

English Department Courses
Spring 2023



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, MWF 9:05-9:55 • Sec. 02, TR 9:30-10:45 • Sec. 03, 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.

PWR 2314 | Introduction to Professional Writing and Rhetoric Pittman, Sec. 01, MWF 10:10-11:00 • Sec. 02, MWF 11:15-12:05

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 3302/LING 3312 | Modern English Grammar Butler, Sec. 01, MWF 9:05-9:55 • Sec. 02, MWF 10:10-11:00

This course examines the structure of present-day English. The primary goal is to make explicit the conventions native speakers of English know implicitly. The terms and concepts covered in class should be helpful as you work to improve your writing and will allow you to discuss grammar

more confidently and precisely.

PWR 3303 | Argumentative and Persuasive Writing Short, MW 2:30-3:45

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 Shores-Argüello, MW 1:00-2:15

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 Olsen, Sec. 01, MWF 11:15-12:05 Jortner, Sec. 02, MWF 12:20-1:10 Langdell, Sec. 03, TR 12:30-1:20 Olsen, Sec. 04, MWF 1:25-2:15

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.

PWR 3309 | Creative Nonfiction
DePalma, TR 11:00-12:15

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/ANT 3310 | Intro to Language and Linguistics
Dracos, TR 2:00-3:15

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

ENG 3311 | English Literature through the 16th Century **Langdell, TR 11:00-12:15**

A survey of English poetry, prose, and drama from c. 650 to 1600. Authors include: Shakespeare, Chaucer, Julian of Norwich, Margery Kempe, and William Langland. We will explore the earliest origins of English literature, as well as dream visions, early women writers, and the evolution of drama across the medieval/early-modern divide. Our class discussions will engage the role of humor, religious debate, gender and class, and politics in this vibrant body of literature. We will also explore 20th and 21st century film, television, and literary adaptations of works from the period.

PWR 3318 | Professional and Workplace Writing **Alexander, Sec. 01, TR 9:30-10:45**

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.

PWR 3321 | Tutoring Writing **Short, MWF 12:20-1:10**

Tutoring Writing centers on tutoring writing one-on-one. The course has several aims: (1) to introduce you to theoretical issues and pedagogical methods for tutoring writing; (2) to give you hands-on experience tutoring students in a writing center context; and (3) to connect these issues and skills to current and future tutoring practices in writing centers, classrooms, and editing, consulting, and publishing contexts. You will learn valued practices for tutoring writing by considering how people best learn to write, how one-on-one tutoring can facilitate that learning, and how to talk and converse with writers about their writing.

Topics include the writing process, tutoring methods, revision and editing, transfer, writing in different disciplines, and working with multilingual writers. Along with practice and theory, you'll study writing center research and engage in some firsthand writing center research of your own.

Because this course is about gaining practical experience through writing consultations, field work in the University Writing Center (UWC) is required. Beginning about halfway through the semester, you will spend two hours per week in the UWC observing experienced tutors conduct sessions and then put your study into practice by tutoring your own clients. By the end of this course, you will enhance your writing, listening, speaking, collaboration, and leadership skills. Successful students will be invited to apply to work in the UWC. Optimally, you will leave the course with not only an intellectual understanding of tutoring writing, but also an ability to articulate the tutoring practices that will further your own tutoring philosophy and help you explain to others—including future employers—the value, skills, and practices of what you have learned.

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

PWR 3326 | Studies in Public and Civic Writing **Shaver, MW 2:30-3:45**

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

ENG 3331 | English Literature of the 17th and 18th Century **Calloway, MWF 9:05-9:55**

In this course we will read and discuss beautiful, instructive, and thought-provoking literature written in English in the 17th and long 18th 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 explore 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!

**ENG 3351 | British Literature from the 19th Century to the Present
Pond, MWF 12:20-11:10**

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 periods 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 3376 | African American Literature
Sharp, TR 12:30-1:45**

This course is a survey of Black U.S. American literature from its beginnings to today. Our primary focus will be on the common themes woven throughout the texts as well as how the texts track the ebbs and flows of Black literary cultures in the U.S., from the writings of the enslaved and formerly enslaved to the New Negro of the Harlem Renaissance to the tensions between post-soul and post-Blackness in the current post-Black Arts era. Along the way, we will consider how

these conversations and texts work to define, expand, and complicate Black identities in the U.S. throughout its relatively brief history.

**ENG 3378 | YOU Can Read *Moby-Dick*
Walden, Sec. 01, TR 9:30-10:45**

Moby-Dick by Herman Melville is consistently rated as one of the (if not THE) greatest American novels. But it's also one of those novels that's considered "difficult"—so much so that many people never even try to read it, and many that try to read it never finish it. *Moby-Dick* is my FAVORITE novel of all time, and in this class I'll show you why. But we'll go slow—*Moby-Dick* has so many allusions and influences that it's basically an epic poem, and we'll dig into it as such. To prepare for reading the novel, we'll read selections from a wide range of literature: the Old Testament, Greek Mythology, *Paradise Lost*, contemporary travel and shipwreck narratives, and other texts that influenced Melville. Once we're ready, then we'll turn to *Moby-Dick* itself as the final book of the semester. I promise that by the end of the term you'll love *Moby-Dick* as much as I do.

**ENG 3378 | War Movies and Literature, 1900 to the Present
Sigler, Sec. 02, TR 12:30-1:45**

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

**ENG 3380 | American Literature through Whitman
Foley, MWF 10:10-11:00**

English 3380 is a survey of American literature from the narratives of colonial encounter to the works of American Romanticism. Over the course of the semester, we will study a diverse range of American

literary texts by both canonical and lesser-known writers. As we read chronologically, we will examine how these texts characterize and debate the cultural, political, and economic conflicts of the period, including contested ideas of “America” and evolving definitions of “literature” as the new nation develops.

ENG 3390 | American Literature from Whitman Choucair, MWF 12:20-1:10

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, Sec. 01, TR 2:00-3:15 • Sec. 02, 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 4302 | Semantics and Pragmatics Butler, TR 9:30-10:45

This course will explore the meanings and uses of language following the theoretical framework of linguistic pragmatics. Pragmatics looks

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

ENG 4305 | Advanced Creative Writing: Poetry
Honum, TR 2:00-3:15

Come be part of an advanced workshop of writers who rely on one another for supportive feedback. Throughout the semester, students will read and discuss a wide range of contemporary poetry, develop their own influences, participate in vibrant workshops, and complete a portfolio of their own poems.

Please reach out to the instructor with any questions:
chloe_honum@baylor.edu

LING 4305 | Phonetics and Phonology
Marsh, TR 2:00-3:15

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

ENG 4310 | Old and Early Middle English Literature
Johnston, TR 9:30-10:45

Old and Early Middle English poetry and prose in translation from the 7th through the 13th century read in the context of the historical, social, religious, political, art historical, and philosophical trends of the periods.

LING 4311 | Historical Linguistics
Marsh, MW 2:30-3:45

This Special Topics course is a general introduction to historical—and more generally—diachronic ("through-time") linguistics. Topics will include the relationship between variation and change; the most common types of linguistic change, especially those in phonology, morphology, syntax, and semantics; comparative and internal reconstruction of unattested languages; genetic relatedness; the role of social factors in language change; and theories of language change. We will be analyzing diachronic data from many different languages, time periods, and families.

LING 4318 | Second Language Application
Dracos, TR 11:00-12:15

How do we as humans learn additional languages after learning our first language? What factors account for why some people have more success than others in second language learning? What does it take to attain advanced proficiency in languages other than the first language? These are the central questions in the field of second language acquisition that we will explore in this course. We will examine the role of various factors on second language acquisition, including motivation, age, memory, classroom instruction, study abroad experience, and learning styles. We will become familiar with theories, research methods, and the latest findings in the field of second language acquisition. We will also consider the implications of theories and findings for practical issues such as in language teaching, bilingual education, and society as a whole.

ENG 4324 | Shakespeare: Selected Plays
Hunt, TR 11:00-12:15

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.

PWR 4348 | Religious Rhetoric and Spiritual Writing
DePalma, TR 2:00-3:15

This writing course will provide students with an opportunity to use a range of nonfiction genres to explore spiritual questions, religious issues, and rhetorical concerns. In crafting spiritual autobiographies, epideictic discourses, histories of belief, religious literacy essays, rhetorical analyses of religious texts, and other related genres, students will gain extensive experience writing from and critically analyzing faith-based perspectives. To cultivate their work as writers, students will also analyze the rhetorical moves, genre conventions, and discursive strategies used in spiritual writing, sacred texts, and critical works that center on religious rhetorics. This course is also designed to introduce students to research on religious rhetorics. As such, through our work in this course, students will become well acquainted with exigent debates, leading theories, and important lines of inquiry that currently inform discussions of religious literacies, faith-centered discourses, and spiritual composing practices in the field of rhetoric and composition studies. In surveying this scholarship, students will be provided with multiple occasions to examine the ways that rhetoric and religion intersect. Through this exploration of past and contemporary research on religious rhetorics, students will also have several opportunities to explore pressing questions regarding the interplay of religion and rhetoric.

Some of the key questions that will guide our work in this course include: What is spiritual writing? What constitutes religious rhetoric? To what extent do faith commitments influence writers' composing practices, ethics, and creative processes? What rhetorical resources might writers use to effectively articulate their faith commitments in academic and public contexts? In what ways might religious rhetorics lead to more ethical ways of engaging in civic action and social justice? What are the various functions of religious rhetorics in the civic sphere? What is the role of language in shaping our values, beliefs, and religious identities? What distinguishes religious rhetorics from other forms of rhetoric? Ultimately, this course aims to encourage students to grapple with the possibilities and limits of religious rhetorics in relation to the complex social, cultural, political, and personal issues of our time.

**ENG 4362 | Victorian Poetry
King, MWF 10:10-11:00**

Often caricatured as an age of corsets, top hats, and bad sideburns, the Victorian era was in fact a time of unprecedented change, tension, and reformation. In this class, we ask how poets living during the reign of Queen Victoria (1837-1901) were among the most active inventors and reformers in their society.

Victorian poets express a new, modern sense of what it means to be an individual—to be at once highly unique and shaped by circumstances in a changing world beyond anyone’s control. They witness lands and lives ravaged and commodified by industry, empire, and pollution, even as they cultivate environmental awareness and activism. They wrestle with disillusionment as science challenges received views of Christian faith, even as they draw upon science to give faith vital expression. They both reflect and radically question traditional gender roles. Facing unprecedented economic and environmental inequalities, they contribute to the world’s first truly working-class protest movement.

We will read a range of poets, from familiar names such as Elizabeth Barrett Browning, Christina Rossetti, and Alfred Tennyson to lesser-known poets such as Augusta Webster and working-class activists. As we consider how Victorian poets inventively respond to the changes and challenges of their times, we will ask how they also prefigure concerns that still define ours. Fittingly, we will study poets from an era of change and reform through new forms of reading, supplementing readings in books with a new digital anthology that allows interactive, multimedia responses to poetry. We will handle poetic manuscripts, letters, and rare items related to nearly every poet on our syllabus at Baylor’s Armstrong Browning Library. Class members will also reform our understanding of Victorian poetry by hunting for forgotten and overlooked poets in the same special collections.

ENG 4374 | How Poetry Changes the World **Hanchey, MWF 11:15-12:05**

Dylan Thomas said, “A good poem is a contribution to reality. The world is never the same once a good poem has been added to it. A good poem helps to change the shape of the universe, helps to extend everyone’s knowledge of himself and the world around him.”

In this class, you need no previous experience with poetry. We’ll take a journey together through powerful poems of all kinds, enjoying the gifts they bring us. We’ll practice how to take each poem on its own terms and contemplate how poems come to being. Most importantly, thanks to poetry, we’ll hear the voices and experiences of others and consider our own identities and purposes in this complex and beautiful world where we live.

PWR 4375 | Legal Writing **Cordon, TR 8:00-9:15**

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

ENG 4383 | American Realism and Naturalism
Fulton, MWF 9:05-9:55

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

ENG 4391 | Modern American Poetry
Daniel, TR 12:30-1:45

What makes a poem distinctively American? And modern? Is it a matter of language and style? Or should we consider the content of a piece? Perhaps an interplay between the two? Is the fact that an American wrote the poem enough or should we not take authorship into consideration? To answer these questions (and many more!), we will investigate a diverse selection of American poetry as we practice the skills of close reading together. Special attention will be paid to the often-opposing pulls of nature and the city as our authors explore differing grounds for American identity and modern poetics following the close of the frontier and the urban boom. Authors studied will include Edna St. Vincent Millay, William Carlos Williams, E.E. Cummings, and Langston Hughes, to name a few. Whether you are a poetry enthusiast or are relatively new to the study of verse, this class is for you!

ENG 4395 | Show Me Where It Hurts: Poetry of Grief and Elegy
Honum, TR 11:00-12:15

How do poets say what can seem unsayable? What does poetry illuminate about both the myriad experiences of grief and about the possibilities of form and language? In this course, we will explore poetry not only of grief and loss, but also of love, praise, resilience, and more. Students will write and workshop their own creative pieces alongside the reading and discussion.

Please reach out to the instructor with any questions:
chloe_honum@baylor.edu



GRADUATE SEMINARS

ENG 5314 | “Writing Place”: A Creative Workshop **Shores-Argüello, M 2:30-5:30**

“Writing Place” is a workshop class that focuses on student generated creative pieces centered on the idea of place (they may choose from Fiction, Poetry, and Non-Fiction). Students will have the opportunity to write and revise their creative work, and to have their work discussed and analyzed in class. Each student will also read works of border crossing, memoir, and travel writing in order fully inform their own creative project.

English 5374 | Modern and Contemporary Literary Pairs **Russell, W 2:30-5:30**

This graduate seminar pairs a series of modernist writers with contemporary writers to explore the dialogue enacted between each pair on the part of the contemporary writer. We will also read each writer in his or her own right, paying special attention to the classic aesthetic questions of literary criticism: genre, form, beauty, literary singularity. We will begin by reading the poetry of W.B. Yeats and Seamus Heaney, both of whom visited Baylor in their lifetimes. Then we will continue with Virginia Woolf’s striking novel, *Mrs. Dalloway*, and Zadie Smith’s novel, *N.W.* The second half of the course will cover James Joyce’s short-story *Dubliners*, followed by Bernard MacLaverty’s *Collected Stories*. MacLaverty has agreed to do a Zoom chat with us

when we come to his stories. We will conclude with Samuel Beckett's plays *Waiting for Godot* and *Endgame*, along with his late prose works *III Seen*, *III Said* and *Worstward Ho*, followed by Cormac McCarthy's most Beckettian novel, *The Road*. There will be a reading notebook over relevant material (mostly secondary criticism, but some essays by the writers themselves) and a final seminar paper.

ENGL 5376 | "Wade in the Water": Race, Religion, and Culture in the Civil Rights Era and Beyond
Garrett, T 2:00-5:00

In this religion and literature seminar, we will employ the Civil Rights Era as a window into American literature, theology, history, and culture, studying novels, plays, sermons, speeches, films, and other works, with an especial focus on James Baldwin. Students will teach a secondary theological text, lead discussion on a primary text, and write a conference paper exploring authors or themes from the course.

- James Baldwin, *Blues for Mr. Charlie*, *The Devil Finds Work*, *The Fire Next Time*, *Go Tell It on the Mountain*, *No Name in the Streets*
- Marvin Gaye, *What's Going On*
- Alex Haley, *The Autobiography of Malcolm X*
- Lorraine Hansberry, *A Raisin in the Sun*
- Norman Jewison, *In the Heat of the Night*
- Stanley Kramer, *Guess Who's Coming to Dinner*
- Harper Lee, *To Kill a Mockingbird*
- Spike Lee, *BlackKlansman*
- Dr. Martin Luther King, Jr., *I Have a Dream*
- Don McGregor, et. al., *The Penguin Classics Black Panther*
- Raoul Peck, *I Am Not Your Negro*

Theology/philosophy/history texts from James H. Cone, Kelly Brown Douglas, Angela Davis, Martin Luther King, Jr., Jemar Tisby, Delores S. Williams, and others.

ENG 5395 | Postmodern American Fictions
Ferretter, TR 11:00-12:15

Postmodernism is both the name of a historical period, from the late 1950s to the turn of the millennium and beyond, and of a kind of cultural style by which many of the major literary and cultural works of that period are characterized. In this course, we will study some of the major American cultural products of this period, paying particular attention to

the novel. We will study twelve postmodern novels, from Kurt Vonnegut's reflection on his World War II experiences in *Slaughterhouse-Five* (1969) to George Saunders' post-Buddhist meditation *Lincoln in the Bardo* (2018). Other novelists will include Thomas Pynchon, Donald Barthelme, E. L. Doctorow, Sylvia Plath, Ishmael Reed, Tim O'Brien, Don DeLillo, Margaret Atwood, Jennifer Egan, and Jonathan Safran Foer.

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



"I am writing because they told me to never start a sentence with because. But I wasn't trying to make a sentence—I was trying to break free. Because freedom, I am told, is nothing but the distance between the hunter and its prey."

- Ocean Vuong