Course Offerings
Department of English
Spring 2020

Note: ENG 1010 is a prerequisite for all of the following courses except ENG 1050.

English Core Courses (ENG)

ENG 1050  Reading and Writing for English Studies  Trout

In this general education English course, students will focus on learning to read texts closely and learn to analyze critically and rhetorically. Students will read in a number of genres such as poetry, short fiction, drama, and the novel while developing the technical literary vocabulary required to write about them. Additionally, students will gain a heightened appreciation of connections, patterns, and themes. This course aims to begin students on a four-year (and ultimately lifelong) path to better, stronger, reading and writing skills. This semester we will be reading, among other texts, Shelley’s *Frankenstein* and Williams’s *A Streetcar Named Desire*.

ENG 2000  Critical Reading and Writing  John

This course is designed to introduce English majors and minors to the nature of literary theory and writing about literature. You will be exposed to a number of critical approaches that you will practice applying to several major literary works. This is both a reading and writing intensive course. This class will also consist of serious critical discussion and will seek to develop students’ oral communication skills. Please note that this course will not count for General Education Humanities credit. Please note that this course is primarily for English majors and minors, and will not count for BELL Core Humanities credit.

ENG 3960  Internship  Lovvorn

The purpose of the writing internship course is to provide practical application of classroom learning in an off-campus professional setting. Students enrolled in the course are in the process of performing the work of an internship designed and approved the prior semester in collaboration with Dr. Lovvorn, the English Department’s Internship Coordinator. The number of work hours students must complete as an intern at a chosen workplace varies according to the number of credit hours for which they are enrolled in the class: 3 hours Belmont course credit = 9 hours/week (approximately 108 hours total); 2 hours Belmont course credit = 6 hours/week (approximately 72 hours total); 1 hour Belmont course credit = 3 hours/week (approximately 36 hours).

Class sessions are devoted to discussions of workplace writing issues and strategies. Students write reflections in which they describe their internship experiences; complete a series of short professional-writing “cases”; and compose and design a digital portfolio with documents they produce on the job. Half of the course grade will be determined from the above assignments while the internship supervisor evaluation will determine the other half. For more information, see [http://www.belmont.edu/english/internship.html](http://www.belmont.edu/english/internship.html)
In Senior Seminar, you will consider “where you have been” by reflecting on your academic and co-curricular experiences at Belmont and on your major in English (Writing and Literature tracks) as it links to the national dialogue in English Studies and the Humanities. You will also consider “where you are going” by exploring where your path will take you after graduation and how your English major can inform your efforts to “make a life” as well as to “make a living.” You will revisit old writing, write reflectively about your experience as an English major, and write analytically and creatively in response to contemporary works in several genres: titles to be available soon!

**Literature Courses (ENL)**

**ENL 2120**  
*British Literature II*  
Murray

ENG 2120.01G  

**ENL 2210**  
*American Literature before 1865*  
Curtis

We’ll approach the study of American literature from British colonization through the Romantics by way of three themes: Providential Returns, in which we examine how the idea of providence competes with and compliments colonial exploration and exploitation in the new world; American Gothic, in which we trace the religious roots of—and Romantic possibilities afforded by—this developing mode of artistic expression; and Songs of Ourselves, in which we consider Hector St. Jean de Crevecoeur’s still-pertinent question, “What is an American?” Writers studied include Bradstreet, Franklin, Wheatley, Irving, Poe, Thoreau, Hawthorne, Douglass, Fuller, Whitman, and many less famous but no less fascinating folks.

**ENL 2340**  
*World Literature II*  
Thorndike

The theme of this course is “journey to a foreign land.” World Literature II will focus on texts from various cultures of the world including stories, plays, and poems by writers from Japan, China, Vietnam, France, Germany, Poland, Iran, Lebanon, India, Turkey, Egypt, Nigeria, Columbia, Argentina, England, and America. How does travel to an unfamiliar place change a writer’s concept of self, society, and nation? We will look at stories of travel, journeys, emigration, immigration, family relationships, government theories, and the concept of “the other.” When does the traveler or foreigner become a native person? What or who is the gatekeeper who allows certain people to stay or become “indigenous”? What gives someone a
concept of home? When encountering the outsider, why do people fear differences of race, gender, language, culture, religion, sexual orientation, and appearance?

ENL 3500  History of the English Language  Monteverde

Recognizing that any description of this course is destined to be off-putting, let me begin by stating that ideally this course should make your own language come alive for you as a living entity whose current form is the result of all its childhood experiences and whose future shape though predictable to some extent is also yet to be determined. We will study the growth of our language from its origin as a descendant of the Indo-European language family in distant prehistory to its current position as the 2nd most widely known language in the modern world. Topics covered will include the relationship between English and other languages, the evolution of modern English grammar, and the causes of the mess we call the English spelling system (if it can be called that). Tests will be augmented with a variety of assignments, such as a personal language history, designed to help you appreciate the on-going and individual process of change that can be experienced in the study of English. An optional service learning unit can also be taken as part of the course. This course is required for all students pursuing secondary education licensure in English and students pursing an English Language Learners certificate. It is also beneficial for anyone (a group which should include all people studying English literature and/or writing) who want to develop a deeper awareness and understanding of our language.

ENL 3895  Medieval Foundations of Fantasy Literature  Monteverde

Swords and sorceresses, fortresses and feast-halls, dragons and mythical beasts, fairies, elves, dwarves and giants, journeys and battles, kings and commoners, gods and heroes, magic and marvels: where do we find all of these things? In fantasy stories, fairy tales and… medieval literature. In some ways, especially since the 20th century, this isn’t surprising since two of the writers who breathed new life into this genre, Tolkien and Lewis, were both medievalists who between them studied and taught most of the major genres of literature than characterizes the literary history of the thousand year era. However, the relationship isn’t as simple or straightforward as that, as we will explore in this course. Not only will we look at the relationship between Medieval literature and modern fantasy literature but we will also try to determine in what ways fantasy represents the medieval world because of this kind of influence while also considering the degree to which fantasy often enacts false modern concepts of that world and its concerns. Although I am still determining what texts we will look at we will definitely read: some early Celtic material, such as the Irish tale “Bricriu’s Feast” and one of the branches of the Welsh Mabinogian; some early Germanic material, such as Tolkien’s translation of Beowulf and the Icelandic Prose Edda or Volsung Saga; of course some Arthurian material, such as the lais of Marie de France, excerpts from Geoffrey of Monmouth and Malory, Gawain
and the Green Knight; something from Chaucer (not just from the Canterbury Tales). At the end of the course, students will select a work of modern fantasy to contextualize. I may also pick one work for us to do this to together, perhaps Tolkien’s The Hobbit.

ENL 3940 American Southern Literature Trout

English 3940 surveys the development of Southern literature in the twentieth and twenty-first centuries. This semester we will be looking specifically at all the ways the American South is “haunted,” not by ghosts necessarily, but by the past, Southern codes of honor, the curse of slavery, and a Calvinist heritage. This class combines lecture and discussion, significant research, and critical reading and writing.

Texts:
William Faulkner, The Sound and the Fury
William Faulkner, Absalom, Absalom!
Eudora Welty, The Robber Bridegroom
Flannery O'Connor, The Violent Bear it Away
Carson McCullers, The Ballad of the Sad Café
Lee Smith, Oral History
Cormac McCarthy, No Country for Old Men
Jesmyn Ward, Sing, Unburied, Sing!

ENL 4360 Walt Whitman’s America Curtis

“The proof of a poet is that his country absorbs him as affectionately as he has absorbed it.”

--Preface to Leaves of Grass (1855)

While there is little question about Whitman’s affection for America, or his “absorption” of it in his poetry and essays, the opposite proposition has always been in doubt. Fiercely democratic in subject matter, style, theme, philosophy, and outlook, Whitman revolutionized poetry in ways that resonate—within the literary world, anyway—down to our time. Yet toward the end of his life Whitman felt keenly his failure, as he saw it, to reach “the common people” with his art.

In this literary seminar, we’re going to be assessing Whitman’s aesthetic achievement and legacy as well as his critical, financial, and psychological struggles as an artist. We’ll engage with questions about the place of poetry in U.S. culture and the possibilities for poetry to “matter,” both in Whitman’s time and ours. We’ll map out this poet’s life as lived in the swirling cultural, political, historical, and literary currents of his century, and examine his pervasive and
continuing influence through critical reading and discussion, along with researched and creative writing.

Writing Courses (ENW)

ENW 2310 Introduction to Rhetoric Lovvorn

*Students in the Writing Emphasis or Writing Minor may substitute ENW 2310 for Theories of Writing.*

This class introduces students to the history, theory, and range of rhetorical studies. As Aristotle put it, “Rhetoric may be defined as the faculty of observing in any given case the available means of persuasion. This is not a function of any other art.” Taking up such ideas, the class encourages students to broaden their artistic skills as rhetorical analysts and as writers and composers. Students will encounter Aristotle’s thinking as well as other classical ideas regarding the rhetorical arts. The class’s focus will involve using the traditional five canons of rhetoric (invention, arrangement, style, memory, delivery) as jumping-off points to understand the persuasions embedded in modern communications. Looking especially at rhetoric in public discourse, the class will ask students to consider how persuasion might best serve audiences when it is considerate and responsible rather than superficial and deceptive.

ENW 2430 Introduction to Creative Writing S. Finch

The goal of this class is for students to come away with an understanding of genre expectations for both poetry and fiction. For poetry, we will examine the writer’s attention to language, tone, line breaks, etc., and for fiction, we will focus on using specific concrete details while avoiding cliche, creating characters and scenes, and understanding how to tag dialogue. In this class, you can expect to be introduced to some of the aspects of the creative writing process that you might not be familiar with (such as workshop and revision). Finally, we will also read and discuss a number of different styles and voices in both fiction and poetry.

The ability to critique and to create are not an innate skills, and instead, you must also train yourself to be open to new ideas, to new ways of writing, new ways of reading, and even new ways of creating. As Albert Einstein said, “The mind that opens to a new idea never returns to its original size.” With this new set of skills, you will be ready to embark on further writing away from class with a basic foundation in how not just to write but how to be a writer.
ENW 2510  
The Art of the Essay  
Stover

What is an essay, exactly? You may be relieved and surprised to learn that the genre is far more varied, intimate, and malleable than the reductive five-paragraph structure we have come to call an “essay.” Instead, true to Michel de Montaigne’s notion of the essay, it is a “trial” or an “attempt” to follow the pattern of one’s thinking when examining one’s experiences, observations, and inner life. We will read a wide variety of contemporary essay forms (braided, segmented, lyric), along with the more traditional personal essays from earlier periods. After reading literary criticism of the genre and essays ranging across time (from Montaigne to David Foster Wallace), students will be responsible both for their own theoretical reflections on the genre and for their own “essais” or attempts at producing the genre.

ENW 3420  
The Craft of Poetry  
McDowell

Richard Hugo tells us, in his essay, “Writing off the Subject,” that “all truth must conform to music.” In other words, how we shape our experiences to the music of our language creates poetry. We owe reality nothing and the truth about our feelings everything, and yet still we find it hard to move beyond mere experience and memory to create image-driven, sonically pleasing poems. In order to understand the craft of poetry—not just what a poem means, but how a poem means—we will read widely, both poems and craft essays, among contemporary poets and through writing exercises and imitations (poems written under the influence of the poets we’ll be reading), we’ll create a portfolio of original poems and mini-essays that attempt to define an individual aesthetic. Other requirements will include active participation in workshops and written responses to our readings. This is partly a workshop-style course in the writing and understand of the craft of poetry, so come prepared to read, write, and have fun learning not only how to write but how to be writers.
ENW 3500  History of the English Language  Monteverde

Recognizing that any description of this course is destined to be off-putting, let me begin by stating that ideally this course should make your own language come alive for you as a living entity whose current form is the result of all its childhood experiences and whose future shape though predictable to some extent is also yet to be determined. We will study the growth of our language from its origin as a descendant of the Indo-European language family in distant prehistory to its current position as the 2nd most widely known language in the modern world. Topics covered will include the relationship between English and other languages, the evolution of modern English grammar, and the causes of the mess we call the English spelling system (if it can be called that). Tests will be augmented with a variety of assignments, such as a personal language history, designed to help you appreciate the on-going and individual process of change that can be experienced in the study of English. An optional service learning unit can also be taken as part of the course. This course is required for all students pursuing secondary education licensure in English and students pursuing an English Language Learners certificate. It is also beneficial for anyone (a group which should include all people studying English literature and/or writing) who want to develop a deeper awareness and understanding of our language.

ENW 3510  Creative Nonfiction  Stover

Unlike fiction, creative nonfiction is drawn directly from an author’s life, observations, and perceptions. And it’s creative because it uses the tools of the literary artist—things like metaphor, anaphora, foreshortening, rhythm, characterization, etc. Writers of creative nonfiction are storytellers, and the stories they tell are true. Lee Gutkind describes creative nonfiction as “True Stories, Well Told.” It includes so many forms and genres that imagining them all under the same umbrella sometimes feels a little crowded, but most often feels richly expansive and inclusive: memoir, literary journalism, travel writing, nature writing, food writing, social commentary, journals, letters, and essays of all kinds—personal, lyric, braided, hybrid, flash . . . In this class, students will have the opportunity to experiment with several of these nonfiction forms, finding themselves in the roles of protagonist, witness, reporter, interpreter and shaper of the stories they seek to tell.

ENW 3680  Literary Editing in Context  McDowell

In this course we will, from the ground up, conceive, edit, and produce the 2020 edition of The Belmont Literary Journal. We will split into Editorial teams (for Editor-in-Chief, Poetry, Fiction, Non-fiction, Managing, and Design editors) and advertise for and accept submissions; select poems, stories, essays, and artwork for inclusion in the journal; design the journal (which is, for the fourth time, going to be published in an online format!); work within our monetary budget; and advertise, celebrate, and represent the final product across campus, the Belmont/Nashville community, and the entire web. In addition, we will read literary journals from all over the world to learn what makes good writing, what makes good journal design, and what makes a literary journal a sum of its many, many parts.
ENW 4360  Writing for Digital Publication  Overall

In this course, we will explore a variety of online magazine genres (reviews, feature writing, profiles, and commentary) through such publications as The New Yorker, Wired, Esquire, Atlantic Monthly and others. In addition to reading and writing within these magazine genres, students will explore the cultural work that publication does—who writes and publishes? What kind of writing gets published? What purposes do magazines serve? What is the relationship between print and digital publication? In addition, students will thoughtfully plan and design their writing within industry standard publishing software (Adobe InDesign and HTML code). The work you do in this class will culminate in a digital class magazine that you will collectively plan and produce.
Graduate Courses (ENG)

ENG 5040 History of the English Language Monteverde

Recognizing that any description of this course is destined to be off-putting, let me begin by stating that ideally this course should make your own language come alive for you as a living entity whose current form is the result of all its childhood experiences and whose future shape though predictable to some extent is also yet to be determined. We will study the growth of our language from its origin as a descendant of the Indo-European language family in distant prehistory to its current position as the 2nd most widely known language in the modern world. Topics covered will include the relationship between English and other languages, the evolution of modern English grammar, and the causes of the mess we call the English spelling system (if it can be called that). Tests will be augmented with a variety of assignments, such as a personal language history, designed to help you appreciate the on-going and individual process of change that can be experienced in the study of English. An optional service learning unit can also be taken as part of the course. This course is required for all students pursuing secondary education licensure in English and students pursuing an English Language Learners certificate. It is also beneficial for anyone (a group which should include all people studying English literature and/or writing) who want to develop a deeper awareness and understanding of our language.

ENG 5840 Readings in World Lit II H. Finch

"What will happen with all that beauty then?": African Diaspora Literatures and Cultures

This course will explore literatures and cultures of the African Diaspora in the context of The Year of the Return. We will critically engage with topics stemming from the impact the African Diaspora has on various places throughout the world. We will learn about the historical, literary, and cultural contexts of these perspectives not only from the African continent but from places in other areas of the world. We will consider theoretical perspectives to complicate our discussions. The central questions for this course will be: What influence has the African Diaspora had on the world? What does their literature show us? This will challenge our course community to think critically about what we know about the African Diaspora and the ways we encounter the work created by the diverse people.

ENG 6000 Double Author Seminar Gustke

“Present Everywhere and Visible Nowhere”: Gustave Flaubert and Willa Cather

Among the many writers who influenced the American novelist Willa Cather (1873-1947), the French author Gustave Flaubert (1821-1880) was the writer she admired most. Dedicated to art above all else, Flaubert, one of the most renowned writers of the 19th century, focused his life’s efforts on crystalizing his craft beyond all other endeavors. Flaubert’s asceticism and passion for writing attracted Cather, as did his method of allowing characters, and their history, to evolve without the intrusion of the author. By her own account, she read his novel Salammbô nine times and considered his short story “A Simple Heart” to be the epitome of short fiction, inspiring her finest book of short stories, Obscure Destinies.
Focusing on themes such as place, class struggle, and gender relations, students in this course will uncover, through critical inquiry and analysis, the unique ways Flaubert and Cather intersect in order to develop a sophisticated understanding of their contribution to the field of literary studies.

**ENG 6200 Creative Writing Seminar: Fiction Writing  S. Finch**

In this class, we will be reading and writing short stories. The short story has a long tradition and continues to be a vibrant form in American literature. It also serves as the perfect genre with which to study all of the fictional techniques you might need for a creative work of any length. This course strives to accomplish three primary goals: to expose writers to a variety of styles, story shapes, and authors, to encourage the critical examination of both published work and workshop material, and finally, to inspire writers to create a variety of original pieces, working in different points of view and structures, some of which may exceed the boundaries of the writer’s comfort zone. In order to accomplish these goals, you, as the writer, must be willing to try different techniques and exercises, and you must be open to criticism from peers as well as your instructor. The more you are willing to challenge yourself as a writer (and risk failure), the more you will gain from this class!

<table>
<thead>
<tr>
<th>Time</th>
<th>Monday</th>
<th>Wednesday</th>
<th>Friday</th>
<th>Time</th>
<th>Tuesday</th>
<th>Thursday</th>
</tr>
</thead>
<tbody>
<tr>
<td>9</td>
<td>ENG 1050</td>
<td>ENG 1050</td>
<td>ENG 1050</td>
<td>9:30</td>
<td>ENL 2340</td>
<td>ENL 2340</td>
</tr>
<tr>
<td></td>
<td>ENL 2120</td>
<td>ENL 2120</td>
<td>ENL 2120</td>
<td></td>
<td>ENL 3940</td>
<td>ENL 3940</td>
</tr>
<tr>
<td></td>
<td>ENW 4360</td>
<td>ENW 4360</td>
<td>ENW 4360</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>ENL 3895</td>
<td>ENL 3895</td>
<td>ENL 3895</td>
<td>11</td>
<td>ENW 3510</td>
<td>ENW 3510</td>
</tr>
<tr>
<td></td>
<td>ENW 2430</td>
<td>ENW 2430</td>
<td>ENW 2430</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>12</td>
<td>ENW 2430</td>
<td>ENW 2430</td>
<td>ENW 2430</td>
<td>12:30</td>
<td>ENL 4360</td>
<td>ENL 4360</td>
</tr>
<tr>
<td></td>
<td>ENW 3680</td>
<td>ENW 3680</td>
<td>ENW 3680</td>
<td></td>
<td>ENW 2310</td>
<td>ENW 2310</td>
</tr>
<tr>
<td>1</td>
<td>ENG 1050</td>
<td>ENG 1050</td>
<td>ENG 1050</td>
<td>2</td>
<td>ENW 2510</td>
<td>ENW 2510</td>
</tr>
<tr>
<td></td>
<td>ENG 2000</td>
<td>ENG 2000</td>
<td>ENG 2000</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>ENG 4900</td>
<td>ENG 4900</td>
<td>ENG 4900</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>ENW 3420</td>
<td>ENW 3420</td>
<td>ENW 3420</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>ENW/L 3500</td>
<td>ENW/L 3500</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>ENG 6200</td>
<td></td>
<td></td>
<td>6</td>
<td>ENG 5840</td>
<td>ENG 6000</td>
</tr>
</tbody>
</table>