ENGLISH

ENGL 2030 | Literary Heritage | Lichtenwalner
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:

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:

ENGL 2220 | British Literature since 1785 | Westover
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:

LANGUAGES

SPAN 2020 | Second-Year Spanish II | Gómez Sobrino
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.
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 | Cody**
Prerequisite(s): ENGL 1010, ENGL 1018 or equivalent and permission of the English Honors Director.
A study of fairy tales and folk literature that explores their variety of form and approach. Topics under investigation include the relationships between different versions of particularly widespread tales (e.g., "Little Red Riding Hood"), how different versions are constructed to appeal to audiences of different ages and places, the transformation of tales from an oral setting to a literary (print) setting, the relation of folk/fairy tales to myth, and the presence of folk/fairy tales in popular culture, especially film and television.

**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:**

**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:**

**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.
ENGL 2138 | Honors Survey of American Literature - American Utopia: Communes in Practice and Print | Rattner

The word “utopia” is a pun in Latin: simultaneously connoting “good place” (eu-) and “no place” (u-). Today, the term is frequently pejorative—a dismissal of an idea’s naïve impossibility—though for much of American history, the general public considered utopian experiments viable and even attractive. In this honors seminar, we will examine a wide range of historical and literary utopias, exploring the ways in which both real and fictional communes serve as powerful sites of societal reform. Members of Shaker villages, Nashoba, New Harmony, Brook Farm, Timbuctoo, Oneida and other experiments enjoyed freedoms unprecedented in the external world as inhabitants defined and adapted their blueprints for an ideal society in response to a changing American landscape. Texts like Nathaniel Hawthorne’s *Blithedale Romance*, Edward Bellamy’s *Looking Backward*, and Charlotte Perkins Gilman’s *Herland* navigate utopian ideals through the lens of fiction to sharply critique the mainstream society. As sites that challenged race and gender roles, sexual mores, and cultural beliefs and practices of American society, utopian experiments provide a fascinating means by which to examine a traditional trajectory of American progress, reading utopia as a tool of radical reform from the colonial period to the present.

ENGL 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:**

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:**

ENGL 2330 | World Literature | Baumgartner

*Prerequisite(s):* 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.

**Required text:**
ENGL 2330 | World Literature (Online) | Buck
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. One school of thought sees literature as a window into history and the cultural particulars of its place of origin. Another prizes literature for its ability to reveal universal concerns that apply to human beings in any time and place. We will explore the tension between these two truths by studying great storytelling and poetry from around the world, beginning in ancient Mesopotamia and ending in 20th Century Nigeria. The reading list includes: The Epic of Gilgamesh, the Ramayana, classic Chinese poetry, The Arabian Nights, Death and the King's Horseman, plus an array of modern poems and short stories. This class is taught entirely online. Expect weekly short writing assignments in online forums, one longer paper, online quizzes, and frequent deadlines.
Required texts:

ENGL 2430 | European Literature | Various Sections
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:

ENGL 3010 | Poetry | Jones
As William Carlos Williams said, “It is difficult / to get the news from poems / yet men die miserably every day / for lack / of what is found there.” That is because poetry seeks answers to the timeless riddles of human existence. What is the meaning of life? How does history shape our experience of ourselves? What does love mean and can love last? Is there an authentic self that I can call “me?” What is time? This class will explore how minds of the past have sought answers to those questions by following the development of English and Anglophone verse from Shakespeare, to British Romanticism, through to Walt Whitman, modern masters like T.S. Eliot, confessional poets like Silvia Plata, and emerging voice like Anne Carson. Find answers to your questions in poetry.

ENGL 3030 | Drama | Weiss
The most prolific playwright of the western world, William Shakespeare, left his legacy on nearly all drama since the Elizabethan age. One of Shakespeare’s most quoted monologue begins as follows:

```
All the world’s a stage,
And all the men and women merely players
```

These lines from *As You Like It* and the line “The play is the thing” from his tragedy *Hamlet* reveal a preoccupation with playacting both on and off stage. Shakespeare’s observations will form the theme of this class. Works for the western stage have tinkered with the idea that we are all actors in the comedy or tragedy we call life. Join me in exploring the questions that Shakespeare and playwrights since have posed in regards to our “role” on this “stage.”
Required texts:
*Beckett, Samuel. Catastrophe*. Will provide a copy.
We will attend ETSU’s productions of Middletown.

**ENGL 3050 | Literature and the Environment | O’Donnell**

Environmental literature has a bad image. When students ask me what environmental literature is, they seem to imagine an environmental novel that preaches to the choir about climate change. We won’t read anything like that in this course. There’s a vital American tradition of literature that engages environmental themes and subjects in ways that will surprise and astonish you. Readings include contemporary novels by Barbara Kingsolver and Ron Rash, poems from the past few decades, and classic nonfiction from Bill McKibben’s anthology, *American Earth: Environmental Writing Since Thoreau*. The course satisfies a requirement for the environmental studies minor. For more information: faculty.etsu.edu/odonnell/2019spring/engl3050/

**ENGL 3128 | Honors Special Topics - Text, Translation, Image: Dante’s Divine Comedy | Reid**

Join us for an unforgettable literary journey through Hell (*Inferno*), Purgatory (*Purgatorio*), and Heaven (*Paradiso*) as we study Dante’s *Divine Comedy*. We will read the *Divine Comedy* twice, via two different translation traditions: a prose “scholar’s Dante” and a verse “poet’s Dante,” and we will pay special attention to the way translation shapes the experience of literary texts. We will also explore the rich tradition of Dantean illustration, and, as a special class project, we will help write the exhibition guide for the Reece Museum’s blockbuster exhibition of Salvador Dalí’s illustrations of Dante’s *Divine Comedy*. The class will culminate in a symposium where students will share their research and creative art inspired by Dante’s works. For more information, contact Dr. Josh Reid: reidjs@etsu.edu.

**Required textbooks:**

- Dante, *Purgatorio*, trans. W. S. Merwin
- Molly Bang, *Picture This*

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

**Prerequisite(s): ENGL 1010 and 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. The textbook for this course is Technology: A Reader for Writers by Johannah Rodgers.

**ENGL 3142 | Creative Writing I: Fiction | Baumgartner**

*Prerequisite(s): ENGL 1020 or equivalent; and one 2000-level literature 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 issues of form and technique in the short story. We will begin the semester by examining some of the finest published stories around, and then 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:**


**ENGL 3200 | History of the English Language | Elhindi**

This course traces the development of English from its birth and chart its development and change over the years up to the present. We will focus on the important events that shaped the language, such as the 5th century Germanic invasion that resulted in introducing a variety of dialects and/or languages that eventually coalesced into English and replaced the Celtic languages spoken on the British Isles, and the Norman invasion in the 11th century, which introduced French and threatened the position of English. The course will investigate the changes in all aspects of the language across what have traditionally been called the Old English, Middle English, and Modern English Periods. To fully appreciate these changes, we will start by an overview of phonology, writing systems, and language families. The textbook for this class is *A History of English*, by Barbara Fennell, ISBN: 0631200738. In addition to the text readings, we will watch educational videos. If you have any questions about this course, please stop by my office or contact me. I am in Burleson hall, Room 310; my telephone number is 439-5992; and my electronic address is Elhindi@etsu.edu.

**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 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 modes of production. The coursework covers a wide range of styles and historical periods in order to assess the multitude of possible film techniques (cinematography, editing, shot selection, etc.) and principles of narrative structure. 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. Success in the course demands rigorous attention to both the films and the readings and requires students to watch, analyze, and write about film in new ways. Throughout the semester, students will learn
different methods of viewing, analysis, exposition, and criticism and will have the opportunity to write about the films seen in class.
Films will be screened at 4:30pm on Mondays.

Required text:
*The Film Experience: An Introduction* (4th or 5th edition), Timothy Corrigan and Patricia White

**ENGL 3300 | Literary Criticism | Sawyer**

English 3300 is a survey of contemporary literary criticism and theory. The goals for students in the course are the following:

*Accomplish an overview of the various critical approaches to literature;
*Read some of the central texts of contemporary literary theory;
*Practice applying critical approaches to literature in oral presentations;
*Improve your ability to communicate orally in several speaking situations;
*Enlarge your vocabulary of critical and theoretical language;
*Learn new ways to think about and enjoy literature;
*Think about the political and social stakes of literary criticism;
*Gain confidence as a speaker of professional literary discourse.

All students will give three short presentations - 30% of your course grade will be based on these assignments.

**Required texts:**
*Beg

**ENGL 3700 | The Bible as Literature | Reid**

In this course, we will have the honor and pleasure of studying the most influential work of western literature of all time: the Bible. As we analyze the Bible as literature, we will focus on its richness of theme, style, structure, character, and genre. We will also explore the Bible’s unparalleled impact on subsequent literature and visual art, paying particular attention to how writers and artists have wrestled—like Jacob with the angel—with their Urtext. In a special writer’s workshop led by Catherine Pritchard Childress (*Other*), we will compose our own Bible-inspired works to be published in our class anthology, *Collegiastes*. For more information, contact Dr. Josh Reid: reidjs@etsu.edu.

**Required texts:**
*Other*. Catherine Pritchard Childress. Finishing Line Press.

**ENGL 4107 | Children’s Literature | Thompson**

This semester, we will take an historical approach to our study of children’s literature as we consider literary content, illustration, social values, cultural contexts, staging, and publishing. We will read fairy tales (and a few modern appropriations); instructional and moral texts from the eighteenth century; nursery rhymes and fanciful novels from the nineteenth century; realistic novels that emerged in the mid-twentieth century; current poetry; a graphic novel; a 2018 Newberry award book — *Long Way Down* by
Jason Reynolds; and traditional, post-modern, and historical picture books, including the 2017 Caldecott Medal and Coretta Scott King Illustrator Award winner — Radiant Child: The Story of Young Artist Jean-Michel Basquiat by Javaka Steptoe. We will also attend a Barter Theatre production and participate in a “talkback” with the actors back stage after the show to discuss the role of theatre in Children’s Literature.

**ENGL 4020 | British Poetry | Westover**
The theme for this section of British poetry will be “Modern Poetry in the Margins, 1950-2018.” We will begin by examining the Anglo-centric mode in postwar British poetry, locating its roots in the “Movement” poets of the 1950s and Robert Conquest’s influential New Lines anthology. We will also explore divergent, countercultural, and experimental English poets like Stevie Smith, Ted Hughes, and Geoffrey Hill—poets who challenged the dominant aesthetic. We will then move to the so-called fringes and peripheries of the poetic landscape, where regionalisms and nationalisms in the British Midlands, Wales, Scotland, and Northern Ireland complicate and challenge the “English” mode and its depictions of British-ness. Emphasizing a de-centered, postcolonial Britain, we will pay particular attention to voices of poets who give voice to disregarded communities and who have themselves often been pushed to the margins of literary narratives. For more information, contact Dr. Daniel Westover, westover@etsu.edu.

**Required texts:**

**ENGL 4057 | Writing: Theory and Teaching | Honeycutt**
*Prerequisite(s): ENGL 1020.* In this course, students will investigate contemporary attitudes toward and uses of writing in the secondary classroom. They will explore historically influential and current theories of rhetoric and composition, and then use composition theory to understand and develop classroom practices. By the end of the course, students will be able to articulate their teaching philosophies, to design effective writing assignments, and to practice responsible but efficient methods of responding to student writing.

**Required texts:**
- Kelly Gallagher. *Write Like This: Teaching Real-World Writing Through Modeling and Mentor Texts*
- Victor Villanueva. *Bootstraps: From an American Academic of Color*
- Judy Rowe Michaels. *Risking Intensity: Reading and Writing Poetry with High School Student*

**ENGL 4087 | Themes in Women’s Literature: Performing Gender and Sexuality | Weiss**
Performing Gender and Sexuality will explore how women throughout modern and contemporary theatre have used the stage to challenge preconceived notions of gender identity and sexuality. The wealth of the perspectives these playwrights offer shatter any idea that their views of gender and sexuality are uniform. Theatre and performance allow women authors to reimagine and embody new identities in a collaborative and complex art form. For some the stage provides a space to critique the patriarchy and social structures that define gender and race, and to pose critical questions to the audience about the role of women in the political, domestic and artistic/theatrical spheres. For others, the stage provides a way in which to embody a world reimagined. Ultimately, the views and questions these playwrights perform are multifaceted. Students will have opportunities to explore the topic of the class through creative writing and academic writing.
ENGL 4117 | Grammar and Usage | Elhindi
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*, 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 Burleson Hall; my telephone number is 439-5992; and my electronic address is Elhindi@etsu.edu

ENGL 4117 | Grammar and Usage (Online) | McGarry
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 4130 | Sociopsychology of Language | Elhindi
During the first half of the semester we will explore some of the basic psycholinguistic topics. These include the nature of linguistic competence, the biological basis of language, how children acquire language, the production and comprehension of speech, and remembering sentences and processing discourse. In the second part of the semester we will study the key concepts in sociolinguistics. Topics include language and society, language and ethnic group, language and sex, language and social interaction, and language and humanity. There are two required textbooks for this course: Psycholinguistics by John Field, ISBN 0415276004, and Sociolinguistics, 4th edition, by Peter Trudgill, ISBN 9780140289213. If you have any questions about this course, please contact me. I am in 310 Burleson Hall; my office telephone number is 439-5992; and my electronic address is elhindi@etsu.edu
ENGL 4200 | Shakespeare and his Age | Sawyer
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:
Dr. Faustus, ed. David Bevington and Eric Rasmussen. ISBN: 0-719-01643-6

ENGL 4320 | Film Criticism | Wessels
This course introduces a range of political, philosophical, and cultural approaches to the cinema, centering on the key insights and breakthrough critical ideas that have informed the study of film and its role in society. The cinema -- as a new and revolutionary art form -- attracted many of the most powerful thinkers of the 20th century. And with every technological advance in film -- including sound, color, and computer animation -- new theories of “what is cinema” emerged, contributing to core theoretical frameworks that have been used to understand film historically. Theories and films will be drawn from around the world, to illustrate how theories of film have developed differently depending on cultures and contexts, which in turn shapes the form the films take. Films screened may include: Modern Times (Charlie Chaplin, 1936), The Battle of Algiers (Gillo Pontecorvo, 1966), Far From Heaven (Todd Haynes, 2002), and Girlhood (Céline Sciamma, 2014).

Films will be screened at 4:30pm on Thursdays.

ENGL 4340 | Topics in Film: Post-War Global Cinema | Holtmeier
This course surveys the cinematic landscape post-World War II. Each week focuses on a particular nation in order to highlight developments in the history of that location’s film production, such as New Waves or innovative formal expressions. Films such as The 400 Blows (François Truffaut, 1959), Tokyo Drifter (Seijun Suzuki, 1966), Nashville (Robert Altman, 1975), and Lagaan (Ashutosh Gowariker, 2001) are drawn from defining moments.

We start by looking at Italian Neorealism and the French New Wave for critical models of film historiography. Italian Neorealism formed in the wake of World War II, and responded directly to the postwar environment. The relationship between political, cultural, and historical contexts and film production will provide our first approach. The French New Wave responded to the “Tradition of Quality” in France that preceded it, providing a reactionary break from an earlier industry. Other films we examine will provide a similar break from previous traditions in establishing 'New Waves' of cinematic practice. Looking to these models as ways of understanding the development of cinema globally, we will explore the ways cinematic production has interacted with global politics, cultures, and histories.

Films will be screened at 4:30 on Tuesdays. This course may count towards the Film History requirement for the Film Studies Minor, with approval.

Required text:
Traditions in World Cinema, Linda Badley and R. Barton Palmer
ENGL 4340 | Topics in Film: Environmental Media | Holtmeier
This course introduces the ways that environments are communicated through media representation. It covers a variety of media, from film to new media and video games, to consider how they represent and engage with environments and environmental issues. We will explore questions of human impact on the environment, but also non-anthropocentric representations of environments. Films range from narrative, to documentary, and experimental media. From the dystopic Soylent Green (1973), to the stunning tour of Planet Earth, and modern eco-disaster blockbusters like Geostorm (2017).

After surveying a number of ways in which we might communicate the environment, we will experiment with our own creation of media. Leveraging the potential of technology to document the non-human, we will take a closer look at the environments of Appalachia. No previous production experience is required, and there will be both critical and creative options for a final assignment in this class.

Films will be screened at 4:30 on Wednesdays.

Readings will be provided via D2L.

ENGL 4340 | Topics in Film: Hispanic Cinema | Hall
Prerequisites: ENGL 1020. A study of cinematic works from Latin America and Spain within the context of Hispanic literature and culture.

ENGL 4700 | Chaucer and Medieval Literature | Crofts
This is an intensive introduction to the work of Geoffrey Chaucer (c. 1340-1400), the undisputed heavyweight of medieval English poetry and one of the most subtle, inventive and hilarious poets of any age. We’ll read Chaucer’s writings, with special emphasis on the Canterbury Tales, in the original Middle English, becoming familiar with Chaucer’s fourteenth-century London dialect, which we will read aloud. We will also be reading from key background texts by Ovid, Statius, St. Augustine, Boethius, and others whose ideas so informed Chaucer’s historical and intellectual world. Poets who were Chaucer’s contemporaries and near-contemporaries—such as Machaut, Dante, Boccaccio, Gower and Langland—will also be introduced, as will music and visual art of the period. By the end of the course, you will be able to read Chaucer’s language with comparative ease, get most of his jokes, and consider yourself an initiate in the study of medieval literature. You will also have deepened your understanding of the English language, which will be of great benefit to your own writing.

Required texts:
The Riverside Chaucer (Oxford University Press, USA; New Edition 2008)
A Companion to Chaucer and his Contemporaries: Texts and Contexts, Edited by: Laurel Amtower; Jacqueline Vanhoutte (Broadview Press, 2009)

Optional:
Chaucer Coloring Book (Bellerophon Books, 1972)

ENGL 4917 | Creative Writing II: Poetry | Graves
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This course is a creative writing workshop which requires students to submit one poem per week on topics and ideas designed by the student or assigned by professor. Specific poetic forms may be required. Poems will be offered rigorous criticism both by classmates and by the instructor. Regular reading assignments from required texts will be discussed in class. The final assignment for the workshop will be an in-class reading from a portfolio the student has created over the course of the semester.
ENGL 4930 | Creative Writing Capstone | Baumgartner

Prerequisite(s): ENGL 3141 and ENGL 3142. This capstone course in creative writing allows juniors and seniors in the Creative Writing minor to gain valuable professional knowledge and experience. This is a cross-genre class focusing on poetry and fiction; work in drama, screenwriting and creative nonfiction is also welcome. Coursework will go beyond traditional workshop curriculum to focus on publishing, copy editing, memorization and performance, as well as guided instruction in developing professional materials necessary for the creative job market. A key project in the class will be the development of an edited, cohesive portfolio of each student’s best work. Feel free to contact Dr. Mark Baumgartner (baumgartnerm@etsu.edu) if you would like more information about the course.

Required texts:
* The Creative Writer’s Survival Guide, by John McNally
* The Poet’s Companion, by Kim Addonizio and Dorianne Laux
* The Best American Poetry 2018, eds. David Lehman and Dana Gioia
* The Best American Short Stories 2018, eds. Heidi Pitlor and Roxane Gay

ENGL 4957 | Young Adult Creative Nonfiction - History, Memoir, and Graphic Narration | Honeycutt

This course will explore the popular field of nonfiction written for young adult readers. Over the past decade, more and more secondary school systems have compelled educators to teach rigorous and creative nonfiction to their students in lieu of canonical literature. This shift in focus has led to the publication of an increasing volume of fascinating historical narratives and memoirs. We will begin the semester by learning about the Siege of Leningrad and we will end with a graphic retelling of the musical group the Carter Family.

Required texts:
* M. T. Anderson, Symphony for the City of the Dead: Dmitri Shostakovich and the Siege of Leningrad
* Deborah Heiligman, Charles and Emma: The Darwins’ Leap of Faith
* Steve Sheinkin, The Port Chicago 50: Disaster, Mutiny, and the Fight for Civil Rights
* Pamela S. Turner, Samurai Rising: The Epic Life of Minamoto Yoshitsune
* Malala, I Am Malala: How One Girl Stood Up for Education and Changed the World
* Jack Gantos, Hole in My Life
* Shane Burcaw, Laughing at My Nightmare
* Derf Backderf, My Friend Dahmer
* Shigeru Mizuki, Onward Towards Our Noble Deaths
* Raina Telgemeier, Smile and Sisters: The Box Set
* Frank M. Young, The Carter Family: Don’t Forget This Song

ENGL 5017 | Children’s Literature | Thompson

See ENGL 4017

ENGL 5057 | Writing: Theory and Teaching | Knutson

This course is designed for graduate students preparing to teach college writing for the first time as well as graduate students who are interested in composition pedagogy or composition and rhetoric as a discipline. Drawing on recent research in composition and rhetoric, we will explore the following questions:
* Why do we teach introductory writing in English departments?
* How did composition and rhetoric come to be a discipline?
* What are its roots, dating back to antiquity?
* What does composition and rhetoric stand for and do in this contemporary moment?
* How is it related to the learning sciences? Literature? Creative writing? Linguistics? High school English?
* What kinds of research methods are promoted by composition and rhetoric, and how have the discipline’s research methods changed over time?
* Which pedagogical practices are promoted by composition and rhetoric scholars, and how are these practices supported by empirical research?
* And perhaps most importantly, how will a thorough understanding of composition and rhetoric research and best practices support your teaching, at ETSU and beyond?

While exploring these questions, enrolled students will compose and refine a syllabus for their own 1010 courses as well as a teaching portfolio.

**Required texts:**
Linda Adler-Kassner and Elizabeth Wardle, *Naming What We Know: Threshold Concepts of Writing Studies*
John C. Bean, *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*
Victor Villanueva, *Bootstraps: From an American Academic of Color*

Please see Dr. Knutson about securing copies if you are a GA who will be teaching for the first time in Fall 2019.

**ENGL 5060 | Literature of Southern Appalachia | Sutton**
Perhaps no area of the country is more misunderstood than Appalachia, simultaneously exalted as an American homebase and denigrated as the nation’s intransigent problem region. Appalachians are renowned for their resilience, self-sufficiency and culture yet routinely patronized, ridiculed and misunderstood. In this course, we’ll investigate Appalachian lore and literature, misconceptions and truths. Through our readings and discussions, we’ll discover how the area has both adapted to and resisted change and hear Appalachia’s story told and retold in the voices of its people. Course work will include short writings, a midterm paper and a larger individualized project created to extend beyond the classroom (such as an archival study, a multimedia presentation or a conference-ready research paper).

**Required texts:**
Robert Higgs and Ambrose Manning, eds., *Voices from the Hills* (2nd ed.)
William Wright and Jesse Graves, eds., *The Southern Poetry Anthology, Vol. 2: Contemporary Appalachia*
Wilma Dykeman, *The Tall Woman*
James Still, *River of Earth*
Cormac McCarthy, *Suttree*
Dorothy Allison, *Bastard Out of Carolina*
Silas House, *Southernmost*
Michael Amos Cody, *Gabriel’s Songbook*

**ENGL 5087 | Themes in Women’s Literature: Performing Gender and Sexuality | Weiss**
See ENGL 4087

**ENGL 5117 | Grammar and Usage | Elhindi**
See ENGL 4117

**ENGL 5117 | Grammar and Usage (Online) | McGarry**
See ENGL 4117 (Online)
ENGL 5150 | Sound Systems of English | McGarry
This course gives a phonetic and phonemic overview of the sound system of Standard English and some other common varieties. We discuss the fundamentals of phonological analysis, study the vowels, consonants, syllables, and stress and intonation patterns of English, and briefly encounter acoustic analysis with spectrographs. We also examine the phonology of speakers of English as a second language and discuss approaches to teaching pronunciation. Students choose a course project focusing on either pronunciation teaching or dialect analysis. The textbooks are *Applied English Phonology, 3rd edition*, by Mehmet Yawas, ISBN 9781444333220, and *How to Teach Pronunciation*, by Gerald Kelly, ISBN 9780582429758.

ENGL 5160 | Renaissance Literature - Transgression: Sex and Violence on the Jacobean Stage | Waage
During the reign of James I (1603-25), lots of conventional moral, social, and political “accepted truths” came into question. As Anglican and Puritan beliefs became increasingly divisive, so did those relating to the common law versus the divine right of kingship, the traditional nobility and the rising “new capitalism,” the orthodox Protestant views of family and marriage, the roles of sexuality and gender identity, ad infinitum. The public theaters of London, themselves to many violators of convention, became the major sites for the enactment of “subversive” ideologies and behavior in these and other areas.

The focus of this course will be on plays performed in Jacobean (and the early years of Caroline) London during this period, which have “transgressive” content, in the postmodern use of this term. “Transgression,” etymologically, literally, and figuratively, conveys the idea of that which “crosses the boundaries” of the conventional, or acceptable, in realms such as those suggested above. Transgression can be written (and staged) without public or authorial endorsement: it is not necessarily “good” or “bad.” Often, in our plays, it is staged as a challenge to an audience to contemplate the content and consequences both of transgression and of adherence to the moral, legal, etc. institutions, values which are transgressed.

We’ll read (some scenes aloud) a play a week, do presentations and short 2-page papers, and a final 10-page semester paper.

ENGL 5170 | Teaching English as a Second Language | McGarry
This course equips students to evaluate approaches and methodologies for teaching English to speakers of other languages. We examine traditional and newer approaches in light of learning principles supported by second language acquisition research and analyze our own and others’ teaching practices and materials in light of these principles. Students will define their own teaching philosophies, choose or design teaching units suitable for applying those philosophies, teach those units in class, and evaluate their own and other students’ teaching. The textbook is *Teaching by Principles: An Interactive Approach to Language Pedagogy*. It should be easily available online, but make sure you get the *4th edition*. The ISBN is 978-0133925852/0133925854.

ENGL 5350 | Victorian Literature | Sawyer
In this course we follow the exceptional journey of Queen Victoria’s subjects through most of the nineteenth century. Starting in a world where the first railways are an extraordinary and transforming novelty, and photography has just been invented, we find ourselves ending in a world of typewriters and telegraphs, of early motorcars and cinema. The lives of rich and poor, of children, men and, above all, women were deeply altered as ways of living and ways of thinking changed. We follow these developments step by step, concentrating on how they were reflected in-and how they were affected by-the reign’s literature.
Specifically, we will discuss the major historical trends and intellectual debates that form the context of British literature from 1830-1901 in order to contextualize the major writers of the period, including Alfred Tennyson, Thomas Carlyle, Robert and Elizabeth Barret Browning, Matthew Arnold, Christina Rossetti, and a host of others. This course also assumes that you like to read and are willing to engage challenging material. The more time and effort you put into reading the assigned texts, the more you will profit from - and enjoy - the class.

**Required texts:**


*The Victorian Age*, (any Norton version, including 2B or E or hardback)


**ENGL 5450 | Colonial and Federal Literature - Publishing Liberty: Negotiating an American Identity in Colonial and Federal America | Rattner**

In 17th through 19th century America, colonists, immigrants, Native Americans, abolitionists, freedmen, opportunists, reformers, and ordinary citizens negotiated their individual and collective identities strategically through manuscripts, oratory, and print. We will examine how both anonymous and named authors established, challenged, and amended notions of an American identity by manipulating reading practices, circulation, and the tangible ways in which the public came to encounter and interact with literary and historical texts. For students taking comprehensive exams in 17th to 19th century American literature, we will study Anne Bradstreet, Mary Rowlandson, Jonathan Edwards, Edward Taylor, and Benjamin Franklin prior to Spring Break. Reading exiled, dissident, and minority voices alongside these canonical texts will yield a rich understanding of early American literature and culture through the media that defined and provoked political, social, and cultural action.

**ENGL 5650 | 20th Century American Literature | Holmes**

Our “20th Century American Fiction” class surveys novels and short stories from the turn of the twentieth century until the present day. This course has a rough theme of poverty and addiction and invites discussion of the literature’s relevance to current events. Each student leads three classroom discussions and submits two papers. For more information, contact Dr. Holmes (holmest@etsu.edu).

**Required texts:**


**ENGL 5917 | Creative Writing II: Poetry | Graves**

See ENGL 4917
ENGL 5935 | Professional Writing | Haley
This is an intermediate/advanced course on professional writing, focusing on applications, heuristics, and methods of digital research and communication. In this seminar, you will engage the most frequently used decentered approaches professional writing, including collaboration, small group evaluation, and individual synthesis of technical documentation. You will use an assigned text as your source of information – and as the object of your criticism. Individually and in small groups, you will implement state-of-the-profession heuristics and other writing strategies designed to improve your knowledge of the form and theory of professional writing. The majority of your grade will be based on an exit project.

ENGL 5940 | Creative Writing - Poetry | Graves
This course is a graduate level creative writing workshop which requires students to submit a chapbook-length manuscript at the end of the term (24-30 pages). The chapbook is a longstanding literary form, and while the readings will focus on poetry, students are permitted to submit a final project in poetry, fiction, creative non-fiction, or a literary hybrid genre. Some assignments may be associated with required texts, and each student will give a presentation on some aspect of the readings. The final assignment in the workshop will be an in-class reading from a portfolio of original work you have created over the semester.

ENGL 5957 | Young Adult Creative Nonfiction - History, Memoir, and Graphic Narration | Honeycutt
See ENGL 4957

LANGUAGES

FREN 1010 | Beginning French I | Martine
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 | Briscoe
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 3110 | French Conversation and Composition II | 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, they 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 3310 | French Civilization | Harrington
During this course, students will become acquainted with French civilization, history, and culture through a detailed analysis of the French political, educational, economic, and legal systems. We will read Les Français (3rd edition) by Laurence Wylie and Jean-François Brière. The book’s cultural anthropological approach offers insight into contemporary French society and its institutions. With a comparative emphasis on French and American historical and social structures, we will examine the two cultures in an effort to understand and appreciate their differences and unique qualities.

FREN 4317 | Seventeenth Century French Literature | Kolzow
Louis XIV (1638–1715), le Roi-Soleil, reigned for more than seventy years, and during that time, he greatly consolidated the authority of the French state. Among the key strategies of this process of centralization was the establishment of the royal court at Versailles. Located outside the walls of Paris, the palace was relatively distant from traditional sources of power. Over time, it became a world unto itself, isolating the nobility and limiting its potential to effectively oppose Louis’s designs. The arts were integral to the creation of this world. Architecture, sculpture, painting, theater, and literature emphasized ideals of honor, virtue, and courtesy, while also devaluing the traditional privileges of the nobility. This course seeks to analyze how the arts defended these new ways for the king to interact with the court, through an examination of the purposes of pomp and etiquette as well as their relationship to courtly intrigue and dissimulation. Among the texts this course will study are La Bruyère’s Caractères, Molière’s Bourgeois gentilhomme, Corneille’s Horace, and La Fayette’s Princesse de Clèves, as well as the film Le roi danse.

GERM 1020 | Beginning German II | Negrisanu
Prerequisite: A grade of at least a C- in GERM 1010 or with consent of the coordinator for German. Introduction to the German language, and to the culture, geography, and history of German-speaking countries.

GERM 2020 | Second-Year German II | Various Sections
Prerequisite: A grade of at least a C- in GERM 2010 or with consent of the coordinator for German. A continuation of first year, with an introduction to German literature.

GERM 3111 | German Civilization | Negrisanu
This course introduces students to history and society of the German speaking world before WWII. In this course we will use film, music, art, news articles, short stories, and interviews to discuss historical, political or religious events that shaped the German speaking world with a special focus on Austria and Switzerland. Writing assignments will help students improve their composition skills, and review frequently used grammar structures.

GERM 3141 | German Conversation and Composition II | Jost-Fritz
Prerequisite(s): GERM 2020 or permission of instructor. Practice in conversation, with emphasis on idioms, syntax, and current expressions. Study of grammar through written compositions. We will discuss events and issues in German history, society, and culture from 1945 to the present. Topics such as the post-war years (“Wirtschaftswunder”), East Germany and the Wall, immigration, reunification, and Berlin as the new capital city will give you a thorough background in understanding contemporary Germany.
GERM 4121 | Twentieth Century German Literature | Jost-Fritz
Prerequisite(s): GERM 2020 or permission of instructor. The literature of the 20th century is characterized by a fast paced succession of various styles, fashions, and aesthetic approaches as well as vastly different artistic purposes. This seems to reflect the 20th century’s turbulent history with its fundamental shifts in the political, cultural, and social framework. In this class, we will explore poetic responses to some of the century’s most crucial events, such as the First World War, economic crises, the Holocaust, the political progress in post-war Germany, the rise of environmentalism, and late 20th century nostalgia. We will read narrative texts, plays, and poems not just against the backdrop of political and social history, but will also contextualize literature within the major currents of aesthetics in modernity.

GREK 1020 | Introductory Ancient Greek II | Crofts
Prerequisite(s): GREK 1010. Brings students up to the intermediate stage in learning the grammar and syntax of the Greek language as it was used in fifth-century (B.C.E.) Athens.

GREK 2020 | Intermediate Ancient Greek II | Crofts
Prerequisite: A grade of at least a C- in GREK 2010 or with consent of the coordinator for Greek. Acquaint students with the language and meter of Greek epic poetry, with special emphasis on Homer’s Iliad.

JAPN 1010 | Beginning Japanese I | James
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 | James
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 | Arnold
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 3025 | Japanese Conversation and Composition II | Arnold
Prerequisite(s): JAPN 3015 or equivalent. Japanese Conversation and Composition II is the second semester of Japanese year three. 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 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 4025 | Advanced Japanese II | Arnold
Prerequisite(s): JAPN 4015 or equivalents. Advanced Japanese is the second semester of Japanese year four. 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 1020 | Beginning Latin II | Toye
Introduction to Latin vocabulary, syntax, conjugations, and declensions, working toward prose and poetry.

LATN 2020 | Second-Year Latin II | Toye
Prerequisite(s): A grade of at least a C- in LATN 1010 or with consent of the coordinator for Latin. 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 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 1021 | Beginning Spanish for Health Care II | Gómez 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 healthcare professions. This course does not satisfy high school deficiencies for students enrolled in areas other than healthcare professions.

SPAN 2010 | Second-Year Spanish I | Various Sections
Prerequisite(s): A grade of at least C- in SPAN 2010 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 Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SPAN 3003 | Basic Spanish Grammar | Heil
A high- intermediate grammar course intended for students who have completed beginning and intermediate Spanish. This is a review of basic Spanish structures. Students are exposed to the more technical aspects of grammar, while practicing speaking, listening, reading and writing skills. The objectives of this course are: to enhance intermediate language skills through detailed focus on Spanish grammar; to improve students’ speaking ability through group work and conversational interaction; to broaden students’ cultural perspectives of Spain, Spanish America, and Hispanics living in the United States through readings and other class activities; to use writing and discussion in Spanish to explore the relationship of the course materials to students’ own lives and values with a view to understanding the perspectives of others.

Required text:
SPAN 3033 | Hispanic Readings and Composition | Gómez Sobrino
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. 7th ed. ISBN: 978-0073385372

SPAN 3113 | Spanish Conversation and Composition | Fehskens
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 short films, 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 3133 | Applied Spanish: Introduction to Spanish-Speaking Communities | Fiuza
Prerequisite(s): SPAN 2020 or equivalent. This is a community-based course, which provides students with the knowledge and skills to effectively interact with members of Spanish-speaking communities in both social and professional contexts. This course teaches cultural competence and diversity through an interdisciplinary approach involving students and faculty in the promotion of cordial, supportive, and meaningful relationships between Spanish-speaking and English-speaking community members. Students complete substantial field experience in Spanish-speaking communities.

Required texts:

SPAN 3213 | Spanish Phonetics and Pronunciation | Detwiler
Prerequisite(s): SPAN 3113. May be taken concurrently. An introduction to the phonetic system of Spanish and its spoken peculiarities in the Hispanic world.

Required text:

SPAN 3313 | Civilization of Spain | Gómez Sobrino
Prerequisites: SPAN 3113. This course will be conducted entirely in Spanish, except when the need for clarification requires English. All coursework will be done in Spanish. Spanish Civilization will examine the major socio-historical events and movements in the Iberian Peninsula from pre-history to the modern age, with a focus on both the events that characterize Spain’s history as well as the cultural and political movements that characterize the people of Spain. Every chapter of Culturas de España provides a useful chronological outline to reinforce the sequence of major events of history. The “Textos y contextos” sections of every chapter help to contextualize these historical moments from a cultural perspective and to flesh out their significance.

Required text:
SPAN 3613 | Survey of Spanish-American Literature | Hall  
*Prerequisite(s): SPAN 3033 and 3113.* Representative works from Spanish-American literature.

SPAN 4107 | Cervantes | Hall  
*Prerequisite(s): SPAN 3313 or SPAN 3513.* A study of the great novel *Don Quijote* by Miguel de Cervantes.

SPAN 4117 | Hispanic Cinema | Hall  
*Prerequisite(s): SPAN 3313, SPAN 3413, SPAN 3513, or SPAN 3613.* A study of cinematic works from Latin America and Spain within the context of Hispanic literature and culture.

SPAN 4134 | Applied Spanish: Interpretation and Community Outreach | Detwiler  
*Prerequisite: SPAN 3113.* Basic interpretation and translation skills are taught with a focus on health care or legal fields during alternate years (Spring 2018 Healthcare). Students prepare interpreting exercises that are presented and corrected in class. This class includes a ten (10) hour service-learning requirement. These hours can be fulfilled at the Johnson City Community Health Center with staff interpreters, though additional fees are required for clinical experiences.  
**Required texts:**  
*Interpreter’s Rx.* Mikkelson, Holly.  
*Medicine in Translation: Journeys with My Patients.* Ofri, Danielle.

SPAN 4407 | Twentieth Century Spanish Literature | Heil  
Selected works by the principal 20th century novelists, dramatists and poets of Spain. This course will be conducted entirely in Spanish, except for when the need for clarification requires English. All coursework will be done in Spanish. We will focus on representative examples from all genres at different moments of history, keeping in mind the historical moment and its impact on the author.  
**Required texts:**  

SPAN 5107 | Cervantes | Hall  
See SPAN 4107

SPAN 5117 | Hispanic Cinema | Hall  
See SPAN 4117

SPAN 5407 | Twentieth Century Spanish Literature | Heil  
See SPAN 4407