

SPRING 2024

English Department Courses

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 9:30-10:45

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

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

Cassady, Sec. 01, MWF 9:05-9:55

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 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).

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 *Prerequisite(s): Upper-level standing or consent of instructor* **DePalma, TR 2:00-3:15**

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

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

DeJong, TR 9:30-10:45

This course is designed to introduce students to the rich formal and thematic possibilities inherent in lyric poetry. Students will read and write in a variety of forms, including the sonnet, the pantoum, the ghazal, the golden shovel, and more. We will also read a wide range of poems, from classic works by Shakespeare, Keats, and Wordsworth, to the collected poems of Sylvia Plath, to the writings of contemporary poets such as Diane Seuss, Terrance Hayes, Solmaz Sharif, and Brigit Pegeen Kelley. The course includes nine workshops and culminates in a poetry portfolio.

ENG 3306 | Creative Writing: Prose

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

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

Hemenway, Sec. 02, TR 2:00-3:15 • Sec. 03, TR 3:30-4:45

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.

PWR 3309 | Creative Nonfiction

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

Shaver, TR 2:00-3:15

Creative nonfiction is a workshop course that emphasizes writing and research techniques used for popular media including magazines, feature sections of newspapers, and nonfiction books. The genre of creative nonfiction applies the techniques of fiction writing to truth in order to make facts dance. In this course, you will read and closely examine representative examples of creative nonfiction. You will also observe, perform scholarly research, conduct interviews, and reflect to gather raw material that you will carefully craft into four creative nonfiction pieces.

ENG/LING 3310 | Introduction to Language and Linguistics

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

Butler, MWF 9:05-9:55

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

Prerequisite(s): ENG 2310 and 3 hours from Literature in Context DL
Langdell, TR 12:30-1:45

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.

LING 3312 | Modern English Grammar

Pre-requisite(s): Upper-level standing or consent of instructor
Butler, 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 3313 | Literacy Studies

Pre-requisite(s): Upper-level standing or consent of instructor
Shaver, TR 12:30-1:45

The interdisciplinary field of literacy studies looks at literacy broadly, not only as a skill learned in school, but as social practices that helps get work done, establishes and defines relationships among people, provides access to people, and excludes people. We will examine the meanings, theories, uses, functions, and influences of literacy in its many contexts. We will discover

how reading and writing, along with other literacies, are conceived as cultural practices whose forms, functions, and influences take their shape and display their influence as part of larger contexts: social, cultural, political, economic, historical, material, religious, ideological, and so on. In particular, we will examine historical and contemporary conceptions of literacy; the consequences of literacy; individual and social foundations of literacy; literacy and cognition; the influence of schooling on literacy development; literacy sponsors; multiple literacies; and ethnographies of literacy.

In class discussions and course projects some of the questions we will explore are: How do people use literacy and what for? How does literacy define relationships among people? How do people learn literacy? How does literacy shape the ways we think and act? What are the relationships between literacy and success, literacy and ideology, literacy and culture? How do issues of identity (gender, race, language, class, religion, place) impact literacy? How have technological shifts diversified literacy and changed interactions among people?

LING 3315 | Sociolinguistics: Language and Power

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

Burnett-Henderson, MWF 11:15-12:05

When someone speaks we know almost instantly where the speaker came from, what kind of education they received, the sorts of access to privileged resources they likely had and with which cultural communities they likely identify. Sociolinguistics teaches us that languages encode information about a speaker's culture, race, age, gender, socio-economic position, among other relevant sociological features. However, our biases for or against those linguistic markers and the unequal distribution of those markers throughout society demonstrate how a broader system of power is entrenched alongside our daily use of language. Those able to master the dominant, prestigious language are then able to find legitimacy and, thus, are able to more easily access positions of socio-economic power. This has serious consequences for minority subgroups since they are the groups dis-empowered linguistically and, as a result, socially and economically. In this class, we will discuss how language ideologies develop and then how those ideologies regarding language perpetuate and legitimize subculture domination. We will reflect on the role of language in the classroom and how language selection shapes what is taught through the intended curriculum; we will deliberate on the consequences of language dispossession and the resulting limitations in the workplace, healthcare, and housing; and finally we will reflect on language and political correctness, how our language shapes our political and judicial system as well as access to that system, and what our national language(s)

should be, if any.

PWR 3318 | Professional and Workplace Writing

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

Dye, Sec. 01, TR 9:30-10:45 · Sec. 02, MWF 12:20-1:10 ·

Sec. 03, 1:25-2:15

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.

PWR 3321 | Tutoring Writing

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

Alexander, MWF 10:10-11:00

(Note: This course is designed for non-graduating seniors. If you are a graduating senior and would like to take this course, please reach out to Dr. Alexander kara_alexander@baylor.edu to discuss.)

This course centers on tutoring writing one-on-one and 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, collaboration, transfer, genre theory, writing in different disciplines, and working with multilingual writers.

Because this course is about gaining practical experience through writing consultations, field work in the University Writing Center (UWC) is

required. Throughout 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 knowledge, skills, and practices 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 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.

ENG 3329 | Writing the Young Adult Novel

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Jortner, MWF 12:20-1:10

In this course, you will have the chance to work on the first part of your YA novel (any genre). You will construct a winning query letter, write a plot synopsis, learn about the publishing industry, and read some fantastic YA novels!

ENG 3331 | English Literature of the Seventeenth and Eighteenth Centuries

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Calloway, MWF 11:15-12:05

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 drama, 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!

ENG 3351 | British Literature from the Nineteenth Century to the Present

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Hargrave, MW 1:00-2:15

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

ENG 3377 | The Art of Film

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Garrett, TR 12:30-1:45

A chronological study of American film from silent to contemporary movies, focusing on central American themes including race, faith, identity, success, and justice. Students will be responsible for viewing films outside of class.

ENG 3378 | Campus Lit

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Honum and Langdell, Sec. 02, TR 11:00-12:15

This course introduces students to a range of creative works—novels, poetry, and essays—focused on student life on college campuses. The class will explore how these campus stories create worlds of their own—with their own embedded rituals, hierarchies, codes, and customs. Class discussion will include explorations of class, gender, cross-cultural (and international) exchange. Students are invited to use the readings as a way into self-reflection, a means of connection to their own lives, challenges, intellectual and social pursuits—as well as a means of venturing into campuses and situations far removed (geographically, temporally, etc.) from their own. Written work for the course will include both analytical and creative assignments.

Sample reading list: *The Secret History* (Donna Tartt), *On Beauty* (Zadie Smith), *Wonder Boys* (Michael Chabon), *Normal People* (Sally Rooney), *Brideshead Revisited* (Evelyn Waugh), *The Art of Fielding* (Chad Harbach), and nonfiction by Joan Didion, Esmé Weijun Wang, and Tara Westover

ENG 3378 | Harry Potter and the English Fantasy Tradition

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL Garrett, Sec. 05, TR 2:00-3:15

We will be reading the *Harry Potter* novels and *The Tales of Beadle the Bard* with attention to the literary, critical, philosophical, psychological, political, and religious dimensions of the works.

ENG 3378 | Health and Well-Being in American Literature

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL Foley, Sec. 01, MWF 10:10-11:00 • MWF 11:15-12:05

English 3378 is an interdisciplinary course that focuses on the intersection of literature and medicine. Over the course of the semester, we will read works of American literature, across genres and time periods, which portray illness, disability, and the pursuit of health.

As we study these diverse literary texts, we will consider the following questions: in what ways has our understanding of illness, disability, and health been shaped by the cultural, political, and economic forces of society? In turn, how has our understanding of illness, disability, and health influenced definitions of citizenship and belonging? How might race, gender and sexuality impact health and well-being and the pursuit of equitable health care?

In addition to addressing these questions, we will engage with scholarly articles and critical theory that examine the contributions of the humanities to the history of medicine. Finally, as we think, read, and write critically about health and well-being, we will ask ourselves, how can we become better listeners? More empathetic caregivers? And for those entering the health care professions, more holistic and collaborative practitioners?

ENG 3378 | The Poetics of Mindfulness

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL Daniel, Sec. 04, TR 12:30-1:45

Poetry is, among other things, an act of attention—for both the poet and the reader. It invites us to become mindful of the world contained in the poem

while slowing, stretching, tempting, and challenging our own attentiveness. At a time when our minds are over-stimulated and flitting from one thing to another, the mindful delights of poetry can be medicine for what ails us.

In this course, we will explore a variety of poems that invite a wakeful look at the everyday world. Our close readings will be paired with different meditative approaches to engaging with the poetry—whether walking meditations with Emily Dickinson, mindfully eating a real plum alongside William Carlos Williams, or deeply breathing with Mark O’Brien.

Novices to poetry and to meditation are heartily welcome!

ENG 3380 | American Literature through Whitman

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Walden, MWF 10:10-11:00

This course is designed for anyone interested in a more nuanced examination of how American literary culture developed from early Anglo settlement to the mid-19th century—no previous experience required! 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.

ENG 3390 | American Literature from Whitman

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL
Choucair, MWF 1:25-2:15

In this course we will study major works of American literature from the late 19th century to the early 21st-century. We will focus on multiple genres, including novels, poetry, film, art, and short stories, with works by men and women, and literary pieces by writers from a range of ethnic communities. Highlights include a play, *A Streetcar Named Desire*, an award-winning film, *Psycho*, and the Pop Art of Andy Warhol.

ENG 4301 | Advanced Creative Writing: Prose

Pre-requisite(s): ENG 3306 or consent of instructor
Shores-Argüello, MW 2:30-3:45

Workshop course for advanced writers of creative prose emphasizing discussion of student work.

LING 4302 | Semantics & Pragmatics

Pre-requisite(s): LING 3310, ENG 3310, ANT 3310 or SPA 3309

Butler, TR 12:30-1:45

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 4302/LING 4312 | Old English Language

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Hanchey, TR 11:00-12:15

Learn the language of early English peoples, many of whom were migrants, warriors, artists, jokesters—people who valued beautiful objects and beautiful ideas. We'll think about language carefully and with attention so that we can grow as writers and thinkers. With our new language skills, we'll read poems (war poetry, love poetry, riddles) and prose (Biblical translations, histories, sermons) in their original. Through our language and translation studies, we'll experience what the poet Jane Hirshfield calls an "enlargement of the mind," hopefully becoming better people with new pathways of thinking about the world and our place in it. No previous experience with Old English needed.

LING 4305 | Phonetics and Phonology

Pre-requisite(s): LING/ENG/ANT 3310 or SPA 3309

Watters, MW 2:30-3:45

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 4305 | Advanced Creative Writing: Poetry

Pre-requisite(s): ENG 3304, ENG 3306, or consent of instructor
Shores-Argüello, MW 1:00-2:15

Workshop course for advanced writers of poetry emphasizing discussion of student work.

ENG 4310 | Old and Early Middle English Literature

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor
Johnston, MWF 10:10-11:00

This course introduces students to the literature of early medieval England. Explore what it means to be a hero in the age of Vikings, then discover Arthurian tales of knights and magic, legends of the Celtic Otherworld, plus Christian devotional writing that remains impactful even now. Expect the unexpected. Most readings will be in translation.

LING 4311 | Special Topics in Linguistics: Bilingual Language Acquisition and Education

Pre-requisite(s): Upper-level standing and consent of instructor
Dracos, TR 9:30-10:45

This course examines bilingual language acquisition in various contexts, including the path of bilingual development in children and the many other factors that influence it. While exploring bilingual language acquisition, we also investigate the most effective ways to raise and educate bilingual children, and foster multilingual communities in a diverse society. Students will examine these issues through research and community engagement in bilingual contexts (in a local school where partnerships are established).

PWR 4311 | Writing for Social Change

Pre-requisite(s): Upper-level standing or consent of instructor
Dye, TR 11:00-12:15

All writing effects change. In *Writing to Change the World*, psychologist and writer Mary Pipher says, "We all understand the world from our own point of view, our own frames of reference...Writers help readers construct larger, more expansive frames of reference so that more of the world can be more accurately perceived. Good writing connects people to one another, to other

living creatures, to stories and ideas, and to action.”

In this course, we will:

- learn that all writing changes something
- examine the positionalities from which and the rhetorical “toolboxes” with which we write for social change
- focus on writing that seeks bold change to political, economic, and social conditions
- read and analyze social change writing across centuries and social causes
- study diverse genres of change writing—e.g., personal correspondence, speeches, policy, legal briefs, social media campaigns, op-eds, zines
- write, arguing for change in subject areas you value

In examining the ways writing has shaped our lives and in contributing our voices to advocacy for change, we become better equipped for lifelong participation in our dynamic civic, political, and social worlds.

PWR 4321 | New Media Writing and Rhetoric

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

Short, MW 4:00-5:15

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

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

ENG 4324 | Shakespeare: Selected Plays

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

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 4340 | English Poetry and Prose from 1660 to 1745

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Gardner, TR 11:00-12:15

This course examines the lively literary culture of the Augustan Age in Great Britain (1660 - 1745), when Britain fashioned an image of itself as a new Rome. It was an era of looking backward and forward. Augustan Age writers revived classical models but infused them with an urgent sense of topical reality and political activism. They were compelled by the tension of opposing forces: order and chaos, reason and madness, beauty and deformity, high culture and low. Our readings will require us to immerse in the history of this self-conscious age, but we'll also encounter much that speaks with relevance to our own era. We'll read works by John Dryden, Aphra Behn, William Congreve, Jonathan Swift, Alexander Pope, and Lady Mary Wortley Montagu, among others, exploring their innovations with the novel, the comedy of manners, the mock-heroic, and satire. Our course themes will include love, marriage, gender, and the body; the rise of empire and the spread of political dysfunction and corruption; and a culture of literary competition and conflict in an age of rapidly expanding literacy, a professionalization of literature, and a bold commitment to a free press.

ENG 4371 | Modern and Contemporary British and Irish Poetry

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Russell, MW 1:00-2:15

This course surveys roughly 150 years of poetry written in Britain, Ireland, and in some instances, countries that emerged from the British Empire's dissolution, beginning with poems by Gerard Manley Hopkins and concluding with the poetry of recent UK Laureate Carol Ann Duffy. We will focus on four major poets before the mid-term examination—Hopkins, W.B. Yeats, T. S. Eliot, and W.H. Auden—and four more after the mid-term—Philip Larkin, Derek Walcott, Seamus Heaney, and Eavan Boland. Throughout the course, we will pay special attention to the marriage of form

and content in particular poems, and thus we will learn a variety of poetic forms, especially the two major forms of the sonnet. Class discussion will be extensive and draw upon students' close reading of the poems in and out of class. Throughout the course, we shall attempt to avoid what Cleanth Brooks memorably termed "the heresy of paraphrase," instead attending to poems' particular metaphors, meters, images, rhythms, ambiguities, and paradoxes in attempting to apprehend the unity of the poem in all its particulars. Course assignments will include two examinations and two papers, plus a poetry recitation.

ENG 4374 | Ecogothic Literature

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Ford, MWF 10:10-11:00

Ecogothic is an exciting new field in literary studies. A hybrid of gothic studies and ecocriticism, the field examines how writers use the tools of the gothic to think about the environment. Although people typically think of gothic works as featuring ghosts and haunted houses, any work that teaches the reader what to fear plays in the gothic realm. Early American texts often dwell on the unknown in American landscapes while more contemporary American works use the gothic to imagine the terrifying effects of climate change on human characters. By using the gothic's spatial tools, these texts can help readers imagine themselves into different environments to reflect on the fraught relationship between the human and nonhuman, and between humanity and the natural world. This class will have a Digital Humanities project: we will be plotting the texts we read onto real or imaginary maps to explore how characters are moving through and interacting with the environment. The class will also conduct archival research in the Texas Collection, examining the letters and manuscripts of Dorothy Scarborough, a Baylor professor who published *The Wind* in 1925, a novel set in west Texas that uses the wind itself as an unrelenting gothic monster. The course will be cross-listed as ENG, counting as upper-level literature credit, and as EHUM, counting for the new environmental humanities minor.

PWR 4375 | Women's Spiritual Writing

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

Short, MW 2:30-3:45

Women's voices have not always been welcomed in religious spaces. The apostle Paul's directive in 1 Corinthians 14: 33-35 for women to be silent in churches has been weaponized for centuries as a means of controlling the narrative surrounding the Christian church—a history heavily constructed by

men. Conversations pertaining to a woman's role as an agent of faith have always been and continue to be important in social, political, and personal ways. In this course we will study faith-based texts that consider a woman's role within in her religious or spiritual community, though not through the lens of a theologian. Instead, this course asks you to investigate women's spiritual and religious writing through the eyes of a rhetor. We will investigate the effects, implications, and unintended consequences of women's spiritual argumentation and consider audiences imagined and reached. Because women's spiritual and religious writing can be categorized broadly, this course will focus specifically on dissent and the ways that women of faith have chosen to rebel against commonly held beliefs and opinions. While the core of this course examines women affiliated with the Christian faith, we will also include space for other faith traditions.

ENG 4381 | Guns, God, and Gold: Understanding Early American Literature Today

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Walden, MWF 12:20-1:10

From **Pocahontas** to the **First Thanksgiving**, from **Plymouth Rock** to the **City on a Hill**, from **Freedom of Religion** to **Don't Tread on Me**, Early America looms large on the America of today. Yet, the literature from and about the first 200 years of America's settlement by English colonists is generally not well understood by the public. People assume the texts are difficult and dense. The language feels foreign, even though it's in English. There aren't many novels. *It's not fun*. This course seeks to change that. The settlement of America by the English was a complex endeavor driven by individuals who were driven by many of the same forces that influence us today: greed, fanaticism, optimism, and an overwhelming desire to leave a worthwhile legacy. This course will attempt to understand early American writers on their terms by examining their writing in the context of their own day, but also striving to understand how their stories continue to influence how Americans understand their place in the world today.

ENG 4383 | American Realism and Naturalism: The Real Civil War and American Writers

Pre-requisite(s): ENG 2310 and 3 hours from Literature in Context DL, and upper-level standing or consent of instructor

Fulton, MWF 9:05-9:55

Despite Walt Whitman's opinion that "the real war will never get in the books," quite a bit of the Civil War did find its way into print in one form or

another. Some of the “real” examples are from veterans, including Walt Whitman and Louisa May Alcott, who served as hospital nurses; Ambrose Bierce, who fought from beginning to end despite serious wounds; John W. De Forest who fought for the Union; and Mark Twain who served as a 2nd lieutenant for the Confederacy—for about two weeks. Other writers include Herman Melville, Harriet Beecher Stowe, Henry James, Stephen Crane, Constance Fenimore Woolson, and many others. Just as the Civil War remade America, it remade literature, changing the primary literary mode from Romanticism to Realism and laying the groundwork for Naturalism and Modernism. The course will include readings leading up to the “great trouble,” as Mark Twain called it, as well as works written during and after the war. Many of the writings explicitly discuss the Civil War; all of them show its impact.

ENG 4395 | Show Me Where It Hurts: Poetry of Grief and Elegy
Pre-requisite(s): Upper-level standing or consent of instructor
Honum, TR 2:00-3:15

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.

GRADUATE SEMINARS

ENG 5301 | Old English Language
Hanchey, TR 11:00-12:15

Learn the language of early English peoples, many of whom were migrants, warriors, artists, jokesters—people who valued beautiful objects and beautiful ideas. We'll think about language carefully and with attention so that we can grow as writers and thinkers. With our new language skills, we'll read poems (war poetry, love poetry, riddles) and prose (Biblical translations, histories, sermons) in their original. Through our language and translation studies, we'll experience what the poet Jane Hirshfield calls an “enlargement of the mind,” hopefully becoming better people with new pathways of thinking about the world and our place in it. No previous experience with Old English needed.

ENG 5330 | 17th-Century Metaphysical Poetry

Calloway, W 1:00-4:00

Already in the seventeenth century, a young John Dryden noticed something was happening in the poetry of John Donne and his successors that was different from what Europeans had seen poetry do before. Readers from Dryden and Samuel Johnson to T.S. Eliot have held strong opinions about this school, generally thought to include Donne, George Herbert, and Andrew Marvell among other lyric poets. Is it empty verbal pyrotechnics? Or are these poets accessing spiritual or metaphysical realities perhaps inaccessible to prose?

This class will keep the primary texts central, with a robust amount of reading of poetry by Donne and Herbert, considering not only their aesthetics and poetics, but also their theology, ecclesiology and philosophy. We will read a variety of other authors often considered “metaphysical,” such as Andrew Marvell, Richard Crashaw, Henry Vaughan, and Katherine Philips. Finally, we will read works that are no less metaphysical but less often recognized to be so, by Lucy Hutchinson and Hester Pulter. Students will emerge from this seminar with a deep and broad enough familiarity with these works to define “metaphysical poetry” for themselves.

ENG 5371 | Modern Poetry

Sigler, TR 12:30-1:45

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

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

experiments alongside more traditional work, and they paired many now-canonical authors with a largely forgotten archive of marginalized writers.

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

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

ENG 5393 | American Realism and Naturalism: The Real Civil War and American Writers **Fulton, MW 11:30-12:45**

Despite Walt Whitman's opinion that "the real war will never get in the books," quite a bit of the Civil War did find its way into print in one form or another. Some of the "real" examples are from veterans, including Walt Whitman and Louisa May Alcott, who served as hospital nurses; Ambrose Bierce, who fought from beginning to end despite serious wounds; John W. De Forest who fought for the Union; and Mark Twain who served as a 2nd lieutenant for the Confederacy—for about two weeks. Other writers include Herman Melville, Harriet Beecher Stowe, Henry James, Stephen Crane, Constance Fenimore Woolson, and many others. Just as the Civil War remade America, it remade literature, changing the primary literary mode from Romanticism to Realism and laying the groundwork for Naturalism and Modernism. The course will include readings leading up to the "great trouble," as Mark Twain called it, as well works written during and after the war. Many of the writings explicitly discuss the Civil War; all of them show its impact.

ENG 5395 | The Black 1990s: Exploring Black U.S. Poetry and Literary History from James Baldwin's Funeral to *Rainbow Darkness*

So much has happened in Black U.S. literature since the end of WWII, which often marks the beginning of the contemporary period. The 1940s signal the shift from the New Negro Renaissance into the Black U.S. Civil Rights Movement, which then flows into the Black Power and Black Arts era. The 2000s bares much of the fruit of the work put in by the previous epochs in the form of the greater publishing opportunities and critical attention afforded to Black writers, particularly those identifying as women, LGBTQIA+, and/or performing in ways that had not previously been well represented or seen as “recognizably black.”[1] Sandwiched between these historical and literary moments are the Black 1990s. Though the Black 1990s has been often explored through its contributions to pop culture (ex. Hip Hop music and culture, greater representation in movies and television, sports, etc.), the happenings in 1990s Black poetry in the U.S. is oft overlooked and underexplored. Thus, the purpose of the class is to examine and historize the Black U.S. poets and poetry of this decade. As such, students will explore contemporary U.S. poetry, Black U.S. literature, and theories and practices that compose the research genre, if not methodology, of literary history as a means to better plot the terrain of this quietly important poetic period.

[1] I am quoting here from Aldon Nielsen’s essay “This Ain’t No Disco,” which originally appeared in *The World in Time and Space: Towards a History of Innovative American Poetry in Our Time*, edited by Edward Foster and Joseph Donahue (Talisman House, 2002), page 539.



*“That is part of the beauty of
all literature. You discover
that your longings are
universal longings, that
you're not lonely and isolated
from anyone. You belong.”*

- F. Scott Fitzgerald