

# The Clarion

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Descriptions of English and Foreign Language Courses Offered at East Tennessee State  
University, Summer / Fall 2019

**Pre-Summer**  
**(05/13/19 – 05/31/19)**

## **ENGLISH**

### **ENGL 4956 | Walking the Hills: The Literature of the Appalachian Trail | Honeycutt**

The Appalachian Trail (AT) winds over 2000 miles along the spine of the Blue Ridge Mountains, from Springer Mountain, Georgia to Mt. Katahdin, Maine. Since Earl Shaffer's first documented thru-hike in 1948, the trail has captured the imagination of America. As a result, thousands of people have attempted to walk the entire route. Over the years, the trail has been transformed into a literary form in addition to a physical one. There are dozens of travel accounts written by hikers and non-hikers about the trail. This literature has served to inspire people to attempt this modern day pilgrimage, and it has become a hardy sub-genre in American literature. This course will study several texts about the Appalachian Trail: *Walking with Spring* (Shaffer), *A Walk in the Woods*, (Bryson), *The Appalachian Trail Reader* (Emblidge), and *Grandma Gatewood's Walk* (Montgomery). In addition, we will take hikes along the famed trail. Grab your Boots—*solvitur ambulando!*

## **LANGUAGES**

### **JAPN 3005 | Japanese Language and Culture in Japan (Study Abroad) | Arnold**

*Prerequisite(s): JAPN 1010 or equivalents.* The dates for this Study Abroad are May 6-May 27. This course is taught in Japan. It is based on new communicative approaches rather than traditional methods of language education that focus purely on grammar and sentence structure. It uses the Marugoto Course books, new textbooks published by the Japan foundation. The aim of this course is to use Japanese language skills to get to know people, order in Japanese restaurants, and take part in many other Japanese related events. At the end of each session, participants will be able to perform specific, practical tasks in Japanese. The students will try to do these tasks by communicating with Japanese people in Japan as assignments in each chapter. Learning about Japanese culture and people is a very important part of this course. The students will learn about them by communicating with Japanese college students, visiting historical places and museums, and watching traditional Kabuki theater and a traditional Japanese sports, Sumo, and so forth.

### **SPAN 4747 | Al-Andalus in Spain (Study Abroad) | Fehskens**

The course objectives are to provide the student with a knowledge of the history, literature, and architecture of Al-Andalus, the complex community that saw the mixing of Islamic, Jewish, and Christian civilizations in Medieval Spain. This community forged the Spanish culture, language and identity. Students are expected to explore the different manifestations of acculturation, influence, and confluence that saw a unique moment of tolerance and cultural flourishing out of which came the European Enlightenment. Special focus will be given to the application of this historical precedent to the negotiation of difference and diversity in the present day. The course will be given in Spanish and taught

in Toledo, Spain. The improvement of verbal and written language production in Spanish are likewise objectives of the course.

**SUMMER SESSION I  
(06/3/19 – 07/5/19)**

## **ENGLISH**

### **ENGL 1010 | Critical Reading and Expository Writing | Various**

Writing paragraphs and essays based on close readings of various texts, with an emphasis on clear, grammatically correct expository prose. Students must take this course during the first eligible semester at the university.

### **ENGL 1020 | Critical Thinking and Argumentation | Various**

*Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent.* Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

### **ENGL 2030 | Literary Heritage | Various**

*Prerequisites: A grade of C or above in ENGL 1020; or equivalent.* This course satisfies the requirement for three hours in the “Heritage” area of familiarity, but does **not** meet requirements for a major or minor in English. This course offers an introduction to literature revolving around the theme of heritage, particularly as heritage is illustrated in short fiction, poetry, and drama from around the world.

**Required text:**

*Literature and Ourselves.* Henderson. Longman, 6<sup>th</sup> ed. ISBN: 0205606385.

### **ENGL 2110 | American Literature to 1865 | Cody**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This survey of important American writers and writing from Colonial times through the Civil War includes works from early explorers and settlers, Native Americans, and significant literary figures such as Bradstreet, Franklin, Jefferson, Hawthorne, Stowe, Douglass, Whitman, and Dickinson.

**Required text:**

*Norton Anthology of American Literature, (Set 1: Vols. A & B)* ed. Baym. 9<sup>th</sup> ed.

### **ENGL 3020 | Fiction | Baumgartner**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This course focuses on the study of fiction as a genre. Special attention will be given to form and technique in the short story and novel. We will read and discuss fiction from a range of cultures and traditions, including a novel by George Saunders and stories by Nathaniel Hawthorne, Kate Chopin, Anton Chekhov, Ernest Hemingway, F. Scott Fitzgerald, James Baldwin, Flannery O’Connor, Andre Dubus, Amy Hempel, and many others.

This summer session course will feature special emphasis on fairy tales and magical realism, including work by Oscar Wilde, Shirley Jackson, Ursula K. Le Guin, Gabriel García Márquez, Aimee Bender, Angela Carter and others.

**Required texts:**

*The Norton Anthology of Short Fiction*, 8<sup>th</sup> Edition (Full), edited by Richard Bausch and R.V. Cassill [ISBN13: 978-0-393-93775-6]; *The Brief and Frightening Reign of Phil*, by George Saunders [ISBN13: 978-1594481529]

Feel free to contact Dr. Mark Baumgartner ([baumgartnerm@etsu.edu](mailto:baumgartnerm@etsu.edu)) if you would like more information.

### **ENGL 3280 | Mythology | Holland**

*Prerequisite(s):* A grade of C or above in ENGL 1020; or equivalent. Mythology from the world over will be our first topic. Then we will move to a study of five particular figures from ancient Greek mythology, stopping along our way to examine literary works, ancient and modern, that develop mythological themes, situations, dilemmas.

### **ENGL 4077 | Literature for Adolescents | Thompson**

This course explores the exciting, multi-cultural field of literature written by, for, and about adolescents. Students will read widely in YA literature; explore various genres and formats; investigate a variety of teaching resources; become familiar with current scholarship; discover the usefulness of an intersectional approach, discuss best practices in digital pedagogies, and develop online curriculum for teaching adolescent literature. Our reading will no doubt yield additional discussions on topics such as literacy, multiculturalism, gender identity, sexuality, diversity/inclusion, censorship, bullies and bullying, and the use of film and new critical media in the literature classroom. In short, we will explore the value of adolescent literature for young adult readers and, hopefully, re-discover the pleasures found in reading young adult literature for ourselves. For more information about course content, texts, and requirements, you may email the instructor at [thomsop@etsu.edu](mailto:thomsop@etsu.edu).

### **ENGL 4340 | Topics in Film: Hollywood and American Film | Wessels**

*Prerequisite(s):* ENGL 1020 or equivalents. This course will trace the economic, social, and aesthetic history and influence of the Hollywood studio system, while simultaneously examining the rise of independent cinema in America. Considering film as ideology, we will examine the ways that issues of race, ethnicity, gender, class, sexuality, religion, and nationality figure within American film. Films screened may include: *Dance, Girl, Dance* (Dorothy Arzner, 1940), *Watermelon Man* (Melvin Van Peebles, 1970), and *Jurassic Park* (Steven Spielberg, 1993).

#### **Required text:**

*Screen Ages: A Survey of American Cinema*, John Alberti

### **ENGL 5077 | Literature for Adolescents | Thompson**

See ENGL 4077

## **LANGUAGES**

### **FREN 2010 | Second-Year French I | Coulson**

*Prerequisite(s):* A grade of at least a C- in FREN 1020, credit received from CLEP exam, or with consent of the coordinator for French. A continuation of first year, with an introduction to French literature.

### **JAPN 1010 | Beginning Japanese I | James**

Introduction to the Japanese language, both spoken and written, and to the culture and customs.

### **SPAN 1010 | Beginning Spanish I |**

A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

**SPAN 1011 | Beginning Spanish for Health Care I | Fiuza**

A study of the four language skills of speaking, listening, reading and writing, with an emphasis on vocabulary and cultural situations appropriate for health care professions.

**SPAN 1020 | Beginning Spanish II |**

*Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator.* A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

**SPAN 2010 | Second-Year Spanish I | Heil**

*Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator.* Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

**SPAN 3033 | Hispanic Readings and Composition | Hall**

An introduction to Hispanic literature with an emphasis on writing.

**SUMMER SESSION II**

**(7/8/19 – 8/9/19)**

**ENGLISH**

**ENGL 1020 | Critical Thinking and Argumentation | Various Sections**

*Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent.* Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

**ENGL 2030 | Literary Heritage | Various Sections**

*Prerequisites: A grade of C or above in ENGL 1020; or equivalent.* This course satisfies the requirement for three hours in the “Heritage” area of familiarity, but does **not** meet requirements for a major or minor in English. This course offers an introduction to literature revolving around the theme of heritage, particularly as heritage is illustrated in short fiction, poetry, and drama from around the world.

**Required text:**

*Literature: A Portable Anthology.* Gardner. MPS (MacMillan Publishers), 4<sup>th</sup> ed. ISBN: 978-1319035341.

**ENGL 2120 | American Literature since 1865 | Holmes**

*Prerequisite(s): ENGL 1020 or equivalent.* ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes which answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.

**Required text:**

*Norton Anthology of American Literature, (Set 2: Vols. C, D, E).* Baym. 9<sup>th</sup> ed.

**ENGL 2220 | British Literature since 1785 | French**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* British Literature II is designed to introduce students to men and women British authors from the Romantic through Modern periods, emphasizing primary texts and their political and social significance in Britain. It will also help students understand the relationship of these writers and their works to their period.

**Required text:**

*Norton Anthology of English Literature (Set 2: Vols. D, E, F). Greenblatt. 10<sup>th</sup> ed.*

**ENGL 2430 | European Literature | Reid**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This course offers a historical survey of European works, beginning with antiquity, as basis for Western culture. We will read a range of exciting texts and genres, considering their historical and cultural contexts. Students are expected to engage in creative thinking and develop writing skills in our academic journey together. Special emphasis will be placed on the evolving concept of the hero, from the *Epic of Gilgamesh* to the Marvel Cinematic Universe.

**Required texts:**

*Norton Anthology of Western Literature, Volume One. 9<sup>th</sup> Ed. Puchner ISBN: 9780393933642*

**ENGL 3010 | Poetry | Graves**

*Prerequisite(s): ENGL 1010 and 1020 or equivalents.* This course is a study of poetry as a genre with attention to its form and techniques. Reading and analysis of poems written by acknowledged masters of the genre will be included.

**Required texts:**

- *The Norton Introduction to Poetry*, 9th Edition, edited by Hunter, Booth, and Mays.
- *Collected Poems*, Sylvia Plath.

## LANGUAGES

**FREN 2020 | Second-Year French II | Laws**

*Prerequisite(s): A grade of at least a C- in FREN 2010 or with consent of the coordinator for French.* A continuation of first year, with an introduction to French literature.

**JAPN 1020 | Beginning Japanese II | Tezuka-Arnold**

*Prerequisite(s): A grade of at least C- in JAPN 1010 or with consent of the coordinator for Japanese.* Introduction to the Japanese language, both spoken and written, and to the culture and customs.

**SPAN 1020 | Beginning Spanish II | Detwiler**

*Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator.* A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

**SPAN 1021 | Beginning Spanish for Health Care II | Gomez-Sobrino**

*Prerequisite(s): SPAN 1011.* A continuation of the study of the four language skills: speaking, listening, reading, and writing, with an emphasis on vocabulary and cultural situations appropriate for health care professions.

**SPAN 2020 | Second-Year Spanish II | Adams**

*Prerequisite(s): A grade of at least C- in SPAN 2010 or with consent of the coordinator for Spanish. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.*

**FALL SESSION  
(08/27/18 - 12/07/18)**

## **ENGLISH**

### **ENGL 1010 | Critical Reading and Expository Writing | Various Sections**

Writing paragraphs and essays based on close readings of various texts, with an emphasis on clear, grammatically correct expository prose. Students must take this course during the first eligible semester at the university.

### **ENGL 1020 | Critical Thinking and Argumentation | Various Sections**

*Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent.* Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

### **ENGL 1028 | Honors Composition II | Michieka**

*Prerequisite(s): ENGL 1010, ENGL 1018 or equivalent and permission of the English Honors Director.*

In this critical thinking and argumentation course, we will explore the language in our environment, i.e. the language of public road signs, advertising billboards, street names, place names, commercial shop signs, and public signs on government buildings in and around Johnson City. What messages do these signs communicate? We will analyze how these signs shape the way we think and interact in our communities. We will learn various information gathering and documenting techniques as well as argumentation skills culminating in a documented research essay. Selected readings will be available on D2L. For more information, contact Dr. Michieka at [michieka@etsu.edu](mailto:michieka@etsu.edu).

### **ENGL 2030 | Literary Heritage | Various Sections**

*Prerequisites: A grade of C or above in ENGL 1020; or equivalent.* This course satisfies the requirement for three hours in the "Heritage" area of familiarity, but does **not** meet requirements for a major or minor in English. This course offers an introduction to literature revolving around the theme of heritage, particularly as heritage is illustrated in short fiction, poetry, and drama from around the world.

#### **Required text:**

*Literature: A Portable Anthology.* Gardner. MPS (MacMillan Publishers), 4<sup>th</sup> ed. ISBN: 978-1319035341.

### **ENGL 2110 | American Literature to 1865 | Various Sections**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This survey of important American writers and writing from Colonial times through the Civil War includes works from early explorers and settlers, Native Americans, and significant literary figures such as Bradstreet, Franklin, Jefferson, Hawthorne, Stowe, Douglass, Whitman, and Dickinson.

#### **Required text:**

*Norton Anthology of American Literature, (Set 1: Vols. A & B) ed. Baym. 9<sup>th</sup> ed.*

### **ENGL 2120 | American Literature since 1865 | Various Sections**

*Prerequisite(s): ENGL 1020 or equivalent.* ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods

into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes which answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.

**Required text:**

*Norton Anthology of American Literature*, (Set 2: Vols. C, D, E). Baym. 9<sup>th</sup> ed.

**ENG 2210 | British Literature to 1785 | Various Sections**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* British Literature I is designed to introduce students to British authors from the Old (in translation) and Middle period through the 18th century. Emphasis is on primary texts and their link with historical Britain and helping students understand the relationship of these writers and their works to the genre, politics, intellectual movements, gender roles, and cultural and class distinctions of their period.

**Required text:**

*Norton Anthology of English Literature* (Set 1: Vols. A, B, C). Greenblatt. 10<sup>th</sup> ed.

**ENGL 2220 | British Literature since 1785 | Various Sections**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* British Literature II is designed to introduce students to men and women British authors from the Romantic through Modern periods, emphasizing primary texts and their political and social significance in Britain. It will also help students understand the relationship of these writers and their works to their period.

**Required text:**

*Norton Anthology of English Literature* (Set 2: Vols. D, E, F). Greenblatt. 10<sup>th</sup> ed.

**ENGL 2238 | Honors Survey of British Literature | Slagle**

The aim of English 2238 is to provide students in Honors College programs with an indispensable introduction to British literature by men and women from the Medieval through the Modern periods. This course focuses on literature and its relationship to the study of history, class, gender, race and other issues. Since reading and writing are most often dependent upon each other, the course will help students interpret and write about all genres of English literature from the periods covered. Prerequisite ENGL 1020 or equivalent Honors course. *Open by permit only to students in ETSU Honors programs.*

**ENGL 2330 | World Literature | Elhindi**

*Prerequisites: ENGL 1020 or equivalent.* At the beginning of the semester, we will study the literary terms used in analyzing and evaluating literature. And then we will survey the basic principles of literary criticism. Afterwards, we will study texts from Asia, Australia, Africa, and Latin America. The goal of this class is to introduce you to diverse cultures and literary traditions. The textbooks for the class, which are both required, are *Gateways to World Literature*, edited by David Damrosch, ISBN 978-0-205-78711-1 & *Concert of Voices*, edited by Victor Ramraj, ISBN 978-1-55111-977-9. If you need further information regarding this course, please stop by, call, or e-mail. I am in Room 310 Burleson Hall; my telephone number is 439-5992; and my electronic mail address is [Elhindi@etsu.edu](mailto:Elhindi@etsu.edu).

**ENGL 2330 | World Literature | Baumgartner**

*Prerequisites: ENGL 1020 or equivalent.* Our wi-fi gets faster, our cell phones get smarter, and with every new technological advance the world feels smaller. We have never been closer to (or more dependent on) our global neighbors as we are today. World Literature is an opportunity to read great writing from

across the globe, including Asia, Africa, Latin America and the Middle East. We will explore diverse and thriving literary traditions from the early moments of recorded history through present day. Assigned readings will include sacred and secular texts, epic poetry, hero tales, mythology, as well as fiction, poetry and drama from a wide range of modern cultures. The **required text** is the *Norton Anthology of World Literature*, Shorter 4<sup>th</sup> Edition [ISBN13: 978-0-393-65602-2].

### **ENGL 2430 | European Literature | Reid**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This course offers a historical survey of European works, beginning with antiquity, as basis for Western culture. We will read a range of exciting texts and genres, considering their historical and cultural contexts. Students are expected to engage in creative thinking and develop writing skills in our academic journey together.

#### **Required texts:**

- *Norton Anthology of Western Literature, Volume One.* 9<sup>th</sup> Ed. Puchner ISBN: 9780393933642
- *Norton Anthology of Western Literature, Volume Two.* 9<sup>th</sup> Ed. Puchner, et al. ISBN: 9780393933635

### **ENGL 3020 | Fiction | Baumgartner**

*Prerequisites: ENGL 1020 or equivalent.* This course will focus on the study of fiction as a genre. Special attention will be given to form and technique in the short story and novel. We will read and discuss fiction from a range of cultures and traditions, including a novel by George Saunders and stories by Nathaniel Hawthorne, Kate Chopin, Anton Chekhov, James Baldwin, Eudora Welty, Flannery O'Connor, Ursula K. Le Guin, Gabriel García Márquez, Andre Dubus, Amy Hempel, and many others. **Required texts:** *The Norton Anthology of Short Fiction*, 8<sup>th</sup> Edition (Full), edited by Richard Bausch and R.V. Cassill [ISBN13: 978-0-393-93775-6]; *The Brief and Frightening Reign of Phil*, by George Saunders [ISBN13: 978-1594481529].

### **ENGL 3040 | Literary Non-Fiction | O'Donnell**

*Prerequisites: ENGL 1020 or equivalent.* "Literary Nonfiction" is an oddly apologetic term. (Literary... as opposed to that other kind of nonfiction.) At the very least, the term sounds earthbound and prosaic, betraying a persistent suspicion that you can't really stick to the facts and create high art. Well, can you? Yes, you can. In this course, we'll read acknowledged literary masterpieces, including Truman Capote's *In Cold Blood*, and D. F. Wallace's great essays from the 1990s. We'll also read some works that perhaps don't rank as first-rate literature, but that sure provide compelling reads. Along the way, we'll explore the sometimes arbitrary boundaries between fiction and non. The course addresses nonfiction subgenres including the essay, literary journalism, "New Journalism," memoir, sports writing, travel writing, true crime writing, and others. Most of the texts are 20th-century American works, written in English, but we'll take forays into the 19th century, and we'll read a few short translations. For more info, see [faculty.etsu.edu/odonnell/2018fall/engl3040/](http://faculty.etsu.edu/odonnell/2018fall/engl3040/)

### **ENGL 3100 | Intro to Linguistics | Guigelaar**

An introduction to the fundamental areas and concepts of modern linguistics. Sounds and their structure, word structure, and sentence structure are discussed. Other topics may include historical linguistics (how languages change over time), dialects, writing systems, language and the brain, and psycholinguistics (especially the question of how children acquire a language).

### **ENGL 3118 | Honors Literature Focus | Holmes**

Our class surveys influential, working Appalachian poets, discovering how they define and expand Appalachian culture. Students write at least three essays, post reviews in public forums, and present oral evaluations of selected works. Students will attend at least one reading and write of their experiences as members of the audience (or perhaps participants). For more details, contact Dr. Holmes at [holmest@etsu.edu](mailto:holmest@etsu.edu).

**Required texts:**

- Finney, Nikki. *Head Off and Split*. Triquarterly, 2011. ISBN: 978-0810152168
- Gilliam, Diane. *Kettle Bottom*. Perugia Press, 2004. ISBN: 978-0966045970
- Graves, Jesse. *Tennessee Landscape with Blighted Pine*. Texas Review Press, 2012. ISBN: 978-1933896717
- Manning, Maurice. *The Common Man*. Houghton-Mifflin, 2010. ISBN: 978-0544303393
- McLarney, Rose. *Forage*. Penguin, 2019. ISBN: 978-0143133193
- Range, Melissa. *Scriptorium*. Beacon Press, 2016. ISBN: 978-0807094440
- Rash, Ron. *Waking*. Hub City Press, 2011. ISBN: 978-1891885822
- Spriggs, Bianca. *Call Her by Her Name*. Triquarterly, 2016. ISBN: 978-0810132764
- Wright, William, and Jesse Graves. *The Southern Poetry Anthology Volume 3: Contemporary Appalachia*. Texas Review Press, 2010. ISBN: 978-1933896649.

**ENGL 3130 | Advanced Composition | O'Donnell**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* This course emphasizes readability, creativity, and writing for real audiences. I will encourage you to develop a readable voice, and to incorporate narrative elements--character, setting, plot--along with information from source materials, into your writing. Assignments include five nonfiction pieces, of about 1500 words each. Students will write in a variety of modes and genres, choosing topics in consultation with me. The course is "revision-oriented": You will participate in draft workshops, and the grading policy allows you to drop a low grade, and to revise for new grades. Readings include recent nonfiction from an American magazine-writing anthology. For more information: [faculty.etsu.edu/odonnell/2018spring/engl3130/](http://faculty.etsu.edu/odonnell/2018spring/engl3130/)

**ENGL 3134 | Computers, Writing and Literature | Briggs**

*Prerequisite: ENGL 1020.* The focus of this course is the exploration of connections among computers, writing, and literature--the implications that the Internet and computers have for writing, literacy, and uses of texts. We will begin by examining a variety of texts available in full or in part on the Internet; then we'll proceed to the rhetorical and technical aspects of these texts; and we will conclude with the production of student text resources. Format and layout of documents (whether they're prepared in HTML or as word-processed texts) are important aspects of this course and will be considered among the graded activities and in the broader context of good writing.

**ENGL 3141 | Creative Writing I: Poetry | Graves**

*Prerequisite(s): ENGL 1020 or equivalent; and one 2000-level literature course.* Creative Writing I will focus on poetry this fall. This class is designed to help you learn the techniques, habits, and discipline of writing literary poems. We will study in the whole craft of writing poetry, generally based on the model used successfully in the other arts, and will learn by observing, imitating, and practicing the approaches used by accomplished poets. It is not simply a "writing workshop," though we will spend a good deal of time considering and discussing poems that you write and submit to the class. We will read great poems from the past and present, and do our best to write some great poems of our own.

**Required texts:**

- *A Book of Luminous Things*, edited by Czeslaw Milosz, ISBN: 0156005743

- *The Poetry Home Repair Manual*, by Ted Kooser, ISBN: 0803259786.
- *Poems: New and Selected*, by Ron Rash, ISBN: 978-0062435521

### **ENGL 3150 | Literature, Ethics, and Values | Jones**

*Prerequisites: ENGL 1020 or equivalent.* How do we live a good life? What is right, and what is wrong? How do we find purpose in a life that ends in death? What is freedom, and what is freedom's relationship to responsibility? The greatest religious, philosophical, and literary thinkers have sought answers to those perennial human issues: thinkers like Plato, Jesus, Buddha, Shakespeare, Sigmund Freud, Friedrich Nietzsche, Virginia Woolf, Sartre and De Beauvoir, Eve Sedgwick, Patti Smith, and Margaret Atwood. By the end of this class, you will be able answer the question: how do I achieve sustainable happiness?

### **ENGL 3150 | Literature, Ethics, and Values | Rattner**

*Prerequisites: ENGL 1020 or equivalent.* Societal Reform in 19<sup>th</sup> Century American Literature  
In this course, we will study the novel as a tool of societal reform in 19<sup>th</sup> Century America, including abolitionism, women's rights, temperance, labor reform, and more.

### **ENGL 3280 | Mythology | Cody**

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* Mythology from the world over will be our semester-long topic. Along the way, we will first pay particular attention to selected figures from the Greek pantheon and then examine literary works, ancient and modern, that develop mythological themes, characters, and situations.

### **ENGL 3290 | Introduction to Film | Various Sections**

"As good a way as any towards understanding what a film is trying to say to us is to know how it is saying it" (André Bazin). This course introduces core concepts of film analysis, which are discussed through examples from different national cinemas, genres, and industries. The coursework covers a wide range of styles and historical periods in order to assess the multitude of possible film techniques (camera techniques, editing, shot selection, etc.), organizational principles such as narrative structuring and documentary, and introduces formative film theories. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Required coursework entails both films and readings and requires students to watch, analyze, and write about film in new ways. Films will be screened Tuesdays at 4:40pm

#### **Required text:**

*The Film Experience: An Introduction* (4th edition), Timothy Corrigan and Patricia White

### **ENGL 3350 | Film History | Wessels**

Emerging in the late nineteenth century, at the height of technological change and imperial politics, cinema is sometimes called one of the first global mediums. This course offers a historical survey treating all kinds of cinema, including narrative, documentary, and experimental films and their hybrids. We will range widely in time and space, watching films made in a variety of styles and genres from the United States, Germany, France, Britain, Italy, the Soviet Union, China, etc. Cautioning against a simple understanding of cinema history as a history of technological progress, the course will explore a variety of ways in which filmmakers in different countries developed different ways of telling stories visually. We will also consider how experimental, documentary, and narrative films responded to contemporary issues, such as urbanization, modern technological innovation accompanied by widespread poverty, changing notions of gender, etc. Together, the films considered in this course do not constitute a

comprehensive list, but offer a chronological, geographical, stylistic, generic, and thematic overview. Films will be screened Thursdays at 4:40pm.

### **ENGL 3500 | Women Authors: Breaking the Silence: Women Writers Raising Their Voices | Childress**

*Prerequisites: ENGL 1020 or equivalent.* We will consider fiction, poetry, essays, and creative non-fiction within their literary and social contexts from the 15<sup>th</sup> century until today to examine how women authors have refused silence in order for their speech and experience to prevail in the face of cultural, social, and political challenges.

#### **Required Texts (will be supplemented by materials provided by instructor):**

- Chopin, Kate. *The Awakening*. Norton Critical Edition. Norton, 2017. ISBN: 978-0-393-61731-3
- Clark, Tiana. *I Can't Talk About the Trees Without the Blood*. University of Pittsburgh Press. ISBN: 9780822965589
- Mailhot, Terese Marie. *Heartberries: A Memoir*. Counterpoint Press. ISBN: 9781640091603
- Sipple, Savannah, *WWJD and Other Poems*. Sibling Rivalry Press. ISBN: 9781943977598
- Woolf, Virginia. *A Room of One's Own*. Mariner Books. ISBN: 9780156030410

### **ENGL 4008 | Honors Shakespeare | Sawyer**

This Honors Shakespeare course will begin with a classic biography of Shakespeare, before turning its attention to seven of Shakespeare's plays. During the reading of each one, we will also look at the play's afterlife by focusing on various appropriations of the play in novels, films, poetry, later plays, and literary criticism. For example, after reading *Hamlet*, we will consider Julie Taymor's *Lion King* discussing how it both borrows from, even as it rewrites, Shakespeare's classic tragedy. This plan of study will provide us with a solid background of Shakespeare's own life and cultural context before we trace his works as they travel through time and are transformed in other ages and genres, particularly between the two World Wars. In addition to a midterm and a final exam, students will give one graded presentation on their research towards the cumulative Final Paper of 8-10 pages in length. Occasional quizzes may also occur during the semester.

### **ENGL 4010 | The Dystopian British Novel | Westover**

During the 19<sup>th</sup> century, industrial and scientific revolutions, evolutionary theories, and social reforms led some writers and philosophers to envision a utopian Britain where poverty and illness might be eradicated, war would be consigned to the past, and advances in science and technology could mean prosperity for all. Instead, the 20<sup>th</sup> century brought further political and social unrest, devastating world wars, economic inequities, and a Cold War with associated futuristic and nuclear anxieties.

Technological and scientific advancements did indeed change the face of the earth, but they did not eliminate war, oppression, predation, or deprivation. For many British novelists, utopian ideals gave way to dystopian visions of dehumanized, totalitarian states swept by ultraviolence, environmental degradation, drug abuse, and broken social frameworks. These themes have continued into the 21<sup>st</sup>-century, expanding to take in issues like cloning, artificial intelligence, and many issues surrounding race and gender. In this class, we will explore these dystopias of British Literature and test them against the realities of our own time. For more information, contact Dr. Daniel Westover, [westover@etsu.edu](mailto:westover@etsu.edu).

#### **Required Texts:**

- H. G. Wells, *The Time Machine* (Norton, ISBN: 978-0393927948)
- Aldous Huxley, *Brave New World* (Harper Perennial, ISBN: 978-0060776091)
- George Orwell, *1984* (Signet, ISBN: 978-0451524935)
- Anthony Burgess, *A Clockwork Orange* (Norton, ISBN: 978-0393312836)

- Alan Moore, *V for Vendetta* (Vertigo, ISBN: 978-1401208417)
- P. D. James, *The Children of Men* (Vintage, ISBN: 978-0307275431)
- Kazuo Ishiguro, *Never Let Me Go* (Vintage, ISBN: 978-1400078776)
- Naomi Alderman, *The Power* (Back Bay, ISBN: 978-0316547604)

### **ENGL 4040 | Modern Post Modernism | Weiss / Jones**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* Lamenting the end of storytelling after the unspeakable catastrophes of World War I, Walter Benjamin gets at the heart of modernism when he asks: “Was it not noticeable at the end of the war that men returned from the battlefield grown silent—not richer, but poorer in communicable experience?” The silence Benjamin identifies is the birth of modernism, incapable of being didactic in the face of a newly shattered world. The silence of modernism continues into postmodernism with greater intensity. In this course, we will gaze into the silence by reading novels, plays and poetry of the post-war periods. We will explore modernism as a response to a newly mechanized world, which culminated in WWI, and postmodernism as a response to the horrors of the Holocaust. While it may appear as though the world has recovered from these wars, modern and postmodern writers remind us that these catastrophes stripped up of all we thought was whole. The writers of the modern age bear witness and testify to the need to reimagine and question assumptions about historical narratives and social and ideological constructions.

### **ENGL 4077 | Literature for Adolescents | Honeycutt**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* This course explores popular, exciting, and ever-expanding literature written for and about adolescents. Students will read widely in YA literature; study various genres and formats, including realistic fiction, romance and adventure, science fiction/fantasy, poetry, graphic novels, and film; and become familiar with current scholars and scholarship. The course is designed primarily for students interested in teaching English in high school; therefore as our class reads these works, we should consider their appropriateness, role, and value (or lack thereof) to the secondary classroom. For more information about course content and texts, you may email the instructor at honeycut@etsu.edu.

### **ENGL 4100 | Writing in the Professions | Haley**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* Writing in the professions is a somewhat vague concept, embracing a myriad of forms, formats, and persuasive approaches. In this course, we will explore this concept through increasingly interactive modules, designed to expose you to the basic elements of a new and growing field. Prepare to suspend reality and enter the world of HalCorp, a fictional company that will serve as the focus for this course. We're compressing several years of employment into a single term. You will begin the semester as an applicant to HalCorp, progress through several company assignments, and end with a multimedia conference presentation based on your years of HalCorp experience. You will work alone and in small groups, using the computer, Internet, and multimedia resources available in the Literature and Language Computer Lab. You will produce a portfolio of work that will be assessed as your final examination. Along the way you'll learn about using the computer to extend the writing process and to facilitate process interruption; the importance of layout/format in technical and professional writing; research and collaboration via networks (and in the larger context of the internet); electronic writing groups; and writing for the World Wide Web. Although you will learn about computers and the Internet as part of the class, the focus of the course is writing in a workshop environment. Textbook: All materials for this course are drawn from the Internet and from instructor handouts. There is no textbook for the course.

### **ENGL 4117 | Grammar and Usage | Elhindi**

*Prerequisite(s): A grade of C or above in ENGL 1020 or equivalent.* This class will introduce the system of rules that underlie English usage. Our task in this course would be bringing these rules that you have already learned as a native speaker of English from a subconscious or tacit level to a conscious or focal level. We will study the structure of words, phrases, clauses, and sentences. Moreover, we will examine the distribution of these linguistic units and investigate the rules that determine their classification and combination. This class is essential to students who want to develop their confidence as English writers and teachers. The required textbook is *Analyzing English Grammar*, 7<sup>th</sup> Edition, by Thomas Klammer, ISBN: 9780205252527. Should you need further information regarding this class, you are welcome to stop by, call, or e-mail. I am in room 310 Bursleson Hall; my telephone number is 439-5992; and my electronic address is [Elhindi@etsu.edu](mailto:Elhindi@etsu.edu)

### **ENGL 4117 | Grammar and Usage (Online) | McGarry**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* This course takes a descriptive approach to English grammar, i.e. we examine the rules by which English speakers form phrases, clauses, and sentences. Among the topics we address are word classes (nouns, verbs, etc.) and their properties, types and structure of phrases and clauses, principles of grammatical analysis and description, and grammatical variation among varieties of English. The course provides essential understanding for future teachers of English, increases the ability to speak and write English effectively, and heightens critical thinking and analysis skills. The text is *A Student's Introduction to English Grammar* by Rodney Huddleston and Geoffrey Pullum, ISBN 0521612888.

### **ENGL 4137 | Dialectology | Elhindi**

*Prerequisite(s): A grade of C or above in ENGL 1020 or equivalent.* This course is an overview of the theoretical framework of language variation that explores regional, ethnic, and social variation. The course traces the evolution of American English and investigates the different factors that contributed to its diversification. Towards the end of the semester, we will look into the various linguistic characteristics of Appalachian English and try to determine whether this regional variety has been “watered down” since its description by Wolfram in in the mid-1970s. The purpose of this class is to increase your awareness and appreciation of the historical, geographic, and social factors that initiate language variation. The course also aims to provide you with basic information regarding the impact of American dialects on education. The texts for this class are: Montgomery (2004), “Grammar and Syntax of Smoky Mountain English” in the *Dictionary of Smoky Mountain English*, edited by Montgomery and Hall (required); *American English*, 3<sup>rd</sup> Edition, 2016, (required); and *Appalachian Speech*, Wolfram and Christian, 1976, (recommended). If you need further information regarding this course, contact me. I am in 310 Bursleson Hall; my office telephone number is 439-5992; and my electronic mail address is [elhindi@etsu.edu](mailto:elhindi@etsu.edu).

### **ENGL 4200 | Shakespeare and his Age | Sawyer**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* This course examines a wide range of Shakespeare’s plays, including two comedies, four tragedies, and one romance. We will also read one play by Christopher Marlowe, comparing his most important work, *Dr. Faustus*, to the plays of Shakespeare. While we will focus on interpretation of the text itself, we will also consider the cultural context of the plays and apply various critical theories to them. Although I will present some lectures, class discussion is also an important part of this course.

#### **Required texts:**

- *The Norton Shakespeare*, W.W. Norton & Company, 3<sup>rd</sup> ed. (2015). ISBN: 978-0-393-93863-0
- *Hamlet: Case Studies in Contemporary Criticism*, ed. Susanne Wofford. ISBN: 0-312-05544-7
- *Dr. Faustus*, ed. David Bevington and Eric Rasmussen. ISBN: 0-719-01643-6

### **ENGL 4290 | Film Genres: The Western | Wessels**

Beginning with questions of genre more broadly, this course will trace the evolution of the western genre from early cinema to contemporary examples. We will examine westerns from America and around the world to consider how the western is shaped by history, politics, and culture. Through screening films and reading texts drawn from Latin America, Europe, Australia, and East Asia, we will consider the interrelation of national and global factors that have led to the emergence and the adoption of the western as a popular genre. Films screened may include: *My Darling Clementine* (John Ford, 1946), *Django* (Sergio Corbucci, 1966), *The Ballad of Little Jo* (Maggie Greenwald, 1993), and *Brokeback Mountain* (Ang Lee, 2005). Films will be screened Wednesdays at 4:40pm.

### **ENGL 4340 | Topics in Film: The Video Essay | Holtmeier**

The video essay has emerged as a popular critical form with the rise of screen communication via hosting sites like YouTube and various forms of social media. Video essays often dissect films, television, video games, or other media, using their own images and sounds reconfigured to make an argument about them, while others creatively highlight themes and ideas through remixing the material. More recently, video essays have been accepted as a critical form of scholarship, peer-reviewed and published by digital journals. We will study the proliferation of methods, types, and styles of this new form of critical audio-visual composition and build the skills to create our own. No previous production experience is required, but through this course you will learn the principles of editing video using Adobe Premiere. By the end of the course you will create a video essay that contributes to this growing field of practice.

### **ENGL 4417 | Research I: Teaching English in Middle School and High School | Honeycutt**

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* This course explores methods of teaching Secondary English. Its aim is to provide class participants with practical teaching strategies and concrete curriculum that will prepare them well for their student teaching experience. Discussions will be grounded in current theories about effective classroom practices and the teaching of writing, literature, and language and will address reading strategies versus readicide, passion for poetry, effective uses of film in the ELA classroom, lesson plans that matter, the first days of school, classroom management, and the paper load. Class activities will include designing supplementary instructional materials, constructing a full unit of study, and teaching mini-lessons on poetry, fiction, film, or graphic novels. This course takes a “hands-on” approach to methodology and is geared toward individuals interested in becoming secondary English teachers.

### **ENGL 4507 | Literature in Film: Cybernetic Screen Fictions | Holtmeier**

This course will explore the convergence of twentieth-first century narrative and technology. We'll look at the ways in which the novel has enlarged and redefined its territory of representation and its range of technique and play, while maintaining its viability in the new media ecology. Through theories of cybernetics, we'll be analyzing the relationship between print texts and electronic media, including novels incorporating technology, films engaging the interface between human and machine, and digital storytelling. We'll engage in media-specific analysis, which attends to the specificity of form as well as to citations and imitations of one medium in another, and finish the course by producing critical or creative technotexts that engage with the interface between written work and screen technologies.

#### **Required texts:**

- *If on a Winter's Night a Traveler*, Italo Calvino
- *Crash*, J. G. Ballard
- *House of Leaves: The Remastered Full-Color Edition*, Mark Danielewski

- *Writing Machines*, N. Katherine Hayles

### **ENGL 4857 | Technical Writing | McGee**

This course offers students practical experience with the kind of reader-centered technical writing and communication strategies they will have to accomplish on the job. Most professionals can expect to spend at least 20% of their time writing on the job; therefore, the ability to communicate accurately, clearly, and effectively will be an asset to your career. (Or, technical writing could **be** your career!) We will examine the importance of rhetorical strategies such as writing to specific audiences, attending to stated purposes, choosing appropriate language, and varying style and tone as called for by situational demands. In order to accomplish these goals, students will participate in reading assignments, group discussions, and peer workshops and they will write—a lot. This course emphasizes *excellence over adequacy*. This course is being taught in an online format, which means that you must be responsible for logging into the course, completing the assigned reading, and writing, and submitting the projects on your own. You can, of course, ask for help and clarification from your instructor. This course is self-paced but there are definitive deadlines for each project, and you are responsible for meeting the deadlines. **Students taking an online course should have regular access to a reliable computer and internet service.** Students should be sure their computers meet the [minimum specifications](#) necessary for D2L.

### **ENGL 4907 | Creative Writing II: Fiction | Baumgartner**

*Prerequisites: ENGL 3142 or permission of the instructor.* In this advanced workshop course, students will read contemporary short fiction from a range of cultures and traditions, and have an opportunity to write and submit new work of their own. Special emphasis will be given to advanced issues of form and technique in the short story. We will observe—and attempt to emulate—the process used by writers of successful literary fiction. After we’ve examined some of the finest published stories around, we’ll shift our attention to exploring outstanding student fiction submitted for workshop. Although we will dedicate a significant portion of the semester to student writing, you should come prepared to read and write critically (as well as creatively) on a weekly basis.

#### **Required Texts:**

- *The Anchor Book of New American Short Stories*, by Ben Marcus (editor) [ISBN-13: 978-1400034826]
- *The Coast of Chicago: Stories*, by Stuart Dybek [ISBN-13: 978-0312424251].

### **ENGL 4957 | Special Topics: Arthurian Literature | Crofts**

This course will explore the literature of King Arthur from its origins in Celtic poetry and Latin histories to its major expressions in the French, German and (especially) English romances of the high and later Middle Ages. Texts from the ninth to the fifteenth centuries will be read mostly in translation, though we will engage with the anonymous Alliterative *Morte Arthure* and Sir Thomas Malory's *Morte Darthur* in the original Middle English. We will observe the continuities (the love between Lancelot and Guinevere, for example, and the Grail legend) which allow this set of texts to cohere as a tradition, but also the ways in which these continuities are troubled (as in *Sir Gawain and the Green Knight*) by changing responses to that tradition. We will also consider modern interpretations including Wagner's *Tristan und Isolde* and *Parsifal* as well as several cinematic treatments of the Arthur story: John Boorman's *Excalibur*; Terry Gilliam's *Monty Python and the Holy Grail*; and Gilliam's *The Fisher King*. This course may also count as an elective for the Classical Studies Minor.)

### **ENGL 5077 | Literature for Adolescents | Honeycutt**

See ENGL 4077

### **ENGL 5117 | Grammar & Usage | Various Sections**

See ENGL 4117

### **ENGL 5180 | TESOL Internship | McGarry**

The students in this course will teach at least 30 hours of ESL. They will receive guidance and practice in lesson planning, teaching, self-evaluation, and other relevant aspects of teaching. The student's interests in teaching will be taken into consideration when the specific placement is decided. Those wishing to take the course should contact the instructor in Spring or Summer 2019.

### **ENGL 5190 | Second Language Acquisition | McGarry**

This course is designed to enable students to understand and be able to think critically about the general assumptions, research goals and methods, and ideology of the field of SLA. I also intend for you to have a more defined and refined concept of how SLA fits into your teaching philosophy and methodology and better understand the thinking and learning processes of second and foreign language learners. We will study methods and recent findings in the field and analyze learner data. The main text for the course is *Understanding Second Language Acquisition* by Lourdes Ortega, 2013, ISBN 978-0-340-90559-3.

### **ENGL 5200 | Restoration & Eighteenth Century Literature | Slagle**

Disguise, intrigue, desire, adultery and sexual politics—you are invited to a literary romp through Britain's long eighteenth century. The course focuses on drama, poetry *and* some novels of the period and includes such authors as Aphra Behn, William Wycherley, Susanna Centlivre, Daniel Defoe, Henry Fielding, Jane Austen and others. We will examine how the politics, marriage, economic forces, desire, etc., construct the individual and determine his/her priorities, thus determining society's institutions and values. We will also see a few excellent film adaptations of specific works.

### **ENGL 5440 | Dystopia in the 20<sup>th</sup> / 21<sup>st</sup> Century British Novel | Westover**

During the 19<sup>th</sup> century, industrial and scientific revolutions, evolutionary theories, and social reforms led some writers and philosophers to envision a utopian Britain where poverty and illness might be eradicated, war would be consigned to the past, and advances in science and technology could mean prosperity for all. Instead, the 20<sup>th</sup> century brought further political and social unrest, devastating world wars, economic inequities, and a Cold War with associated futuristic and nuclear anxieties.

Technological and scientific advancements did indeed change the face of the earth, but they did not eliminate war, oppression, predation, or deprivation. For many British novelists, utopian ideals gave way to dystopian visions of dehumanized, totalitarian states swept by ultraviolence, environmental degradation, drug abuse, and broken social frameworks. These themes have continued into the 21<sup>st</sup>-century, expanding to take in issues like cloning, climate change, artificial intelligence, and many issues surrounding race and gender. In this graduate seminar, we will explore these dystopias of British Literature and test them against the realities of our own time. For more information, contact Dr. Daniel Westover, [westover@etsu.edu](mailto:westover@etsu.edu).

#### **Required Texts:**

- Aldous Huxley: *Brave New World* (Harper Perennial, ISBN: 978-0060776091)
- George Orwell: *1984* (Signet, ISBN: 978-0451524935)
- Anthony Burgess: *A Clockwork Orange* (Norton, ISBN: 978-0393312836)
- J.G. Ballard: *High Rise* (Liveright, ISBN: 978-0871404022)
- Alan Moore: *V for Vendetta* (Vertigo, ISBN: 978-1401208417)
- P.D. James, *The Children of Men* (Vintage, ISBN: 978-0307275431)

- Irvine Welsh: *Trainspotting* (Norton, ISBN: 978-0393314809)
- Kazuo Ishiguro: *Never Let Me Go* (Vintage, ISBN: 978-1400078776)
- Jenni Fagan, *The Panopticon* (Hogarth, ISBN: 978-0385347952)
- Naomi Alderman, *The Power* (Back Bay, ISBN: 978-0316547604)
- Lloyd Markham, *Bad Ideas/Chemicals* (Parthian, ISBN 978-1912109685)
- Sophie Mackintosh, *The Water Cure* (Doubleday, ISBN: 978-0385543873)

### **ENGL 5500 | Nineteenth-Century American Poetry | Cody**

We'll begin with Philip Freneau and Joel Barlow and read through Stephen Crane and Paul Laurence Dunbar. Our focal points, of course, will be Walt Whitman and Emily Dickinson, two of the few 19th century American poets who survived the demands of 20th-century poetics and literary criticism. Along the way we'll read little known poets such as the Cary sisters and Emma Lazarus and try to understand the work and reputations of the 19th century's favorite poets, such as William Cullen Bryant and Henry Wadsworth Longfellow. And don't forget Emerson, Poe and Melville. And Jones Very. And the Lydias— Lydia Huntley Sigourney and Lydia Maria Child. And John Greenleaf Whittier and Stephen Crane. And...

#### **Required text:**

Hollander, John, ed. *American Poetry: The Nineteenth Century*. ISBN: 9781883011369

### **ENGL 5507 | Literature in Film: Cybernetic Screen Fictions | Holtmeier**

See ENGL 4507

### **ENGL 5730 | Seminar in British Literature | Lichtenwalner Women in 19<sup>th</sup> Century Literature—The Good, the Bad, and the Hard to Control**

This course will examine portrayals of women in Nineteenth Century Literature by both male and female authors with a specific focus on power dynamics and gender roles. Readings will range from those with “compliant” female characters who live up to the domestic expectations of a male dominated and rigid society to the women of the sensation novels who defy social conventions and forge their own paths. Our studies will interrogate the ways that nineteenth-century women could claim personal and public forms of power. Readings will include work by Jane Austen, Charlotte Bronte, Thomas Hardy, and George Gissing (among others).

### **ENGL 5800 | Continental Literature: Contemporary Spanish Theater | Heil**

This course will study contemporary Spanish drama, with a particular focus on tragedies, in English translation. We will take an in-depth look at masters of the Spanish stage, Federico García Lorca and Antonio Buero Vallejo, considering their central role in the trajectory of Spanish drama throughout the twentieth century and into the twenty-first. In addition, we will consider a number of more contemporary plays, including several written by women dramatists, that respond to and reflect Spain's unique modern history from its Civil War (1936-39), through the censorship of General Francisco Franco's dictatorship (1939-1975), into the transition to democracy (1975-the present). We will consider the intimate connection between all plays and the socio-cultural context in which they were written, taking into account Miriam Leonard's *Tragic Modernities*, which reveals tragedy to be an especially well-suited genre to reflect the horrors of the twentieth century. Finally, we will consider the unique role of drama and performance in Spain's endeavor to recuperate historical memory and heal from of its traumatic past.

#### **Required texts:**

- Alonso de Santo, José Luis. *Hostages in the Barrio*. ISBN 978-1888463026
- Buero Vallejo, Antonio. *Antonio Buero Vallejo: Four Tragedies of Conscience*. ISBN 978-0870819032

- Diosdado, Ana, Paloma Pedrero, and Yolanda Dorado. *Staging Terror: Madrid 3/11*. ISBN 978-1888463255
- García Lorca, Federico. *Three Plays: Blood Wedding; Yerma; The House of Bernarda Alba*. ISBN 978-0374523329
- Leonard, Miriam. *Tragic Modernities*. ISBN 978-0674743939
- Mayorga, Juan. *Love Letters to Stalin*. ISBN 978-1888463132
- Ripoll, Laila. *Escaping Labyrinths: The Border and The Lost Children*. ISBN 978-1888463309
- Romero, Concha. *A Sainly Scent of Amber*. ISBN 978-1888463200
- Sanchis Sinisterra, José. *The Siege of Leningrad*. ISBN 978-1888463163

### **ENGL 5857 | Technical Writing | McGee**

See ENGL 4857

### **ENGL 5907 | Creative Writing II: Fiction | Baumgartner**

See ENGL 4907

### **ENGL 5950 | Methods of Research | Cody**

This graduate course introduces students to the intensive study of literature and language at the graduate level by considering and applying questions of theory, textuality, genre, authorship, reception, research and bibliography. It features an introduction to the library, Interlibrary Loan (ILLiad), and print and computer databases (including Internet resources). During the semester, students will develop a sense of the history of the profession and its current structures, norms and functions. This course encourages students to develop professional attitudes toward the study of literature and language, presents forms of study meant to remain useful to students throughout their careers and offers a common intellectual base and vocabulary to students in the profession.

### **ENGL 5957 | Special Topics: Arthurian Literature | Crofts**

See ENGL 4957

## **LANGUAGES**

### **FREN 1010 | Beginning French I | Various Sections**

Introduction to the French language and to the culture, geography, and history of French-speaking countries.

### **FREN 1020 | Beginning French II | Various Sections**

*Prerequisite(s): A grade of at least a C- in FREN 1010, credit received from CLEP exam, or with consent of the coordinator for French.* Introduction to the French language and to the culture, geography, and history of French-speaking countries.

### **FREN 2010 | Second-Year French I | Various Sections**

*Prerequisite(s): A grade of at least a C- in FREN 1020, credit received from CLEP exam, or with consent of the coordinator for French.* A continuation of first year, with an introduction to French literature.

### **FREN 2020 | Second-Year French II | Various Sections**

*Prerequisite(s): A grade of at least a C- in FREN 2010 or with consent of the coordinator for French.* A continuation of first year, with an introduction to French literature.

**FREN 3010 | French Conversation and Composition | Kolzow**

This course centers on developing students' competence in the four basic language skills of reading, writing, speaking, and listening, with particular emphasis on conversation and composition. Through the study of texts and films, students will also improve their ability to discuss ideas and events as well as to justify their opinions of them. Oral work will include discussions, role plays, debates, and presentations, while written work will consist primarily of essays on topics that require analysis and synthesis.

**FREN 3510 | Survey of French Literature before 1700 | Harrington**

This course will study the texts and movements of French literature from the Middle Ages to the end of the seventeenth century. Its aim is to improve students' reading, speaking, and writing skills in French as well as to help them understand literary terminology, stylistic techniques, and interpretive strategies. Through in-class discussions and small-group activities, students will hone their critical thinking skills as they find, evaluate, organize, and present information on the texts, writers, culture, and society of the period. The textbook for this course will be *Moments littéraires: An Anthology for Intermediate French*.

**FREN 4957/FREN 5957 | Topics in French: French Cinema | Kolzow**

*Le Cinéma français*

Despite, or perhaps because of, its relatively recent origin, film is among the most accessible and expressive of all the arts. Heavily influenced by literature and theater, the *septième art* is nonetheless distinct from both. This course will explore that distinctiveness as it has played out in France. While the course will emphasize the impact of films and film culture on the individual and society of the present day, it will also explore the history of cinema, the technological innovations it has brought about, and the financial issues that affect cinema as an industry. Through activities designed to foster spoken and written communication, as well as the guidance of the textbook *Cinema for French Conversation*, we will view, discuss, analyze, and compare a number of influential films, among them *Huit femmes* (2002), *Amélie* (2001), *Ridicule* (1996), *Madame Bovary* (1991), and *Au revoir les enfants* (1987).

**GERM 1010 | Beginning German I | Various Sections**

Introduction to the German language, and to the culture, geography, and history of German-speaking countries.

**GERM 2010 | Second-Year German I | Various Sections**

*Prerequisite(s):* A grade of at least a C- in GERM 1020, credit received from CLEP exam, or with consent of the coordinator for German. A continuation of first year, with an introduction to German literature.

**GERM 3210 | Germany: Myth and Nation | Negrisanu**

*Prerequisite(s):* GERM 2020 or equivalent. This course explores how history between 1800 and 1945 shaped contemporary German culture and society. How, for instance, did romantic poets of the early 19th century shape current discussion on nature and ecology? How did Germany become a nation, and what does nationalism and patriotism mean in the light of 20th century German history? To tackle questions like these, we will read a variety of materials, such as poems, newspaper articles, excerpts from books on German history, and online texts, as well as listen to music, look at paintings and artworks, and discuss three films that deal with German history. Along the way, we practice conversation and composition with an emphasis on idioms and syntax, and we will expand your scope of active vocabulary.

**GERM 3130 | Love Poetry | Jost-Fritz**

*Prerequisite(s): GERM 2020 or equivalent.* Love is a most persistent topic through the history of the arts and literature. The modern reader / listener almost intuitively recognizes what a poem speaks of, whether he / she looks at fragments from the ancient Greek poetess Sappho or listens to contemporary German Hip Hop music. But this persistency might also be surprising when the fundamental historical and social changes over the last 2500 years are taken into consideration. Understood as a concept rather than an actual affect, the meaning of love has changed within shifting historical contexts. Moreover, the texts of love poems themselves also raise questions: Who speaks in a love poem? To whom is it addressed? Does the poem build on an actual emotion or rather on a poetic tradition? Investigating these questions, the class will look into the history of German love poetry from the Middle Ages to the present, tracing all the way from the poetry medieval “*Minnesänger*” to the hits of pop band ‘*Wir sind Helden*’. Readings of selected poems will provide students with a concise overview over the history of German literature, while theoretical readings on the topics of love and emotion will inform historical understanding, and open new ways of interpreting lyrical texts.

### **GERM 4137 | Do You Really Mean It? Sincerity in 18<sup>th</sup> Century Literature | Jost-Fritz**

*Prerequisite: At least one 3000-level (for instance GERM 3141 or GERM 3210) class or equivalent.*

How do we present ourselves to others? Are we always sincere when we interact with one another? When we display our emotions, are they authentic? While contemporary use of social media, for instance, not only allows but encourages us to instantly share the way we feel about anything, emotions were once considered something to conceal. It was in the 18th century that emotions first began to play a critical role in the understanding of individuality. In contrast to earlier centuries, it became completely acceptable to publicly display joy, sadness, empathy, or anguish. Emotional bonds became a crucial part of the cultural and social fabric of the time, particularly after 1750. Hence, this development had important consequences for the way people communicated. Whereas a 17th century courtier strove to hide every emotion, the 18th century middle class had to raise the question of whether an emotion was true or false, sincere or not. Authenticity and sincerity became key components in social interactions during the second half of the 18th century, and literature provided a variety of answers to the questions of truthfulness, sincerity, and also deception. This seminar introduces students to 18th century discussions of authenticity and sincerity, truth and falsehood, candor and secrecy through the reading of key texts of the literary movements of the Enlightenment, Storm and Stress, Classicism, and Romanticism.

### **GREK 1010 | Introductory Ancient Greek I | Crofts**

Acquaints students with the phonetics, grammar and morphology of the Greek language as it was used in fifth-century (B.C.E.) Athens.

### **GREK 2010 | Second-Year Ancient Greek I | Crofts**

Acquaints students with the phonetics, grammar and morphology of the Greek language as it was used in fifth-century (B.C.E.) Athens.

### **JAPN 1010 | Beginning Japanese I | Various Sections**

Introduction to the Japanese language, both spoken and written, and to the culture and customs.

### **JAPN 1020 | Beginning Japanese II | Various Sections**

*Prerequisite(s): A grade of at least C- in JAPN 1010 or with consent of the coordinator for Japanese.* Introduction to the Japanese language, both spoken and written, and to the culture and customs.

### **JAPN 2010 | Second-Year Japanese I | Tezuka-Arnold**

*Prerequisite(s): A grade of at least C- in JAPN 1020 or with consent of the coordinator for Japanese. A continuation of the first year.*

### **JAPN 2020 | Second-Year Japanese II | James**

*Prerequisite(s): A grade of at least a C- in JAPN 2010 or with the consent of the coordinator for Japanese. A continuation of the first year.*

### **JAPN 3015 | Japanese Conversation and Composition I | Tezuka-Arnold**

Japanese Conversation and Composition I is the first semester of the third year in Japanese. It is designed for students who have mastered basic grammatical structures and who wish to develop productive ability with linguistic accuracy in conversation and speech as well as in writing at an intermediate level. Students are required to participate in various classroom activities in Japanese, such as group discussions, pair-works, role-plays, presentations, etc. Students are also required to write short compositions on a bi-weekly basis on topics related to the classroom conversations or reading materials. Increasing student's knowledge about Japanese culture will also be encouraged in this course.

### **JAPN 4015 | Advanced Japanese I | Tezuka-Arnold**

Advanced Japanese is the first semester of the fourth year in Japanese. This course is designed to prepare students' linguistic and cultural competency for advanced Japanese courses. In this course, students will learn how to communicate effectively both in spoken and written language. It will focus particularly on improvement of comprehension skills grounded in real life conversation and reading essays on contemporary cultural issues. Various topics such as speech style, food culture, education system, pop cultures and consumer issues will be discussed throughout semester. Japanese TV shows or movies will be shown to improve the students' listening and speaking skills. Students are also required to write short compositions on bi-weekly basis on topics related to classroom conversations or reading materials. Class instruction will be done in Japanese language as a general rule.

### **LATN 1010 | Beginning Latin I | Toye**

Introduction to Latin vocabulary, syntax, conjugations, and declensions, working toward prose and poetry.

### **LATN 2010 | Second-Year Latin I | Toye**

A continuation of first year, with reading from Latin prose and poetry and some prose composition.

### **SPAN 1010 | Beginning Spanish I | Various Sections**

A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

### **SPAN 1011 | Beginning Spanish for Health Care I | Various Sections**

A study of the four language skills of speaking, listening, reading and writing, with an emphasis on vocabulary and cultural situations appropriate for health care professions.

### **SPAN 1020 | Beginning Spanish II | Various Sections**

*Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator. A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.*

### **SPAN 2010 | Second-Year Spanish I | Various Sections**

*Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.*

### **SPAN 2020 | Second-Year Spanish II | Various Sections**

*Prerequisite(s):* A grade of at least C- in SPAN 2010 or with consent of the coordinator for Spanish. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

### **SPAN 3003 | Basic Spanish Grammar | Detwiler**

*Prerequisites:* SPAN 2020 or equivalent. A review of basic Spanish structures, such as the uses of ser and estar, object pronouns, and verb conjugation. This course is designed to consolidate the language skills acquired in the introductory-level courses and to build communicative skills and cultural competency.

#### **Required text:**

Holton, James S. *Spanish Grammar in Review*, 3<sup>rd</sup> ed. ISBN: 978- 0130283351

### **SPAN 3033 | Hispanic Readings & Composition | Fehskens**

*Prerequisite(s):* SPAN 3003 Basic Spanish Grammar and SPAN 3113 Spanish Conversation and Composition, or by permission of instructor. This course is an introduction to Hispanic literature with an emphasis on literary analysis in Spanish and becoming more familiar with Hispanic culture. We will look at a wide variety of authentic literature in Spanish while simultaneously learning some of the main approaches to literary criticism in the field. In addition, we will improve grammatical accuracy in written work and greatly expand vocabulary through examples of literature using regional dialects from many different Spanish-speaking countries.

#### **Required text:**

*Aproximaciones al Estudio de la Literatura Hispánica* by Carmello Virgillo, Valdivieso & Friedman. 7<sup>th</sup> ed. ISBN: 978-0073385372

### **SPAN 3113 | Spanish Conversation and Composition | Gomez-Sobrino**

*Prerequisite:* SPAN 3003. The objective of this course is to perfect the student's speaking and writing abilities in Spanish through a variety of activities—including an extensive use of technology – that provides examples of authentic Spanish in context. The coursework and conversations will be based on the activities, readings and essays from the book *Revista*. This work will prepare the student for success in higher-level Spanish courses at the 3000 and 4000 levels.

### **SPAN 3123 | Applied Spanish: Introduction to Translation | Detwiler**

*Prerequisite(s):* SPAN 3003 Basic Spanish Grammar and SPAN 3113 Spanish Conversation and Composition, or by permission of instructor. This course teaches basic translation skills through an interdisciplinary approach. We will review key grammar concepts through translation and then move to a study of translation in a variety of specific fields such as medicine, business, information technology, etc. A large percentage of the final grade comes from the written translations in: daily homework, exams, and your final project. An integral segment of the class involves a service learning community project that engages students and faculty in the promotion of cordial, supportive, and meaningful relationships between Spanish-Speaking and English-speaking community members.

### **SPAN 3413 | Civilization of Latin America | Fehskens**

*Prerequisite:* SPAN 3113. SPAN 3413 is an upper level Spanish course focused on providing the student with a deeper understanding of the culture, history, politics, art, geography and identities of Latin America. The civilization(s) of Latin America include the pre-Colombian civilizations preceding the European conquest and their pervasive and important continued presence in Latin America to the present day. The course will follow a historically narrative arch through the period of Conquest and

Colonization, Independence, and the contemporary realities of Latin America in the globalized context of the 21st century. Special interest will be devoted to the dialogue and presence of Latin American civilization throughout the history of North America, and its increasing presence in the present day due to immigration and geopolitical involvement.

### **SPAN 3513 | Survey of Spanish Literature | Heil**

*Prerequisite(s): SPAN 3033 and SPAN 3113.* This class will be conducted in Spanish. In this course, students will familiarize themselves with the major movements and authors of Spanish literature from the Middle Ages to the present day. Class discussions will focus on comprehension, the literary style and techniques, social and political commentary by the author, and the relationship between the work and the historical moment when it was written.

#### **Required text:**

*Voces de España: Antología literaria*, by Francisca Paredes Méndez, Harpring & Ballesteros. 2<sup>nd</sup> ed. ISBN: 978-1285053837

### **SPAN 3713 | Hispanic Poetry | Gomez Sobrino**

In this course we will study poetry in Spanish from a transatlantic perspective, profiling the development of European and Latin American aesthetic movements in dialogue with each other. The student will acquire the tools to make a formal, structuralist reading of a poem, as well as cultivate their aesthetic and subjective appreciation of poetry. The Spanish language is a rich language for poetic expression, as evidenced by the 6 Spanish language poets awarded Nobel Prizes in Literature in the past 50 years. The class will be conducted in Spanish.

### **SPAN 4017 | Advanced Spanish Grammar | Hall**

*Prerequisite: SPAN 3113.* A study of complex grammatical aspects of the language such as ser vs estar, preterite vs imperfect, and the subjunctive.

### **SPAN 4134 | Applied Spanish: Interpretation | Fiuza**

*Prerequisite: SPAN 3113.* Basic interpretation and translation skills are taught with a focus on health care or legal fields during alternate years (Spring 2019 Healthcare). Students prepare interpreting exercises that are presented and corrected in class. This class includes a ten-hour (10-hour) service-learning requirement. It is recommended that these hours should be fulfilled working at the Language and Culture Resource Center with staff interpreters.

### **SPAN 4507 | Spanish Short Story | Hall**

*Prerequisite(s): SPAN 3313, SPAN 3413, SPAN 3513, or SPAN 3613.* Spanish and Spanish-American short stories from the 19<sup>th</sup>, 20<sup>th</sup>, and 21<sup>st</sup> centuries.