Course Offerings  
Department of English  
Fall 2020  

Note: ENG 1010 is a prerequisite for all of the following courses except ENG 1050 and any course numbered 1895.

English Core Courses (ENG)

ENG 1050.01, 02  Reading and Writing for English Studies  Stover, Curtis

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 short and long fiction, poetry, and drama 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.

ENG 1050.03  Reading and Writing for English Studies  Murray

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 short and long fiction, poetry, and drama 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. We will read, among other texts, Orwell's Nineteen Eighty Four, Shakespeare's Sonnets and a play being performed on the Belmont campus.

ENG 1900  Introduction to English Studies  Curtis

“English majors want the joy of seeing the world through the eyes of people who—let us admit it—are more sensitive, more articulate, shrewder, sharper, more alive than they themselves are....You see that life is bigger, sweeter, more tragic and intense—more alive with meaning than you had thought.”  
---Mark Edmundson
In this one credit-hour course, students will learn about the wide and varied field of English Studies, including Creative Writing, Writing and Rhetoric, and Literature, among others. Faculty and alumni guest speakers will provide you with the ‘big picture’ about both academic study in English at Belmont and lots of first-hand information about the variety of professional opportunities for graduates. You will also be introduced to research methods for English Studies. Whether you’re undecided about your major, a brand new English major or minor, or an established English major or minor trying to get more perspective on your chosen field, this course is for you.

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 is primarily for English majors and minors, and will not count for BELL Core Humanities credit.

ENG 3000  Junior Seminar in English  Curtis

In ENG 3000, guest speakers and graduates of the program will help introduce you to a variety of career paths. It’s a great place to be thinking about what kind(s) of internship you plan on pursuing, as well as thinking about how to shape the remainder of your undergraduate experience to best prepare for life after college. Requires the preparation of a professional resume, a LinkedIn page, and other professional development activities.

This is a graduation requirement that will only be offered in the Fall. If you are graduating in December 2020 or in May or August 2021 and have not yet taken ENG 3000, you need to be in this course this semester.

ENG 3960  Internship  Lovvorn

The writing internship course provides you with practical application of classroom learning in an off-campus professional setting. To be enrolled in the course, you will need to have secured an internship planned and approved the prior semester in collaboration with Dr. Lovvorn, the
English Department’s Internship Coordinator. The number of hours you must complete in your work as an intern at your chosen workplace varies according to the number of credit hours for which you are enrolled:

- 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 will be devoted to discussions of workplace writing issues and strategies. Assignments will include (a) reflections in which you describe your internship experiences; (b) short professional-writing “cases”; and (c) a digital portfolio, composed with documents you 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

ENG 4900 Senior Seminar McDonald

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 and track in English, both as they link to Belmont and as they link 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 also compose a graduation speech, your chance to say what you need to say in this time and at this place. In between past and future, we will engage the present by reading four texts (poetry, fiction, nonfiction, and multimodal), exploring them in light of the context of your reading and writing in English and in terms of ways they herald the future of writing and the literary.

ENG 4895 Senior Capstone Curtis

This course counts as your one-hour senior capstone (CAS or BEL 4015), but will be taken in an English Studies context.
It will build on your experience in professionalization courses within the major, especially ENG 3000, and continue as a reflection of how your general education experiences have helped you create life-long learning goals.

This is a graduation requirement that will only be offered in the Fall. If you are graduating in December 2020 or in May or August 2021 and have not yet taken BEL or CAS 4015, you need to be in this course this semester.

**Literature Courses (ENL)**

**ENL 1895.01**  **Lewis, Tolkien, and the Inkings (Writings and Films)**  **Thorndike**

The Inklings was an informal Christian/fantasy writing group that met in Oxford, England in the 1930s and 1940s. Members included C. S. Lewis and his brother Warnie, J. R. R. Tolkien, Charles Williams, Hugo Dyson, and Owen Barfield. Many others were not members but influenced them such as G. K. Chesterton, George MacDonald, Helen Joy Davidman, and Dorothy L. Sayers. Without trying to become famous or thinking of themselves as professional writers, the Inklings produced *The Lord of the Rings*, *The Hobbit*, *The Silmarillion*, *Mere Christianity*, *The Chronicles of Narnia*, and *The Screwtape Letters*. This group of friends worked in many genres including fiction, poetry, apologetics, sci-fi, allegory, detective story, and fantasy. The books and movies made from the books echo the great themes of mid-20th century Europe: fear of the rise of totalitarian governments, concern with new scientific advancements, the loss of traditional religious values, and threats to the natural environment.

**ENL 1895.02**  **African-American Perspectives on Citizenship**  **H. Finch**

The Constitution in its original and evolving form can be viewed as holding the definitions of citizenship. This course will explore the rights outlined in this document for American citizens, including but not limited to voting, and the perspectives of African Americans pursuing these rights. This exploration will include enslavement, civil rights, and contemporary experiences to consider what African-American literature and culture teach us about American citizenship. Studying voices such as Harriet Jacobs, Zora Neale Hurston, and Ta-Nehisi Coates, we’ll consider if the Constitution “provide[s] [people] of every color and creed their full rights and obligations as citizens of the United States.”
The first class I ever taught was on science fiction: at my high school, we were allowed to propose mini-courses on topics we students believed we had a bit of expertise (or at least an amateur’s love) which we thought our classmates might enjoy as well. I don’t think I knew then that this genre of literature (and for me it was a genre of literature) wasn’t regarded as a field worthy of serious study. Today, that attitude is changing a bit, in part because a lot of excellent and important authors, such as Ursula LeGuin, adopting this genre. We will also be looking at several films, including the silent masterpiece Metropolis, because there is no doubt that the growth of visual technologies such as film and TV, have played a huge role in expanding the popularity of science fiction, even creating one of the central questions of science fiction studies: where does science fiction end and fantasy begin? So, in this course we will both read and look at some early works (such as The Time Machine and Metropolis) that shaped the genre and what it was capable of, but we will also try to read and view a variety of types of Science Fiction, some of which, such as LeGuin’s Left Hand of Darkness, ask us to think about things we think we know in new ways. I anticipate we will read 4, perhaps 5 novels, view about an equal number of films, and oh yes do some creating of our own!

This American literature survey course is designed to enhance our analytical, critical thinking, reading and writing skills under the umbrella of literary study. We will study some thought-provoking literary works in American literature after the Civil War to the present. At the same time, we will be learning about the literary and cultural atmospheres in each piece’s period and understanding each piece from those perspectives. From Kate Chopin to William Carlos Williams to Toni Morrison, we will learn more about American experiences from the literature created out of them.

Though the title of this survey is daunting and the time span even more so, 2500 BCE to 1600 CE, the material we will read will strike you as both fresh and unfamiliar, eye-opening and perspective-altering. We will use the Norton Anthology of World Literature, 4th edition, Volumes A, B, and C. Genre makes an effective way to engage world literature comparatively,
and we will read epics, lyric poetry, seminal religious texts, collections of short stories, early colonial texts, and we will conclude with excerpts from two claimants to first novel, *The Tale of Genji* from Japan and *Don Quixote* from Spain. We will look at incredible lyric poetry from Sappho, Chinese poets Li Bai and Du Fu, Japanese poetry from the Heian period, and Rumi, the great Persian poet. We will read epics from Mesopotamia (*Gilgamesh*), Africa (*Sunjata*), Mesoamerica (*Popul Vuh*), India (*The Ramayana*), and short story collections as varied as *The Thousand and One Nights* (quite different from the Disney version) and Boccaccio’s *Decameron*. As we read, we will consider cultural, religious, and political context, gender, language, and literary forms. We will also consider the concept of “world literature,” and whether this concept can frame our present day understanding of distinct global cultures as well as our understanding of western and contemporary literature. In addition to reading intriguing texts, you will write several short critical analyses, complete a class project, and have a seminar final.

**ENL 3840  Twentieth-Century Poetry  John**

English 3840 offers both a micro and macro analysis of the content and aesthetics of Twentieth-Century American and British poetry. Thus, students can expect close, careful reading of individual poems as well as exploration of the broader historical and cultural contexts to which and in which poets were responding and participating. We will be studying movements such as Modernism, Postmodernism, the Harlem Renaissance, Imagism, Symbolism, and recent trends in the later part of the century. Major course assignments include weekly reading journals, a final paper, a final exam, and line-by-line roadmaps of poems. This class will be based heavily upon class discussion and student participation, with the course objectives being twofold: first, to familiarize students with Twentieth-Century Poetry; and second, to give students the tools with which to read any poem more closely and with greater pleasure.

**ENL 4370  Fictions of Empire  Gustke**

One of the past century’s most profound transformation was decolonization: the end of direct European rule over vast areas of the planet. Novelists and cultural theorists have responded to this shift, producing a dynamic body of texts we term postcolonial. Focusing on the intersection of transnational theory and literature, this course seeks to interrogate important issues related to the myth and reality of empire alongside the construction of national and diasporic literatures. One of our key objectives will be to examine the challenging rhetoric of postcolonial terms such as discursivity, hegemony, subalternity, mimicry, hybridity, and global imperialism as they function to both limit and expand the history and geography of the literary paradigms of
postcolonial studies. By the end of the course you will have an understanding of the complexities of imperialism and will be able to apply postcolonial theory to a broad range of discursive practices as they exist in both the works we read and the lives we lead. Texts will include J.M. Coetzee’s *Waiting for the Barbarians*, Arundhati Roy’s *The God of Small Things*, and Chimamanda Ngozi Adichie’s *Half of the Yellow Sun*.

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**ENL 4620**  
**Special Studies in Shakespeare**  
**McDonald**  
**Shakespeare and the Natural World**

Would all our storms and tempests have as their “parent and original” a quarrel between Titania and Oberon, Fairy Queen and King of the forest in *A Midsummer Night’s Dream*? We in the 21st century are not alone in our concerns about the natural word and its human-inflicted degradation. Shakespeare’s plays provide a locus for an eco-critical analysis of early modern understandings of nature and the human being within nature because they also serve to document the ecology of the early modern world. Using ecological, or eco-critical theory, this course will undertake a detailed, close reading of two plays with pivotal actions in nature: *A Midsummer Night’s Dream* and *King Lear*. We will explore language, genre, an array of thematic, historical, gender, and socio-political issues all related to nature, climate, weather, and skies. We will read theoretical, historical, and literary-critical texts, view productions, and write short and one longer scholarly paper. The two Shakespeare texts for the course will be recent scholarly editions of *A Midsummer Night’s Dream* and *King Lear*, and we’ll incorporate a third play, *Twelfth Night*, by going to see the Nashville Shakespeare Festival open air production—surrounded by Nashville’s own late summer ecology.

**Writing Courses (ENW)**

**ENW 2210**  
**Writers in Context**  
**Hodges Hamilton**

I write to begin a dialogue. I write to imagine things differently and in imagining things differently perhaps the world will change.  

–Terry Tempest Williams, “Why I Write”

Why do you write? What does it mean to write for yourself? The academy? The community? Writers in Context introduces the discipline of Writing Studies, a field that makes writing itself the main topic of study. In this course, we will:
· Study the historical, social, ethical, technological, cognitive, and pedagogical aspects of writing.
· Explore a variety of genres (literary, rhetorical, digital, creative) as we learn about core conversations in Writing Studies.
· Consider questions such as: Can writing be taught? What do we know about how writers write? How do issues of class, gender, race, and language intersect with writing? How does writing work in the personal, academic, and civic realms? And finally, what does it mean to write in our time?

ENW 2430.01 and 02  Introduction to Creative Writing  McDowell

This course is designed to introduce you to the beginning writing of poetry and fiction. The course will also be used to develop and foster a community of working writers. Through workshopping and class discussion of your own work and readings of creative and critical texts, you will learn 1) what makes a poem or story effective to the audience of your choice; 2) how to manipulate your own life experiences, even the small, seemingly insignificant ones, into powerful poems and stories; and 3) how to learn about your own writing through the close reading of your classmates’ drafts. This class will set the groundwork for future writing by leading you through the motions of writing, revising, and rewriting. You will also gain insight into the creative process by reading past and present masters of fiction and poetry. 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. This semester, we will focus on fiction and poetry.

ENW 2430.03  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 cliché, 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 2430.04**  
*Introduction to Creative Writing*  
Boan

Budding creative writers start out raw, but the ones who want to can get better quickly. If that’s something you’d like to do, this class will lay the groundwork by introducing you to the beginning skills and discipline of writing of poetry and fiction. Through the reading of creative and critical texts and the workshopping of your own work, you’ll learn 1) what makes a poem or story effective; 2) how to turn the events from your own life, even seemingly insignificant ones, into powerful poems and stories; and 3) how to improve your own writing through close reading of your classmates stories and poems. Along our journey, you’ll discover the value of drafting, revising, and rewriting, and we’ll work together to develop and foster a community of working writers in the class. Of course, you’ll pick up techniques and insights into the creative process by reading masters of fiction and poetry. By Christmas, you’ll have a good understanding of not just how to write, but how to be a writer, eager and ready to embark on your next poem or story.

**ENW 2510**  
*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 3050 Writing and Learning, the Peer Tutoring Seminar Pinter

In this course we will unpack all these complications by reading theories, stories, and practical advice from experienced tutors and scholars of writing. As we read and discuss theory, you will also engage in tutoring your peers both in the First-Year Seminar and in the Writing Center. Finally, you will write extensively to keep in touch with your own writing processes as you help other writers with theirs. We will share our work in the classroom, gaining even more experience in tutoring by providing feedback, guidance, and support to one a First-Year Seminar class. We will discuss which tutoring strategies work—and which don’t. Recommendation by a Belmont professor and a complete application is required. Both due by March 18 to robbie.pinter@belmont.edu. Decisions will be made by March 24.

ENL3500/ENW 3500 History of the English Language Marigza-Yeo

Why do we eat “pork” instead of “pig”? Why do we share so many word variations with Sanskrit and Greek? Is “ain’t” a word? This course covers the history of English from Beowulf’s Old English to the present, the relationship between English and other languages, and the impact of globalism on our language today. Along the way, you will discover how events like immigration, shifting power dynamics, and new technologies shape our language and our understanding of the world around us. This course will trace the development of our language from its earliest moments among rural farmers thousands of years ago to the multifaceted global language we speak today. We will upend our notion of a single, “standard” English, instead exploring a world of shifting vocabulary, grammar, and pronunciation.

Assignments include a personal language history that will help you explore your own language patterns and discover how the way you talk is, itself, a product of social and political history.

This course will benefit anyone who wants to know more about why we speak the way we do. It is also a requirement for anyone pursuing licensure as a secondary teacher of English or anyone pursuing an English Language Learners certificate. You do not need any experience with language or grammar to take this course.
Perhaps you’ve heard me say it—aloud in class or mumbling to myself as I roam the unadorned hallways of the JAAC—a thousand times: It’s not what a story or poem means but how. Through the vehicle of reading closely (including book-length works in multiple genres), this course investigates the creative process of contemporary writers across fiction, poetry, and creative nonfiction, and asks students to articulate—verbally and in writing—how and why certain pieces of writing are crafted the way they are. In addition, you will utilize these skills to write your own creative work. While theme and social, political, moral, and ethical constructs are extremely important components for understanding a piece of literature’s value, as writers we must learn how to read for the ways in which writers imbue their works with these qualities via the most minute details of craft—diction, POV, image, syntax, lineation, dialogue, alliteration, structure, etc. Come prepared to read widely and write both critically and creatively.

ENW 3660  History of Rhetoric: Persuasive Arts—Speeches to Memes  Lovvorn

When advertisers pitch for your attention on social media feeds, during the Super Bowl, or even on interstate billboards, they pull you into a dynamic that traces back millennia. Such moments are inherently rhetorical, persuasive at their cores. But rhetoric, as a concept and as a practice, runs much deeper than mere salesmanship.

Rhetorical arts underscore time-honored traditions of give and take that sit at the heart of any culture. That is, no matter the time and place, our rhetoric—just like our literature and our music—says something important about who we are and what we value.

This class will look across a long range of times and places, examining as we go the ways in which persuasive arts have evolved. We will examine questions such as: What is rhetoric good for anyway? What are the many ways in which rhetoric has been understood? And subsequently, how might understanding these first two questions help us make sense of western intellectual history?

From philosophers to poets and from cognitive psychologists to cultural theorists, considerable ink has been spilled over how messages might produce intended effects on audiences. This
course introduces students to the depth and breadth of these conversations, considering rhetoric as an essential art form that is just as applicable to a classical oration as it is to a modern meme.

**ENW 4410**  
**Advanced Fiction Workshop**  
S. Finch

Workshopping requires writers to read deeply so they can form an understanding of what the work is trying to accomplish. The ability to critique is not an innate skill, and instead, writers must learn how to analyze a story through practice and instruction. ENW 4410 will rely heavily on a creative writing workshop format, and students will be expected to give thoughtful, reasoned responses to the readings. The kinds of skills you develop in workshop will help you better understand your own aesthetic, discover how your work fits in the contemporary landscape, and practice writing without deadlines. A creative writing workshop can make you a better reader, a better writer, and maybe even more creative.

During the semester, you will write and revise at least three short stories and read several short story collections. We will continue to build on the skills from ENW 2430 and ENW 3410 by engaging in close examination of the form and exploring current trends in publishing. You will need to be prepared to share your creative work and let your voice be heard!

**Graduate Courses**

**Summer 2020**

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**ENG 5895**  
**The Weird World of Edgar Allan Poe**  
Curtis

There comes Poe, with his raven, like Barnaby Rudge,  
Three fifths of him genius and two fifths sheer fudge…  
Who has written some things quite the best of their kind  
But the heart somehow seems all squeezed out by the mind.

In this literary seminar, we’re going to be assessing James Russell Lowell’s mid-nineteenth century claims by reading deeply in the oeuvre of Edgar Allan Poe: his poetry, his short stories
(including sketches, horror fiction, detective stories, and hoaxes), his literary criticism, his essays, and his novel. We’ll also sample Poe’s critics and biographers, from Lowell to the 21st century. We’ll be evaluating Poe in the context of U.S. literary and cultural trends of the early-to-mid-nineteenth century, as well as assessing his short- and longer-term influence on other writers, readers, and wide variety of artists.

This course will be offered online using Blackboard.

Fall 2020

ENG 5000 Practical Literary Criticism Blomeley

Theories and Methods in English Studies

How do we create knowledge in English Studies? The answers to that question, as you may imagine, vary wildly. For some, the answer lies in composing creative texts. For others, in applying critical theory to literary or rhetorical works. For still others, in conducting primary research in an archive, classroom, or community site. This course is designed to introduce you to a variety of approaches—both theoretical and methodological—to scholarly and creative work in English so that you may understand how to contribute to the discipline. Our work will be guided by three overarching goals: surveying the field, understanding critical theory, and applying foundational methods.

We will consider a variety of academic genres, such as the prospectus, the critical essay, the book review, the annotated bibliography, the conference paper, the thesis, and the scholarly article. Assignments will include weekly reading responses, short essays, and one conference-style paper and presentation at the end of the term.

ENG 5830 Readings in American Literature Trout

This course will examine the formation of America’s cultural and literary identity from the beginnings to the Civil War. We will consider literary texts from a number of historical, cultural, and theoretical perspectives. Students are expected to apply analytical and interpretive skills through critical reading, writing, and discussion. This is a reading intensive course and one that relies heavily on your oral and written participation. Writers we will consider include Cooper, Sedgwick, Hawthorne, Poe, Melville, Jacobs, Douglass, and more!!

ENG 6420 Composition Theories Hodges Hamilton

In Composition Theories, we will look at theories of composition from the 1960’s to the present, focusing from 1990 on, particularly the debates between and among proponents of expressivist, social-constructionist, feminist, collaborative, and cultural theorists and practitioners of writing. We will also consider the following questions: What is composing? How do these debates force us to question our definitions of discourse, both academic and personal? What should be taught in writing courses and how should it be taught? We will also look into our own composing
processes and at recent collections that examine distinctions and connections between various theories of composition, in order to further pursue our interests in the field.

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ENG 1050 – Reading and Writing for English Studies (multiple)
ENG 1900 – Intro to English Studies (Curtis)
ENG 1895.01 – Tolkien and Film (Thorndike)
ENG 1895.02 – African American Citizenship (H. Finch)
ENG 2220 – American Lit II (H. Finch)
ENG 2330 – World Lit I (McDonald)
ENG 3500 – History of the English Language (Marigza-Yeo)
ENG 3840 – Twentieth Century Poetry (John)
ENG 4370 – Fictions of Empire (Gustke)
ENG 4620 – Shakespeare and the Natural World (McDonald)
ENG 3960 – TBA
ENG 4895 - online

ENG 5000 – Practical Literary Criticism (Blomeley)
ENG 6420 – Composition Theories (Hodges Hamilton)
ENG 3000 – Junior Seminar (Curtis)
ENG 3960 – Internship (Lovvorn)
ENG 4015 – Senior Capstone (Curtis)
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ENG 3050 – Writing and Learning: Peer Tutor Seminar (Pinter)
ENG 3540 – Reading as a Writer (McDowell)
ENG 4410 – Advanced Fiction (S. Finch)
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