English Classes (ENG)

ENG 1050  Understanding Literary Language  Curtis

In this general education English course, students will focus on the craft of reading and understanding texts in a variety of genres such as poetry, fiction, drama, and the essay while developing the technical literary vocabulary required to write about them. Students will learn to perform close readings of texts and should thereby gain a heightened appreciation of connections, patterns and themes. Students will also be introduced to the study of grammar, syntax, and etymology. As the first of four core courses for undergraduate English majors, this course aims to begin students on a four-year (and ultimately lifelong) path to better, stronger, more critical reading and writing skills.

ENG 1050  Understanding Literary Language  Sisson

This course could easily be called “Cultivating the Art of Paying Attention” — that is, paying attention to writing, to language, to literature. As such, it will focus on the elements of literature and the elements of writing about literature, the details that, when attended to, make a significant difference in our writing and reading experiences and our appreciation for these works as acts of creation.

This class will therefore encourage you to consider and reflect on how writing is at once a work of art and an act of rhetorical significance—in other words, how writing is the carefully crafted result of the specific strategies employed by writers for particular purposes. The critical texts that, as writers, you create in this class will be taken as seriously as the literature we study together, for our collective aim is to become highly aware of all aspects of our own written responses and analyses. You will also have occasional opportunities to flex your creative muscles as you try your hand at imitating the authors we are reading by creating similar works of your own.

We will read poetry, drama, and fiction (short stories as well as novels). In addition to reading literature, we will make regular use of M. H. Abrams and Geoffrey Galt Harpham’s A Glossary of Literary Terms and John Trimble’s Writing with Style: Conversations on the Art of Writing.

ENG 2000  Critical Reading and Writing  John

This course is designed to introduce English majors and minors to the nature of critical reading and writing. Students will be exposed to a number of theoretical approaches that they will practice applying to several major literary works. We will also spend the semester cultivating effective, critical writing skills. This is both a reading and writing intensive course. The class will also foster serious critical discussion and effective oral communication. Course texts will include Atonement, Passing, and The Handmaid’s Tale.

ENG 2000: Critical Reading and Writing  Trout

This course is designed to introduce English majors and minors to the nature of critical reading and writing. You will be exposed to a number of theoretical approaches that you will practice applying to several major literary works. You will also concentrate on writing an effective critical essay on literature. This is both a reading and writing intensive course.
The class will also foster serious critical discussion and effective oral communication. We will consider several novels, including *Atonement*, *The Handmaid's Tale*, and *East of Eden*.

**ENG 3000  Junior Seminar in English  Trout**

(Pass/Fail, 0 credit hours). *Prerequisite: Students should be in their Junior Year.* This requirement for all English majors, though open to English minors as well, is designed to be taken in the junior year. Students prepare for their future, considering such issues as preparation for graduate school, teaching, and writing as a profession. Guest speakers and graduates of the program will help introduce students to a variety of career paths.

**ENG 3960  Internship  Overall**

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. Overall, 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 = 8 hours/week (approximately 96 hours total); 2 hours Belmont course credit = 5 hours/week (approximately 60 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.joeloverall.com/courses/ENG3960/](http://www.joeloverall.com/courses/ENG3960/)

**ENG 4900  Seminar in English Studies  Trout**

*Soon now we shall go out of the house and go into the convulsion of the world, out of history into history and the awful responsibility of time.*  Robert Penn Warren

In Senior Seminar students will engage in a semester-long reflection on and discussion about their time at Belmont as an English major and look forward to their future endeavors after graduation. Specifically students will consider the following questions: where have you been? where are you now? where are you going? We will be revisiting old writing, writing reflectively about the experience as an English major, and writing analytically and creatively about Robert Penn Warren’s *All the King’s Men* and Lee Smith’s *Fair and Tender Ladies*. Students will also enter into the conversation about the field of English Studies and produce a major research project about their individual future interests.

**Literature Classes (ENL)**

**ENL 2120  British Literature I  Murray**

A survey of works written in the British Isles from 800-1800: Anglo-Saxon, Middle English, Renaissance and Enlightenment Literature. Authors include the Beowulf poet, Chaucer, Shakespeare, Donne, Milton, Wycherley, Pope and Swift. 4 short papers; two group annotations and presentations on poems; two tests; final examination. Attention
to the history of the English language and to political, social, religious, geographical and aesthetic backgrounds to the works we read.

Text: *The Broadview Anthology of British Literature, Concise edition, Volume A*

**ENL 2210 American Literature I: From the Beginnings to the Civil War**  
John (online)

This course will examine the formation of America’s cultural and literary identity from the colonial period to the Civil War. We will analyze literary texts in relation to their cultural and historical contexts. This course expects that students demonstrate not only a knowledge of the historical development of the culture from which these texts come, but also an ability to apply analytical and interpretive skills to the examined texts and contexts through reading, writing, and critical thinking. As this is an online course, students are expected to maintain a vigorous level of self-directed reading and writing.

**ENL 2220 American Literature II**  
Trout

American Literature II surveys the development of America’s literature and cultural identity from the Civil War to the present. We will read the works of authors that are most often placed into convenient “isms”—Realism, Modernism, Postmodernism. We will identify these movements in America’s literature and question the validity of these handy categories. The literature of this country will be addressed from a number of historical, social, and critical perspectives. This course will foster better critical reading, writing, and research skills and encourage thoughtful oral communication. American Literature I is not a pre-requisite.

**ENL 2310 European Literature I**  
Paine

In this course we will discuss major works of European Literature from earliest times through 1650. Much importance will be placed on careful reading of and reflection upon these texts. We will seek to uncover not only their literary value, but also their contribution to the cultures from which they arose, as well as their relevance to today.

**ENL/HUM/ASN 2895 Special Topics: Modern Japanese Literature and Culture**  
Paine

This course will consider a wide variety of Japanese writers of prose fiction and of Japanese cultural practices, from the early twentieth century to the present. They will be discussed in the context of a developing tradition of Japanese and international modernism, as well as in their Japanese cultural and historical context. The aim of this course is not only to introduce students to modern Japanese literature, but especially to use this medium as a window into Japanese culture and sensibilities.

**ENL/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. 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 will begin with *The Comedy of Errors*, which will be staged in Nashville’s Centennial Park in August-September. This will give us an opportunity to think about Shakespeare not only as a complex literary text, but most importantly as a script for staging and a living, breathing component of local and global theater. Reading a range of Shakespeare’s plays will enable us to consider how he uses genre, character, language, action, stage type and theatrical technique to create a new reality on a bare stage that captured, and still captures, the imaginations of audiences. As appropriate for a single-author course, we will also consider the scope of Shakespeare’s artistic and entrepreneurial career. This fall, I am planning to use the *Norton Anthology of Shakespeare + Digital apparatus*; while the Norton Anthology does come as a text, this format also includes access to extensive digitalized material that will expand our access to primary and secondary materials.

**Readings:**
- Pope: “Eloisa and Abelard”
- Walpole, *The Castle of Otranto*
- Radcliffe, *The Romance of the Forest*
- William Godwin, *Caleb Williams*
- M.G. Lewis, *The Monk*
- Jane Austen, *Northanger Abbey*
- Shelley, *Frankenstein*
- Stoker, *Dracula*
- Du Maurier, *Rebecca*
- Bowen, Elizabeth. "The Demon Lover."
- King, *The Shining*
- Carter, *The Bloody Chamber*

**ENL 3900**  **Special Studies in Critical Theory**      **John**

What if the evil stepmother had been the narrator of Cinderella’s story? What if Memento was filmed in chronological order? What if I asked you who is narrating this course description? Narratives are full of choices, and students’ ability to identify and analyze those choices is critical to their profession as lovers of language. This course will provide an in-depth study of various critical approaches to literature, focusing on Narratology, or narrative theory, which aims to analyze the characteristics of narrative texts and the aesthetic functions of those characteristics. In addition to our central focus on Narratology, we will examine other critical approaches that appear to be in conflict with Narratology, such as Feminist Literary Theory, Reader Response, and New Historicism. We will spend the first part of the course learning about Narratology, examining elements such as narration, authorship, narrative space and time, metanarration, speech representation, and recent theories of narrative; we will then engage in analysis of these elements in relation to other
critical approaches. The second part of the course will be spent applying these methods to select short stories and novels by authors such as William Faulkner, F. Scott Fitzgerald, Nella Larsen, Toni Morrison and more. Ideally, students who sign up for this course have already taken English 2000 or have had a similar course in literary theory.

**ENL 4360: Advanced Studies in American Literature: The American Postmodern Novel**

Trout

This is an upper level English course designed to introduce students to literature produced after World War II—specifically novels characterized as postmodern. Students will survey a range of novels that reveal and reflect the development of postmodern fiction in America and the major characteristics of postmodernism. This is a reading and writing intensive course, and postmodern fiction is challenging, highly experimental, and often controversial in its subject matter. That said, the novels are contemporary, relevant, witty, and profoundly moving. Writers will include Djuna Barnes, Nathanael West, Vladimir Nabokov, Joseph Heller, Kurt Vonnegut, Thomas Pynchon, Don DeLillo, Cormac McCarthy, and Toni Morrison. Summer reading is heavily advised. Email me for a readings list.

**Writing Classes (ENW)**

**ENW 2430 Intermediate 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 2510 Art of the Essay**

Pinter; Blomeley

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 essay forms (braided, segmented, lyric), along with the distinctly hybrid forms of the imagessay and the video essay. 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 Peer Tutor Seminar**

Blomeley

Tutoring others in writing heightens our awareness of just how complex the craft of writing is. No matter how many skills and rules we have mastered, tutoring involves us in human interaction complicated by unarticulated emotions, expectations, biases, and assumptions held by both tutor and writer. In other words, in any given tutoring session we tutors must learn to read more than the text before us. We also learn to read the body language of the student writer; to negotiate silence; to determine the one issue that will most help the student develop as a writer; to gauge the success or failure of the approach we have taken; to recognize our own biases and limitations as writers and tutors; to understand our own writing process; to understand writing processes that differ from our own; and to quickly scan our store of rhetorical prowess . . . all in 30 minutes!
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, students will also engage in tutoring their peers. Finally, students will write extensively to keep in touch with their own writing processes as they 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 another, and by frankly discussing which tutoring strategies work—and which don’t.

This course is open to Writing Fellows only. Applications for the Writing Fellows program are due to Dr. Blomeley by Friday, April 8. Email sarah.blomeley@belmont.edu for more information.

ENW 3410  Creative Writing: Fiction  Finch

In his book, Making Shapely Fiction, Jerome Stern describes a creative writing workshop as a place where “you are learning to articulate your reactions to a story...[while] teaching yourself to look at your own work with the same critical eye.” The ability to critique is not an innate skill, and instead, writers must learn how to analyze a story through practice and instruction. For this class, we will be reading and writing in two forms: flash fiction and the short story. 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. As Hemingway said, “There is nothing to writing. All you do is sit down at a typewriter and bleed.”

ENW 3550  Exploratory Writing  Hodges Hamilton

There is no greater agony than bearing an untold story inside of you.

--Maya Angelou

The area of writing and trauma is complex and contradictory for many scholars; however, the genre has gained attention in what Jeffrey Berman calls a “post-traumatic century,” perhaps based on our immediate access to trauma through the internet, social media, and news journalism, as well as the popularity of reality and talk shows that glorify personal pain. Combine these collective traumas (or testimonies) with more immediate personal traumatic experiences, and it becomes clear why there is a need for more exploration to the subject.

In this course, we will explore a variety of theoretical and psychological studies on trauma, writing, and the brain from experts like James Pennebaker and Alice Brand, read memoirs on trauma like Angelou’s I Know Why the Caged Bird Sings and Allison’s Bastard Out of Carolina, as well as draft our own personal stories.

ENW 3570  Professional Writing  Lovvorn

When you visit a website, how do shapes and colors influence your reading? How can a résumé redesign attract attention at the same time it conveys information more efficiently? This section of Professional Writing will take up such questions and consider at length how a message’s form rivals its content in conveying meaning. In Literacy in the New Media Age, Gunther Kress argues, “The world of communication is now constituted in ways that make it imperative to highlight the concept of design.” This idea stems from the ways in which modern textual practices increasingly emphasize visual elements alongside alphabetic text. As a class, we will study related best-practices in composition,
combining visual domains (form, space) with writing style (diction, syntax). We will also work in a variety of professional genres (résumés, grants, blogs, web pages, etc.) to put design principles into practice. Prerequisite: ENG 1010.

ENW 4010  Writing Seminar: Portfolio  Lovvorn

Prerequisite: ENG 1010. This course serves as the capstone for students completing the Writing Minor. Students will compile a professional portfolio of their best writing for public exhibition.

Graduate Offerings (Fall 2016)

ENG 5000  Practical Literary Criticism  Yeo

This course will awaken you to the different interpretive strategies that critics have used to read literary and filmic texts over the past century. In doing so, it will help you understand the aesthetic, linguistic, and political implications of writing. Ultimately, through gaining familiarity with the questions and controversies that drive how we understand literature, you will become more incisive readers, writers, and thinkers.

We will cover one school of criticism each week, with sample readings from the philosophers, historians, political writers, and authors who have contributed to our understanding of literature. In addition, we will read 2-3 longer literary works (novels, plays), as well as poems, short stories, and short-form films that will serve as the basis for our analysis throughout the term. Assignments will include weekly reading responses, two short essays, and one conference-style paper and presentation at the end of the term.

ENG 5800  Readings in World Lit I  Paine

In this course we will discuss major works of World Literature from earliest times through 1650. European Literature will be our primary frame of reference, but we will spend significant effort on works from other world traditions. Much importance will be placed on careful reading and discussion of these texts. We will seek to uncover not only their literary value, but also their contribution to the cultures from which they arose, and to their importance for our own.

ENG 6000  Single/Double Author: Virginia Woolf  Stover

Virginia Woolf is a central figure in the development of the modernist novel, as well as an important feminist, essayist, and critic. In this seminar we will read novels (Mrs. Dalloway, To the Lighthouse, The Waves, and more), essays (A Room of One’s Own, “How Should One Read a Book,” “Craftsmanship,” and more), memoir (Moments of Being, focusing on “A Sketch of the Past”), and diaries (I would like to teach all 5 volumes, but we will content ourselves with the condensed A Moment’s Being). We will see how each genre informs the others, giving us a full picture of this complex and innovative writer.

ENG 6100  Genre Seminar: Writing in the Digital Age  Overall

This course will investigate the implications of digital media on a variety of perspectives in English studies such as creative writing, writing pedagogy, and the digital humanities at large. An aim of this course will be to prepare students to contribute research to the field through a professional conference proposal and presentation. In addition to reading theoretical texts within the field of image and new media studies, students will also compose texts in a variety of multimedia genres such as digital stories, web texts, and/or podcasts. As a result, the course will involve developing basic skills within industry-standard publication and design software such as iMovie, Adobe Creative Cloud (Photoshop, InDesign, etc.), and HTML/CSS coding. Students do not need prior experience with the technology to enroll in the course.