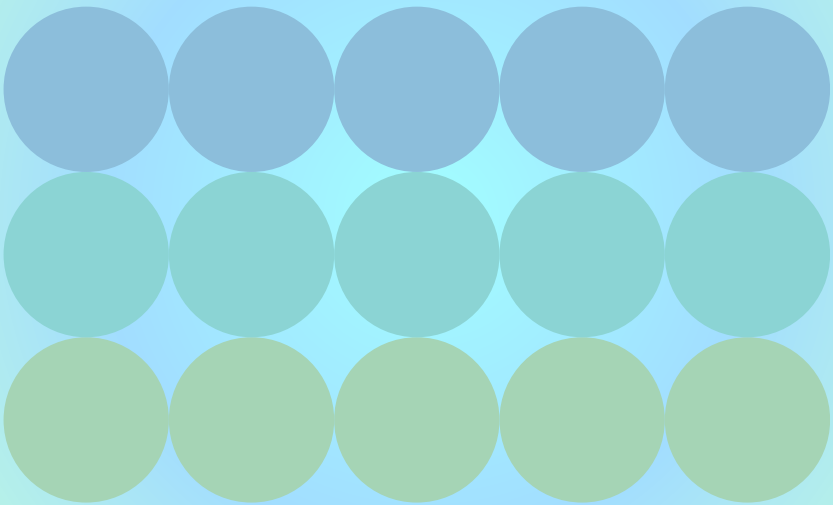

English Department Courses



Literature *
Creative Writing *
Linguistics *
Professional Writing & Rhetoric *

Fall 2024

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.

ENGL 1350 | Introduction to Poetry Hanchey, TR 11:00-12:15

Welcome to the life-changing world of poetry! In this class we'll talk about what makes something a poem or "poetic," paying special attention to fundamentals like metaphor, associative leaping, image, and sound. We'll celebrate poetry in various ways, by listening, watching, reading, writing our own poems, and making our own poetry art books. Most importantly, we'll hear from all kinds of people who use poetry to enhance their lives, and in doing so, we'll form our own community of listening and sharing. In this way we'll be equipped to read, write, and enjoy one of the world's oldest art forms.

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 10:10-11:00 • Sec. 02, MWF 11:15-12:05

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 & Rhetoric Pittman, MWF 10:10-11:00

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).

CW 3300 | Introduction to Poetry Workshop
Honum, Sec. 01, Online • Sec. 02, Online

This is an online course focusing on writing poetry, with frequent prompts, exercises, and responses. Students will investigate a wide range of poetic techniques and forms. Students will write and share new poems regularly, culminating in a final portfolio of poetry.

ENGL 3300 | Magic and Miracles In Medieval and Early Modern Literature

Johnston, Sec. 01, TR 9:30-10:45 • Sec. 02, TR 11:00-12:15

What can we learn from stories where the extraordinary can occur? Eligible for Medical Humanities credit!

PWR 3300 | Introduction to Professional Writing and Rhetoric
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 communication technical information to a variety of audiences, including managers and users, both technical and non-technical.

ENG 3302/LING 3312 | Modern English Grammar

Foley, TR 12:30-1:45

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

Dye, MWF 10:10-11:00

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.

PWR 3309 | Creative Nonfiction

DePalma, TR 12:30-1:45

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.

**CW 3310/ENGL 4360 | Taylor’s Version
Hanchey and Langdell, TR 12:30-1:45**

This course examines a range of literature through the lens of Taylor Swift’s songbook. We’ll both examine her lyrics as literature and steadily work to connect her songs to other works of literature—whether they are works that are referenced or alluded to in her songs, or works that resonate thematically, stylistically, and/or culturally. Authors may include: Shakespeare, F. Scott Fitzgerald, Robert Frost, Emily Dickinson, Sally Rooney, EE Cummings and others.

**ENG/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 3315 | 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. Students will learn about employment opportunities, acquire the

editorial skills necessary for employment in editing fields, and interact with professionals working in the field of literary editing and publishing. The course will feature quizzes, exams, and many practical publishing activities.

PWR 3316 | Women’s Writing and Rhetoric

Shaver, TR 2:00-3:15

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

PWR 3318 | Professional and Workplace Writing

Dye, Sec. 01, TR 3:30-4:45 • Sec. 02, TR 12:30-1:45

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.

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.

ENGL 3331 | Major Authors: Edgar Allen Poe
Walden, MWF 10:10-11:00

Edgar Allan Poe is one of the most well-known names in American literary history. His name is all but synonymous with “the Gothic” and his poem “The Raven” is perhaps one of the most famous poems in American literature, but he is also credited as the inventor of detective fiction and was a perpetrator of many public literary hoaxes. This class will focus in turn on Poe’s poetry, his short stories, and his only completed novel, and at the end of the semester we will discuss various adaptations of Poe’s work in other media—particularly the 2023 NETFLIX series, *The Fall of the House of Usher*.

ENGL 3341 | Writers of Color and their Allies
Hargrave, TR 11:00-12:15

Writing by black and indigenous people of color (BIPOC) is commonly associated with the late nineteenth century to the present. This association erases the significant contributions of BIPOC writers across the eighteenth-century transatlantic world. This course will examine such writing from 1688 to 1808, significantly predating the abolition of slavery in either the British Empire (1833) or the United States (1863). While the enslavement of black people and the land dispossession of indigenous populations is, of course, a dominant topic within these literary works, we will also gain unique insights into other aspects of eighteenth-century life and culture from religion to music to travel to economics to political discourse. We will begin by grounding our literary texts in the theoretical terms used within literary studies. This brief theoretical grounding will provide you with the analytical tools to confidently read a range of rich texts from essays to novels to poetry to parliamentary debates. Our course will be divided into two major units—Indigenous Voices/Representations and Black Voices/Representations—to provide you with two different, yet intersecting, perspectives of the eighteenth-century transatlantic world.

CW 3342 | Writing the Middle Grade Novel
Jortner, MWF 11:15-12:05

Middle grade books are written for children between the ages of 8 -12. They are the ones that you remember from your childhood: *Percy Jackson and the*

Lightning Thief, Wonder, Holes, Anne of Green Gables, A Wrinkle in Time. In this course, you will learn how to write your own. This is a workshop course in the craft and practice of writing prose (specifically middle grade 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. We will be reading and discussing middle grade texts, with a focus on how to think about and understand them as a writer. We will also be workshoping various writing you and your classmates produce—a pitch, a plot synopsis, and the first section of your 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.

CW 3350 | Science Fiction and Fantasy **Reynolds, TR 2:00-3:15**

In this intensive course, you will study popular works by men and women who have published in the genres of Science Fiction and Fantasy, as well as read non-fiction works relevant to the two genres. In addition, you will write your own fiction work within the genre of Sci-Fi or Fantasy and receive editorial feedback from your peers in a workshop setting.

CW 3360 | Screenplay and Scriptwriting **Olsen, MWF 12:20-1:10**

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

ENGL 3360 | War Literature **Sigler, TR 2:00-3:15**

The last 100 years of Western warfare have taken us from the trenches of World War I to the ideological War on Terror and beyond. In studying this century, we will look at how poetry, fiction, memoir, 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.

An important note: As you might expect, the material covered in this class will be challenging—not just intellectually, but also psychologically, emotionally, and morally. Wars consist of graphic violence and other distressing elements that we will be viewing on screen, reading about, writing about, and discussing. The goal is to approach these materials with sensitivity and sincerity as we face some of history’s more difficult truths.

ENG 3372 | “There Be Dragons Here”: The Oxford Christians Russell, TR 11:00-12:15

This course, which has a long and rich history of being taught both at Baylor and as part of Baylor’s summer program at Christ Church, Oxford, is a reading-intensive course ideal for Honors students, Great Texts majors, University Scholars, and English majors and majors from across the university who love imaginative literature. We will study the works of C.S. Lewis, J.R.R. Tolkien, and Dorothy Sayers, some of the writers called the “Oxford Christians.” After reading Diana Glycer’s *Bandersnatch: C.S. Lewis, J.R.R. Tolkien, and the Creative Collaboration of the Inklings*, we will read all of Tolkien’s *The Hobbit* and *The Lord of the Rings*, along with other writings; selected essays/sermons by Lewis, along with his *The Great Divorce*, *Till We Have Faces*, *The Abolition of Man* and *That Hideous Strength*; selected essays by Sayers, along with her nativity play, *He That Should Come*, and two of her mystery novels, *Gaudy Night* and *The Nine Tailors*. Extensive in-class discussion will be encouraged. We will have two tests and two papers. Throughout the course, we will seek to understand how these three great writers created amazing new fictional worlds to the glory of God.

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

This course is a survey of Black US 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 reflect, and have helped to shape, what Elizabeth Alexander calls the black interior—a metaphor for “black life and creativity behind the public face of stereotype and limited imagination” (x). We will also consider how these conversations work to expand and complicate Black

identity, from the New Negro of the Harlem Renaissance to how Black US identity and cultural production is being defined in the contemporary moment.

**ENGL 3381 | Modern and Contemporary Southern Literature
Ford, MWF 10:10-11:00**

In this class, we will read novels, short stories, and poetry from the 20th and 21st centuries that explore the region of the southern United States. Our specific topic this semester will focus on the afterlife of slavery. We will also examine the perpetuation of the gothic genre and the impact of the environment on characters and communities. As we read a wide variety of writers, we will be trying to define “the South” and examining how regional identity changes from the early 1900s to today. The writers we study will include Eudora Welty, William Faulkner, Jesmyn Ward, James McBride, and Natasha Trethewey. Students will write several short papers, a research paper, and two essay exams. The class will also conduct a collective digital humanities mapping project. Students should have senior-level standing to register for the course because the works we will read can be difficult in terms of form and content.

**PWR 3385 | Political Writing, Activism, and Rhetoric
Alexander, TR 11:00-12:15**

This writing workshop focuses on political writing, activism, and rhetoric. Defined most simply, politics is that which pertains to the “affairs of the polis,” one’s community. In its real-life context, writing always interacts with a community in some way, engaging a defined audience to produce an intended effect. In this sense, writing always touches the affairs of a polis, and thus writing is inherently political, regardless of whether the writer considers this during composition. In this class, we will examine how journalists, grassroots organizers, professional writers, social media content creators, and others have consciously written to intervene in the affairs of their communities. We will focus on topics such as gender, race, the environment, healthcare, food, sports, education, technology, immigration, and faith. The personal narrative, reporting project, and public political writing piece will require field and secondary research and curiosity about the ways our identities and social positions make us who we are.

**ENG 3390 | American Literature from Whitman
Choucair, MWF 1:25-2:15**

In this course, we will study major works of American literature from the late

19th century through the early 21st century. We will study multiple genres including novels, poetry, film, art, and short stories. Some of our works include Tennessee Williams' *A Streetcar Named Desire*, Sylvia Plath's *The Bell Jar*, Alfred Hitchcock's classic thriller, *Psycho*, Andy Warhol's pop-art, Flannery O'Connor's short fiction, Toni Morrison's *Beloved*, and Kazuo Ishiguro's *Never Let Me Go*.

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.

ENGL 4307 | Introduction to Asian-American Literature **Hoffman, MW 2:30-3:45**

The course provides an overview of Asian-American literature, providing a comparative study of writers from at least three Asian-American communities. Some of the readings for Fall 2024 include the first Asian-American anthology *Aiiieeeee!*, Amy Tan's *Joy Luck Club*, and Charles Yu's *Interior Chinatown*. Students will take a midterm, final, and submit a portfolio of reading responses. Working in groups, students will also research, script, record, and edit a podcast to share on Canvas and Buzzsprout.

PWR 4309 | Undergraduate Research and Publication **Dye, 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 live 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.

ENGL 4310 | Shakespeare in Our World
Montaño, MWF 1:25-2:15

This course asks students to consider *why*, *how*, and in *what ways* we read Shakespeare, we perform Shakespeare, and we teach Shakespeare. This course is about the Bard and his times; furthermore, as signaled in the title, *Shakespeare in Our World*, this course also concerns Shakespeare's role as we grapple with issues of race, ethnicity, gender, ableism, and belonging. In this way, this course is about Borderlands Shakespeare, BIPOC Shakespeare, Global Shakespeare, and, of course, William Shakespeare. Alongside Shakespeare plays commonly taught in high school curricula, *Romeo and Juliet*, *Hamlet*, *Othello*, *Midsummer Night's Dream*, and *Julius Caesar*, students will be invited to study several "companion" novels and adapted theatrical performances, many of which are written by writers of color or speak to social issues important in our world, texts such as *If You Come Softly* by Jacqueline Woodson, *Long Way Down* by Jason Reynolds, *Shame the Stars* by Guadalupe García McCall, *The Fault in Our Stars* by John Green, and *Desdemona* by Toni Morrison. This, then, is what it means to be.

LING 4313 | Child Language Acquisition
Dracos, TR 11:00-12:15

This course examines how children learn language. Emphasis is placed on the processes and stages of language development in early childhood, current empirical findings in the field, and theoretical issues surrounding language acquisition. Students will also gain practical experience analyzing child language data from a corpus in English or a different language of interest.

ENGL 4314 | Urban Space and the American Literary Imagination
Foley, MWF 9:05-9:55

This course investigates the disparate ways the city has been portrayed in American literature and film from the rise of the American metropolis in the nineteenth century to the global city of the present day. Drawing upon the urban theory of Simmel, Benjamin, Harvey and others, we will examine the ever-changing—and often conflicting—perspectives on urban life. We will

ask, how have novels and films portrayed the flâneur, the city dweller, and the newly-arrived immigrant? What is the relationship between the urban experience and identity formation, race, and class? And finally, what does it mean to live in a city during an era of increased global urbanization?

ENG/LING 4319 | American English Dialects
Burnett-Henderson, MWF 1:25-2:15

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

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
Hare, 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 of Shakespeare's life, times, theater, and sonnets provided.

CW 4340 | Advanced Creative Writing: Prose
Hemenway, TR 11:00-12:15

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.

ENGL 4350 | How We Read: Understanding Narrative Forms Pond, MW 1:00-2:15

Have you ever wondered why you sympathize with a particular character? How did the author make you cry in that part, or want to throw the book across the room in another part? Have you stopped to think about why some books you put down at page nine and others you can't stop turning the page?

Do you skip over the preface? Do you read chapter titles? Why do we have chapters? For that matter, why do the words you are reading right now run from left to right across the page in black ink? In this course we will examine our most basic assumptions as readers and how those assumptions lead us to interpret and make judgements in specific ways. We will also explore the components of narrative – story, plot, character, setting – to see how the different parts of narrative form influence the reader. This course will also introduce you to read some new and intriguing books that you might not grab off the bookshelf on your own.

ENGL 4365 | Literature and the Environment: Environmental Justice King, MWF 11:15-12:05

This class counts toward the Environmental Humanities Minor and is also part of the English curriculum. This fall, we will ask how diverse authors pursue environmental justice, a commitment to flourishing environments for all human beings and our fellow creatures. We will collaborate with ethnically diverse neighborhoods and organizations to address environmental challenges facing Waco communities.

Authors from across the globe will help us understand how environmental and ecological concerns are also concerns of social justice. They will ask us to see human rights and welfare as inseparable from the flourishing or distress of the natural world, since environmental assaults have always been entangled with poverty, destruction of cultures, and prejudice.

We will move through four thematic units that invite us to (1) ask what we mean by “environmental justice,” (2) relate abuse of lands and ecosystems to violence against communities, (3) confront unequally resourced urban environments while also envisioning urban gardening and greening, and (4) investigate the ways authors and communities have drawn on faith, spirituality, and imagination to care for creation and pursue environmental

justice. We will spend significant time with contemporary writers, but also look back to the nineteenth century, when issues of environmental justice that we still recognize first became prominent literary concerns. This includes 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 working-class industrial poets, rural laborer and poet John Clare, pioneer in green urbanism Octavia Hill, and Charles Ball, an enslaved Black American). We will read a range of twentieth- and twenty-first-century voices, including Black American authors and reformers (such as Margaret Walker, Fannie Lou Hamer, Ross Gay, and Eve Ewing), Chicana/o and Latina/o writers (such as Helena María Viramontes, Martín Espada, and Dan Vera), Asian American writers (such as Chen Chen), Native American writers (such as Sherman Alexie, Robin Wall Kimmerer, and Simon Ortiz), Pacific Islander poet-activists (Kathy Jetñil-Kijiner), and other reformers and theologians (such as Pope Francis).

We'll bring these discussions back to Baylor and Waco. Our course will highlight the severe human and environmental impacts of unjust food systems. We'll join the SCRAP (Sustainable Community and Regenerative Agriculture) Collective, a grant-funded collaboration between nonprofits, community leaders, the City of Waco, Waco residents, and Baylor programs such as the Environmental Humanities Minor. SCRAP addresses the climate crisis and promotes access to healthy local food for all. Rather than pouring food waste into our local landfill, where its rotting emissions fuel climate change, SCRAP invites us to turn it into nutritious fertilizer (compost) in community gardens and local farms that nourish under-resourced neighborhoods. Our contributions will include a collective project to redirect campus food waste into composting at Baylor's own Community Garden, as well as reflective contributions to SCRAP organizations.

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. The course will include exams, participation, and a research paper.



GRADUATE SEMINARS

ENG 5314 | Creative Writing: Alternate Worlds Hemenway, TR 12:30-1:45

A graduate, workshop-based course in creative prose, focused on the philosophy and technique of writing narratives involving alternate worlds (including alternate histories, science fiction, and other contexts).

ENG 5350 | Early English Romantic Literature, “The Age of Revolution”

Hargrave, M 2:30-5:30

Romantic writers often acknowledge the animating effect of the French Revolution on British culture, an acknowledgment that has grounded much subsequent scholarship. While not disputing the French Revolution’s monumental sociocultural repercussions, this seminar seeks to expand the traditionally Eurocentric understanding of Romantic literature’s revolutionary engagements. Our readings will draw on literary responses to three late eighteenth-century revolutions—the American, the French, and the Haitian. We will also consider the ramifications of these national revolutions for the debates surrounding women’s rights and the abolition movement. We will explore how these periods of exceptional sociopolitical turbulence not only affected British politics but also shaped Romantic literature and culture. We will explore the degree to which Romantic literature—broadly defined to encompass political essays, novels, poetry, book reviews, and even art—both reflects and interrogates emerging revolutionary ideologies across the Atlantic world. In short, we will identify and examine the emerging transnational relationships between literature, history, and political practice that would shape much of the nineteenth century.

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

Langdell, Sec. 01, T 2:00-5:00

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

Our explorations will include narrative poetry and prose fiction, as well as

literary non-fiction, film, visual art, music, popular mystery writing, and hybrid works. Authors will include: Chaucer, Christine de Pizan, John Milton, the Romantic poets, T.S. Eliot, James Merrill, George Saunders, Bernard O'Donoghue, Seamus Heaney, Matthew Pearl, Seymour Chwast, and Mary Jo Bang.

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

ENG 5374 | Borderlands Literature and Theory **Montaño, Sec. 02, R 2:00-5:00**

This course examines Borderlands literature through the lens of healing, that is, the idea that creative acts are a curative for social and environmental ills. Partly a course on environmental justice and partly one that interrogates what colonialism wrought, the course features novels such as Cormac McCarthy's *All the Pretty Horses*, Leslie Marmon Silko's *Ceremony*, Rudolfo Anaya's *Bless Me, Ultima*, Yuri Herrera's *Signs Preceding the End of the World*, Lilliam Rivera's *Dealing in Dreams*, and Donna Barba Higuera's *The Last Cuentista*, as well as poetry by Natalie Diaz, Rigoberto González, and Ada Limón, among others. Borderlands aesthetics and literary production, students will find in this course, not only acknowledge the complex transnational, multilingual, and multiracial realities of Borderlands people, but they also illuminate the larger processes by which Borderlands people have imagined and, from that, have created new versions of self, new forms of social identities, and new ways of cultural and national belonging. In this, students are invited to trace the promise of the Borderlands as well as the perils, specifically the traumas that emerge at the intersection of human-animating discord over belonging and human-caused degradation of the environment.

Magical, heteroglossic, mashups of cultures and languages—these are the distinguishing characteristics of our literary explorations in this course. Themes that arise from this artistic production include, though are not limited, to immigration and diasporas, border cultures and transnational imaginaries, translanguaging and the sonic color line, decolonialism and Indigenities, and environmental justice.

ENG 5394 | Modern American Fiction **Ferretter, TR 11:00-12:15**

The period between the first and second world wars was one of the richest

and most productive in American literary history. In this course, we will look at a range of the different kinds of American novel produced during this period. We will focus both on the classic works of literary modernism and on texts written in other ways and by other voices. We will begin by reading three great works of American modernism, by F. Scott Fitzgerald, Ernest Hemingway, and William Faulkner, following each text with a related, less frequently read novel. We will go on to read some Jewish fiction, some popular fiction, and will emphasize women's writing in reading two of Willa Cather's Southwestern novels, the work of Carson McCullers, and the "madness narratives" of Sylvia Plath and Shirley Jackson. We will intersperse these readings in the modern American novel with contemporary poetry, drama, film, and theory. After watching a World War II movie, we will conclude the course with a look at what begins to happen in American fiction as the modernist period ends, and will discuss the development of the modern into the postmodern novel.

Instructions for living a life:

Pay attention.

Be astonished.

Tell about it.

- Mary Oliver, "Sometimes"
