, and postmodernism. We will study multiple genres, including novels, poetry, film, art, essays, and stories, works by women and by men, and literary pieces by writers from a range of ethnic communities.

Specifically, we will study Tennessee Williams's play, A Streetcar Named Desire, the fiction of Sylvia Plath, Hitchcock's movie Psycho, and the pop-art of Andy Warhol. We will also read novels by some of the greatest American writers—Toni Morrison's epic of slavery in Beloved and Kazuo Ishiguro's provocative novel, Never Let Me Go.

By the end of the course, students will have a sense of some of the major American literary and cultural works of the late 19th century, the modernist period, the mid-20th century, and the postmodern period and will have developed the critical skills for understanding these works. Students will be graded on the basis of quizzes, two essays, a class presentation, and participation in class discussion.

#### ENG 4301 | Advanced Creative Writing: Prose Hemenway, TR 3:30-4:45

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.

#### LING 4303 | Contemporary Syntax Dracos, TR 2:00-3:15

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.

#### PWR 4309 | Undergraduate Research and Publication Pittman, MWF 11:15-12:05

This is a class about the curious mind of student writers. It is also a class designed to help student writers ask critical questions and search for answers. Writers are naturally curious people. To feed their curiosity, they usually start with a set of questions because they are curious about a specific topic. They might want to investigate the long history of women mentoring other women in the sciences at Baylor. They might want to know what makes a student organization work effectively. Or they might want to know more about the students who lives at the margins of campus life. After asking questions, writers typically search for answers using various research methods to help them answer their questions. In this class, students will search for the answers to their questions using research methods used by writers in the field of rhetoric and writing. Students will complete research projects using writing studies research methodologies, such as archival, ethnographic, qualitative, quantitative, text and discourse analysis, and rhetorical analysis. Your final research project will be something you can submit for publication in an undergraduate scholarly journal and used as a writing sample for application to graduate school.

#### LING 4315 | Psycholinguistics Dracos, TR 11:00-12:15

This course examines the mental processes involved in understanding, producing, and learning language. Topics include the comprehension of spoken and written language, speech perception and production, word recognition, mental representation of language, the influence of language on cognition, bilingualism, aphasia, dyslexia, and research methods in psycholinguistics. This course focuses primarily on adult language, making some comparisons with child language.

#### PWR 4323 | Editing and Publishing Landerholm, TR 5:00-6:15

Editing and Publishing will introduce students to the profession of academic publishing. As a course designed to introduce students to professional practices in the field of publishing, students will learn methods and conventions of editing print-based and electronic texts. This course will also address a range of topics central to academic publishing: distinguishing between grammatical and stylistic comments; principles of contextual editing; methods for analyzing, critiquing, and revising manuscripts for different audiences; and strategies for creating successful writer/editor dialogue. This course will allow students to investigate different writing styles and style manuals in the context of

academic publishing, and it will offer students the opportunity to create documents that demonstrate their comprehension of the various stylistic conventions. This course will also discuss the role of editors in academic publishing environments, and it will explore the ethical decisions editors commonly negotiate.

#### ENG 4324 | Shakespeare: Selected Plays Hunt, TR 9:30-10:45

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.

## ENG 4355 | Romantic Prose: "Travel the World and the Seven Seas" Hargrave, TR 11:00-12:15

From the fjords of Scandinavia to the temples of Bengal. From the highlands of Scotland to the sugar plantations of Jamaica. This course will critically examine British encounters with diverse people and cultures as the British sought to expand and then fortify the borders of their growing empire. We will read fictional and nonfictional travel accounts—including novels, short stories, travel narratives, letters, poems, newspaper articles—representing different geographical regions from the "Orient" to Africa to the Americas to the European continent. We will question what it means to write from the diverse perspectives of the tourist, the casual traveler, the expatriate, the merchant, the armchair critic, and the forced traveler—the enslaved person. By moving from the peripheries of the burgeoning British Empire into the metropole, we will consider not only how the British interacted with and defined other cultures but also how these global exchanges defined and shaped the British nation.

Authors may include: Jane Austen, George Gordon (Lord Byron), Olaudah Equiano, Elizabeth Hamilton, Jane Austen, Sir Walter Scott, and Mary Wollstonecraft.

#### ENG 4369 | Modern British Novel Russell, MW 1:00-2:15

This course surveys developments in the twentieth- and twenty-first century "British" novel from Joseph Conrad's novella about slavery in the Congo, Heart of Darkness (1899) to Claire Keegan's 2021 novella, Small Things Like These, about the Magdalen Laundries in Ireland run by the Catholic Church from 1922-1996, which enslaved up to 30,000 pregnant girls and women who had children out of wedlock. The course takes seriously the role that sin has played in enslaving others and ourselves in recent history, as well as freedom from such enslavement, modeled by Jesus' redemptive love, which has inspired some Christians to stand up to such practices and help end them. Our longest novel of the course, Barry Unsworth's 1992 masterpiece Sacred Hunger, about life on a slave ship in the mid-eighteenth century, meditates upon the "sacred hunger," the greed in each of us that we pursue and feed with often disastrous results. Other novels we'll read suggest how we enslave ourselves to warped ideas, such as those promulgated by Muriel Spark's titular teacher at an elite girls' school in Edinburgh in The Prime of Miss Jean Brodie (1961), or Kazuo Ishiguro's butler Stevens in The Remains of the Day (1990), who served a supposedly great lord for decades. And yet most of our novels also feature redemption—sometimes secular, sometimes sacred—for major characters. For instance, Virginia Woolf's heroine Mrs. Dalloway escapes death, finally giving her life-affirming party at the end of that novel, uniting disparate characters and classes. Bernard MacLaverty's protagonist in *Grace Notes* (1997) experiences two triumphs—the birth of her baby and the creation of her symphony. A remnant community of the Orkney Islands in George Mackay Brown's Greenvoe (1972) unites through a sharing of the Eucharist. And the leading character in C.S. Lewis's Till We Have Faces (1956) realizes her own selfishness in rejecting her sister Psyche's vision and finally affirms Psyche's Agape love in that novel's conclusion.

Formal considerations will also be important. We will begin by examining the genre of the novel and by exploring modernist conceptions of the novel through some essays and novels by modernist novelists. In the modernist novel unit, you will learn concepts of literary modernism. What is distinctly "modern" about work that began appearing in the twentieth century? What contributions did these authors make to discussions about literary modernism? How do their styles, characters, and ideas depart from conventional ones? We will then chart the development of the British novel after modernism, including its development in Scotland, Northern Ireland, and Ireland.

There will be a mid-term examination and a final examination, as well as two essays. Close reading and spirited discussion will be at the heart of the class.

## ENG 4370 EHUM\* | Women Writers: Modern American Women's Ecopoetics Daniel, TR 12:30-1:45

\*This course counts toward the Environmental Humanities Minor. It critically examines how literature represents connections among humans, nonhumans, and environments.

In this course, we will explore the poetry of a wide variety of American women writers to investigate how nature is represented in their works. At a time when modern poetry was often defined against a stereotype of a "feminine" Victorian style, often associated with flowers, gardens, and domesticity, how did these pioneering women use nature as a distinctively modern artistic resource? How specifically do the green zones of garden and wilderness find fresh expression in their works? Poets we will study include Emily Dickinson, H. D., Marianne Moore, and Elizabeth Bishop, to name a few. If you think you don't like poetry, this is the class for you!

## ENG 4374 | James Joyce and the Modernists Sigler, TR 12:30-1:45

James Joyce's Ulysses is widely regarded as the most influential novel of the twentieth century. *Ulysses* is challenging, but this class will make it accessible and fun. Key chapters from this landmark novel will be at the heart of our seminar, though we will also look at Dubliners (his short story collection), A Portrait of the Artist as a Young Man (his semiautobiographical novel), and a sliver of Finnegans Wake (his last work). This seminar will give you a unique opportunity to explore a literary masterpiece while also thinking about its interdisciplinary connections to art, music, and history. Highlights will include guest lectures, conference paper coaching, and research into the original periodicals that published Joyce's work, which feature some entertaining letters to the editor. We will contextualize Joyce among other Modernists, such as T.S. Eliot and W.B. Yeats, who were published alongside Joyce in early twentieth-century magazines. At the course's conclusion, interested students may wish to apply for the one-week Trieste James Joyce Summer School in Italy or Dublin James Joyce Summer School in Ireland. This course was a winner of Baylor's Teaching Innovation Award.

#### PWR 4377 | Writing Internship Shaver, TR 8:00-9:15

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

#### Important notes:

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

#### ENG 4380 | American Renaissance Fulton, MWF 10:10-11:00

Variously termed the "American Renaissance," the "Flowering of New England," "The Rise of Transcendentalism," or less poetically, "American Literary Emergence," 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, Whitman, Hawthorne, Melville, Alcott, and Margaret Fuller. Students will also read some of the new literature of the era that contributed to the

rise of American literary nationalism, works by southern authors Poe, Davis, Hooper, and others.

#### ENG 4382 | William Faulkner Humphreys, TR 12:30-1:45

This course examines major works by William Faulkner, exploring their connections to each other, to American history, and to scholarship. Additionally, we will use Faulkner's works as a way to discuss modernism, social commentary, the Southern Renaissance, and Southern Gothic fiction.

## ENG 4395/CLA 4340 $\mid$ Writing from Myth and other Sources Hanchey, MWF 11:15-12:05

Poet Mary Ruefle writes, "I think the sirens in *The Odyssey* sang *The Odyssey*, for there is nothing more seductive, more terrible, than the story of our own life, the one we do not want to hear and will do anything to listen to." In this one-of-a-kind hybrid class, we will examine our own life experiences through the lens of myths. In each unit, Dr. Dan Hanchey (Classics) will lead us through a variety of mythological works, helping us consider how these stories reflect and shape cultural origins and identity. Then, Dr. Ginger Hanchey (English: Literature and Creative Writing) will introduce us to diverse contemporary poets who draw on these myths and remake them as a way of defining and commenting on their own lives and cultures. We will conclude each unit with a creative writing exercise in which we test the limits of what myths can do for ushow they can help us work through the complications and marvels of our lives.

#### **GRADUATE SEMINARS**

## ENG 5304 | Bibliography and Research Methods Calloway, MW 11:00-12:15

This seminar introduces the practices, skills, and concepts essential for academic researching and writing. The professor and guest speakers

will guide students in the use of advanced researching techniques in a variety of forms, including print, electronic, and archival. The course acquaints students with the requirements of many genres of academic writing, from the minute (abstracts, indexes, explanatory footnotes, and annotated bibliographies) to larger productions (conference papers, book reviews, encyclopedia entries, essays for scholarly journals, dissertations, and books). The course emphasizes practical writing activities involving these genres. Although the primary focus is on bibliographic and research methods, with publication ever in mind, the course features practical assistance producing essential professional documents such as the curriculum vitae, teaching dossier, and business letters of various sorts. Readings will support the course activities and help students hone the skills and adopt the habits necessary for professional advancement. Class activities and discussion will prompt students to thoughtfully plan for a rewarding academic life.

## ENGL 5324 | Shakespeare's History Plays Hunt, TR 2:00-3:30

Shakespeare's history plays were part of an effort to define England as a nation with a past. This seminar is a study of some of Shakespeare's major history plays, specifically those of the First Tetralogy: *Richard II, Henry IV, Part 1, Henry IV, Part 2, and Henry V*. The instructor will provide fourteenth- and fifteenth-century historical English context for these plays. Time permitting, the concluding play of the Second Tetralogy—*Richard III*—as well as the *Life of King Henry VIII*, will be included. Student requirements involve periodic reports on criticism of these plays, as well as a 25-page research paper.

# ENGL 5362 | The Victorians in Space (...not that kind of space) – Space, Form, and Social Relations in the mid-Victorian Novel Pond, M 2:30-5:30

Why does the world inside a Victorian novel feel so real? We could point to the psychological depth of the characters, or simply to the length of time we spend with those characters (Have you tried reading the 600-700 pages of *Bleak House, Robert Elsmere*, or *Wives and Daughters* lately?). But we could also consider the detailed representations of physical spaces like bedrooms and sickrooms, gardens and meadows, and roads and seaports. These descriptions are often linked to the materialism of the realist mode so popular in the period. But these spaces are not just ordinary and real, they are enchanted and supernatural as well. As we will discover in our course, paying attention

to physical spaces can complicate our understanding of the novel form, including character, plot, setting, and genre. As something fluid and constructed, the spaces in these novels are also sites to explore social relations in the Victorian period, including gender, class, and race. The novels in the course give us a variety of spaces to examine that are linked to the development of personal, communal, or national identity. As we discuss space and identity, I will ask us to also attend to the recent call to "undiscipline" Victorian studies by highlighting references to race and otherness within these novels.

I would be delighted to have you join this course, but please be ready to read a lot (refer to the second sentence of this course description). In addition to the novels listed below, we will read some article-length secondary scholarship and/or theory.

#### Assignments will include:

- Scholarly Conversation Diagram and Discussion Starter (6-8 sources annotated, 30-minute discussion leader)
- Reading Responses (2-page written responses to a prompt)
- Open Mic (3-4 minute recorded verbal responses to a prompt)
- Paper Prospectus (3-4 pages)
- Final Research Paper (article length)

#### Book List:

- Harriet Martineau Life in the Sickroom (1844)
- Charlotte Brontë Jane Eyre (1847)
- Anne Brontë The Tenant of Wildfell Hall (1848)
- William Mackpeace Thackeray Vanity Fair (1848)
- Elizabeth Gaskell Cranford (1853)
- Mary Seacole The Wonderful Adventures of Mary Seacole in Many Lands (1857)
- George Eliot Mill on the Floss (1860)
- Ellen Wood East Lynne (1861)

#### English 5391 | Scarlet Letters: Religion and the Rise of American Literature Walden, T 4:15-7:15

Religion is perhaps one of the most enduring legacies of early American colonial projects. The notion that America was founded on principles of religious freedom is derived largely from the story of the Pilgrim immigrants, and the Puritan legacies from the seventeenth century still loom large in American culture (think of phrases like "Puritan Work

Ethic"). In this seminar-style class, we will familiarize ourselves with American Puritanism by reading accounts from men like William Bradford, Thomas Morton, John Winthrop, and Cotton Mather, and then examine the influence of early Puritanism on the development of American literature from the eighteenth-century to the present day. Assignments will include in-class presentations, weekly critical responses, and a final seminar paper. Because this class will demonstrably incorporate early American religion, this course will count towards the Religion and Literature certificate.

## ENG 5394 | Eudora Welty and Modernism Ford, W 2:30-5:30

Best known for her depictions of the South, her wit, her innovations with form, and her vast allusions, the work of Eudora Welty (1909–2001) spans the twentieth century. In this course we will use Modernism as a lens to read the works of Eudora Welty, and in turn we will use the works of Eudora Welty as a way to study Modernism. The course will cover most of Welty's oeuvre (short story collections, novels, and a memoir) alongside selections from other Modernist writers and theories about Modernism. By studying this body of work, we will investigate the impact of new technologies, discoveries in science, the two World Wars, and cultural shifts on the content and form of American literature. We will discuss how to publish in this field and how to teach these texts in undergraduate courses. Students will also collaborate on a digital humanities website about Welty's work. Requirements of the course will include a report on scholarship, a conference paper, and a seminar paper.

# "THE WORST ENEMY TO CREATIVITY IS SELF-DOUBT."

- SYLVIA PLATH

LITERATURE \* CREATIVE
WRITING \* LINGUISTICS \*
PROFESSIONAL WRITING &
RHETORIC