

The Clarion

Descriptions of English and Foreign Language Courses Offered at East Tennessee State
University, Spring 2020

Spring
(1/21/20 – 5/8/20)

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 | Wessels

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

This course will focus on multimodal research and composition – reading and composing texts that combine words and images. Through the critical study of film and photography, the course will invite students to consider how images shape the way we understand and engage with communities both local and global. Culminating in a multimodal research essay, students will learn how to gather information, produce, and revise a complex research-based argument for a diverse community of readers. Selected readings will be available on D2L. For more information, contact Dr. Wessels at wessels@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. Ed. Gardner et al. 4th ed. ISBN: 9781319035341.

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. 8th ed. ISBN: 0393913090.

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. 8th ed. ISBN: 0393913104.

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:

Norton Anthology of English Literature (Set 1: Vols. A, B, C). Greenblatt. 9th ed. ISBN: 0393913007.

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. 9th ed. ISBN: 0393913015.

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:

The Ramayana: A Shortened Modern Prose Version, by R. K. Narayan. ISBN: 978-0-14-303967-9
The Arabian Nights (Norton Critical Edition), ed. Daniel Heller-Roazen. ISBN: 978-0-393-92808-2
Death and the King's Horseman (Norton Critical Ed.), by Wole Soyinka. ISBN: 0-393-97761-7

ENGL 2338 | Honors Survey of World Literature | Elhindi

Many literary critics believe that the colonization of third-world countries was not only political and economic, but was also cultural. One of these critics is Edward Said, who argues European literature is a demeaning portrayal of Africans, Asians, and other indigenous peoples. We will start the semester by reading Said's *Culture and Imperialism* and probing his argument. Then we will read *Heart of Darkness* by Joseph Conrad, regraded by Said, Achebe, and others as a "racist" novella written through the lens of

colonizers. Finally, we will read two novels representing the “counter-narrative” of the colonized: *Things Fall Apart* by Chinua Achebe and *Midnight’s Children* by Salman Rushdie. Please read the first chapter in Said’s book by our first class meeting. If you have any questions about this class, I will be happy to answer them. I am in 310 Burleson Hall; my office telephone number is 439-5992; and my electronic address is elhindi@etsu.edu

ENGL 2430 | European Literature | Negrisanu

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. 9th Ed. Puchner ISBN: 9780393933642

Norton Anthology of Western Literature, Volume Two. 9th Ed. Puchner, et al. ISBN: 9780393933635

ENGL 3010 | Poetry | Graves

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.

ENGL 3030 | Drama | Weiss

In this course we will study plays beginning with the Greeks and move our way to modern times to examine the development and techniques of drama as a genre. During this process, we will discover that central to drama since ancient Greece has been the concept of FAMILY, a concept that wraps community and emotional intensity together. We will consider why the family is such a central part of drama, and what playwrights wish to explore through the family unit. Charting plays from ancient Greece to contemporary America will provide us with a richer understanding of theatre and community.

ENGL 3050 | Literature and the Environment | O’Donnell

Environmental literature has a bad image in some circles. 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/2020spring/engl3050

ENGL 3070 | Native American Literature | Cody

Tribal America doesn’t receive much attention from the U.S. political realm, news media, or entertainment industry. Literature and other cultural expressions by American Indians, however, recently experienced a tremendous renaissance beginning in the late 1960s. ENGL 3070 explores historical and developing literary traditions that are part of America’s indigenous cultures in an effort, first, to dispel the damaging stereotypes—both negative and positive—that have long affected views of “Indians” and, second, to discover how contemporary authors, especially, are writing to create a more accurate image of native peoples and the lives they lead. We will experience Native American oratory in creation myths, trickster tales, and narratives of contact with Europeans; documents related to 19th-century Indian removal and the war over the American West; literature of the “Native American Renaissance” in the late 20th and early 21st centuries. Film will be incorporated periodically as well.

We'll read a variety of works: novels (including James Welch's *Winter in the Blood*, Louise Erdrich's *The Round House*, Susan Power's *The Grass Dancer*, Tommy Orange's *There, There*), poetry (Layli Long Soldier's *Whereas*), memoir (Terese Marie Mailhot's *Heart Berries*), and more.

ENGL 3128 | Honors Special Topics - Intersections: Culture, Critical Theory, and Literature | Jones

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? What is history, and how does it relate to me? Literary writers and philosophers have sought answers to those perennial, human questions, and we will interrogate their answers. We will seek intersections between thinkers like Shakespeare, Sigmund Freud, Jacques Derrida, Frantz Fanon, Virginia Woolf, Jean-Paul Sartre and Simon De Beauvoir, Eve Sedgwick, Patti Smith, and Margaret Atwood. By the end of this class, you will be able answer the questions: what is justice to me, and how do I achieve a just and sustainable happiness?

ENGL 3134 | Computers, Writing, and Literature | Mitchell

Prerequisite(s): ENGL 1010 and 1020. The focus of this online course is the exploration of connections among computers, writing, and literature, as well as the implications that the internet and digital technologies have for writing, literacies, and textual consumption/production. Students first examine a variety of texts partially or wholly available online; second, they study to the rhetorical and technical aspects of these texts; and last, they produce their own multimodal texts. Format, layout, and interactivity of documents are important aspects of this course and will be considered in the context of writing well.

Required text:

Technology: A Reader for Writers. Rodgers, 1st ed. ISBN: 0199340730

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: *The Ecco Anthology of Contemporary American Short Fiction*, ed. Joyce Carol Oates, 2008 [ISBN-13: 978-0061661587]; *The Making of a Story: A Norton Guide to Creative Writing*, Reprint edition, ed. Alice LaPlante, 2010 [ISBN-13: 978-0393337082]

ENGL 3150 | Literature, Ethics, and Values | Reid

Literature asks the Big Questions, and our semester will be spent exploring some of the most riddling questions of existence: What makes us human? What can we know? What should we do? What can we hope? What does it mean to live in time? Where can happiness and fulfillment be found? What is nature for? What does it mean to grow up? What is evil? When should we mete out justice, and when should we show mercy? What is truth? What does it mean to die? With literature as our guide, our search for these questions and more will take us to the afterlife (Eagleton's *Sum: Forty Tales from the Afterlives*, Dante's *Divine Comedy*), thrust us into life as an insect (Kafka's *Metamorphosis*), propel us to the threshold of death (Tolstoy's *Death of Ivan Ilyich*), unveil the darkness and light in our hearts (Shakespeare's *The Tempest*), as we range from the earliest work of literature (*Gilgamesh*) to the possible futures of science

fiction (Ishiguro's *Never Let Me Go*). We shall discover that as we read literature closely, it reads us, and its message is thus: "You must change your life."

ENGL 3150 | Literature, Ethics, and Values: Animal Rights | Lichtenwalner

What is the relationship between human and non-human animals? Do animals have moral status? Do we have a right to harm or kill some animals in order to benefit or save others? Which types of animal use are acceptable? What are the benefits of human and non-human animal interaction, and do those benefits go both ways (are the non-human animals also benefitted by such interactions)? This course will explore ethical questions concerning animal rights through the study of both fiction and criticism, with a special focus on advocacy.

ENGL 3200 | History of the English Language | Michieka

Prerequisite(s): ENGL 1020 or equivalent. This course traces the development of the English language from its origins to the present. We will start with a brief introduction to language in general and the English language in particular. We will then examine the structural changes the English language has undergone beginning from its remote ancestry to the present.

Required Texts:

A History of the English Language by Gelderen Elly Van Revised edition, ISBN 9789027212092

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 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:

Beginning Theory: an Introduction to Literary and Cultural Theory. 3rd or 4th ed. Peter Barry. Manchester Press, 2002 (ISBN: 0-7190-6268-3)

The Bedford Glossary of Critical and Literary Terms. 3rd ed. Ross Murfin and Supryia M. Ray (ISBN: 978-0-230-22330-1)

Hamlet: Case Studies in Contemporary Criticism, ed. Susanne Wofford (ISBN: 0-312-05544-7)

ENGL 3650 | American Folklore | Olson

Folklore as a basic element in the understanding of American culture and literature.

ENGL 4012 | The American Novel | Jones

A survey of representative American novels from the nineteenth century to the present.

Required Texts:

Theodor Dreiser, *Sister Carrie*, Norton, 978-0393927733

Willa Cather, *My Ántonia*, Norton, 978-0393967906

Toni Morrison, *Beloved*, Vintage, 978-1400033416

William Faulkner, *As I Lay Dying*, Vintage, 978-0679732259

F. Scott Fitzgerald, *The Great Gatsby*, Vintage, 978-0743273565

Saul Bellow, *Henderson the Rain King*, Penguin, 978-0143105480

Dorothy Allison, *Bastard Out of Carolina*, Penguin, 978-0452297753

ENGL 4020 | British Poetry | Westover

This semester of British poetry will explore twentieth and twenty-first century English-language poetry from the so-called “Celtic Fringe” nations of the United Kingdom: Northern Ireland, Scotland, and Wales. As these nations wrestle with impending Brexit and its potential fallout, ancient tensions surrounding colonialism and national identity have intensified. There is a sense that the United Kingdom, which is to some extent already devolved politically, is at risk of a complete break-up. Literature, as it always does, is grappling with the “centrisms” that have (re-)emerged into this climate: egocentrism, ethnocentrism, anthropocentrism, androcentrism, and, perhaps especially, Anglocentrism. We will examine the many ways that poets from Wales, Scotland, and Northern Ireland have addressed these challenges and in so doing have complicated and challenged an “English” tradition and its depictions of Britishness. 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.

Required Textbooks:

Anthology of Modern Irish Poetry, ed. Wes Davis (Harvard, 2013).

ISBN: 978-0674072220

Poetry 1900-2000: One Hundred Poets from Wales, ed. Meic Stephens (Parthian, 2016).

ISBN: 978-1902638881

Twentieth-Century Scottish Poetry, ed. Douglas Dunn (Faber & Faber, 2006).

ISBN: 978-0571228386

ENGL 4057 | Writing: Theory and Teaching | Honeycutt & McGee

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*

Tara Westover. *Educated*

Ralph Fletcher. *The Writing Teacher's Companion: Embracing Choice, Voice, Purpose & Play*

Carol Jago. *Papers, Papers, Papers: An English Teacher's Survival Guide*

Erica Lindemann. *A Rhetoric for Writing Teachers*

ENGL 4087 | Themes in Women's Literature: Uncovering Women's Stories; Documenting Women's Lives | Thompson

What do queer kids from Appalachia, women coal miners, and Freedom Riders have in common? They represent folks whose knowledge is often undervalued and stories are often neglected. In this course, we will uncover these and other stories left out of the canon as we reclaim diverse women's experiences, contextualize their lives, and bring critical attention to their work. Along the way, we will unpack power-knowledge and reframe how we do research. Our work together will necessitate practical conversations about how to get started and will prompt considerations such as how could we repurpose the archive as a site of grassroots organizing, movement building, social transformation, and radical inclusion? Texts we will examine will include personal diaries, letters, and recipe books; voices documented via new critical media and other platforms—blogs, StoryCorps, Country Queers, Inside Appalachia, digital libraries, zines; and photographs, film, and material artifacts. Field trips to the Highlander Center and the Archives of Appalachia will be part of the course experience. For more details, please email me at thomsop@etsu.edu.

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 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 4120 | Descriptive Linguistics | McGarry

This course addresses how it is possible to characterize human language. In what ways are all human languages similar to each other and different from other communication systems? Along what dimensions can they vary? We will concentrate on describing languages in four core areas: syntax, phonology, morphology, and semantics. In-class activities will include much analysis, and students will also collect and analyze data outside class. The textbooks are *The Language of Language: A Linguistics Course for Starters*, by Madalena Cruz-Ferreira and Sunita Anne Abraham, ISBN 9781456458638, and *Thinking Linguistically: A Scientific Approach to Language*, by Maya Honda and Wayne O'Neil, ISBN 9781405108324.

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:

The Norton Shakespeare, W.W. Norton & Company, 3rd 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 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). Readings will be available via D2L. Films will be screened at 4:40pm on Thursdays.

ENGL 4340 | Topics in Film: Post-War Global Film | 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 6:50 on Mondays. 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: Hollywood and American Film | Holtmeier

This course introduces the 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 will be screened at 4:40 on Wednesdays.

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

ENGL 4350 | National Cinemas: Japanese Film | Hall

Prerequisite(s): For ENGL 4350: ENGL 1020. A study of Japanese cinema.

ENGL 4360 | Screenwriting | Baumgartner

Prerequisites: ENGL 1020 or equivalent; and one 2000-level literature course. This workshop course will focus on an intensive study of screenwriting for feature-length movies, with a secondary emphasis on adapting fiction into film. The screenwriter is often author, architect and inventor of a film, yet in American cinema the writer of a script rarely receives due credit. In this class we will discuss the difficult role of the screenwriter, paying particular attention to issues of process and technique that differentiate writing for the screen from other narrative forms. Students will be introduced to screenplay format and structure through reading assignments, in-class discussions, film analysis and writing exercises. Students will be required to write and revise an original short script of approximately 35 to 50 pages. This can be a self-contained piece, but could also serve as the first part of a feature-length (90-120 minute) script; alternatively, students can elect to adapt an existing work of fiction into film. Other assignments will include a critical analysis of an existing script, film or adaptation, a film treatment, a synopsis, and various exercises on character/scene development. Films featured in the course will include *Eternal Sunshine of the Spotless Mind* (film and script), *No Country for Old Men* (film and novel), and others. Students should come to each class prepared to write both critically and creatively, and to share their work with fellow students in a workshop setting. Required texts: *Screenplay: The Foundations of Screenwriting*, by Syd Field, Revised edition, 2005 [ISBN-13: 978-0385339032]; *Essentials of*

Screenwriting: The Art, Craft, and Business of Film and Television Writing, by Richard Walter, Revised edition, 2010 [ISBN-13: 978-0452296275]; No Country for Old Men (novel), by Cormac McCarthy, 2006 [ISBN-13: 978-0375706677]; Eternal Sunshine of the Spotless Mind: The Shooting Script, by Charlie Kaufman, 2004 [ISBN-13: 978-1557046109]

ENGL 4917 | Creative Writing II: Poetry | Graves

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. Advanced course in writing of poetry. Considerable attention to craft and form of poems written by acknowledged masters of the genre.

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 2019, eds. David Lehman and Major Jackson; The Best American Short Stories 2019, eds. Heidi Pitlor and Anthony Doerr

ENGL 4957 | Murder Between the Wars: The Golden Age of British Crime Fiction | Slagle

ENGL 4957/5957 is a special topics undergraduate/graduate course designed to introduce students to the Golden Age of British crime fiction. Beginning with novelist/journalist J. S. Fletcher, this course focuses on the turbulent period between World War I and II in Britain, taking into account the politics of the period, cultural issues, gender, etc. Emphasis will be on early writers such as Arthur Conan Doyle and on both *forgotten* and enduring writers such as Agatha Christie and Dorothy Sayers. We will look at various theoretical interpretations, historical contexts, plot and character development, and how the crime novel develops overall in Britain in the early years of the twentieth century. Assessment will be based on two exams and a class report. Graduate students will have a brief teaching assignment to replace the report.

ENGL 4957 | Playing with Fire: The German Faust-Tradition | Jost-Fritz

The deal with the Devil is one of the most striking and recurring tropes in Western culture. Countless plays, novels, poems, images, films, graphic novels, and even video games use the trope to reflect and comment on current issues in culture and society. Most prominently, the deal with the Devil features in Johann Wolfgang von Goethe's (1749-1832) two-part play Faust, a tragedy of epic dimensions that tells the story of Dr. Faust who with the help of the devil Mephistopheles transgresses the confines of his university office to act out his sexual and intellectual desires. Faust resurfaces a century after Goethe's play as ingenious composer Adrian Leverkühn in Thomas Mann's (1875-1955) novel Doktor Faustus, and almost simultaneously as power-hungry and ruthless actor Hendrik Höfgen (Gustav Gründgens in real life) in Klaus Mann's (1906-1949) novel Mephisto. Whereas Goethe reflects the condition of modernity in broad strokes, Thomas and Klaus Mann explore how political power is a temptation for the modern artist against the backdrop of the Nazi regime's rise. In this class, we interpret all three texts in the context of the history of religion and sciences, the social and cultural developments of modernity, as well as aesthetics and art history of the 18th-20th centuries.

ENGL 5017 | Children's Literature | Thompson

See ENGL 4017

ENGL 5020 | Medieval Literature | Crofts

In English 5020 we attempt a copious examination of texts—greater and lesser—from the early to the late Middle Ages. After a review of major texts and traditions of the Anglo-Saxon period, we will begin reading English prose and poetry from the thirteenth to the fifteenth centuries in the original Middle English, with emphases on Geoffrey Chaucer, the *Gawain*-poet and Sir Thomas Malory. While most of the reading will be of English texts, we will also read (in translation) works from Late Antiquity—notably St. Augustine, Boethius—fascinating authors in their own right whose influence on literature and philosophy was felt throughout the medieval period; we will also read some Dante, without whom medieval literature as we know it is not thinkable. Readings will also include some often all-too-often under-represented writings by medieval women (both in English and in translation). Methods and materials of medieval book production will be discussed throughout the semester. This course will cover several of the medieval texts on the M.A. reading list.

ENGL 5057 | Writing: Theory and Teaching | Honeycutt & McGee

See ENGL 4057

ENGL 5087 | Themes in Women's Literature: Uncovering Women's Stories; Documenting Women's Lives | Thompson

See ENGL 4087

ENGL 5117 | Grammar and Usage | Elhindi

See ENGL 4117

ENGL 5117 | Grammar and Usage (Online) | McGarry

See ENGL 4117 (Online)

ENGL 5170 | Teaching English as a Second Language | Michieka

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 required textbook is *Teaching by Principles: An Interactive Approach to Language Pedagogy* by H. Douglas Brown & H. Lee. 4th edition. The ISBN is 978-0133925852

ENGL 5300 | Romantic Literature: Placing Romanticism/Romantic Places | Lichtenwalner

This class will attempt to provide a comprehensive introduction to British literature written around the turn of the nineteenth century. We'll take a multi-dimensional view of this body of literature by asking all kinds of questions about "Place." For example, What place does the study of Romantic literature have in the study of literature in general? What aspects of literary composition place some writing in the category of Romantic literature while other remain outside that category? Where, in particular, does Romantic writing take place and in what light does it place the things about which it speaks? What places do Romantic writers describe? How might ways of depicting place be linked with the place of Romantic

literature in the canon? How do Romantic writers navigate issues of knowing one's "place" within society, particularly when that society is itself in flux?

ENGL 5550 | Nineteenth-Century American Fiction | Cody

This course is a blend of traditional major and little-known fiction from 19th-century America. We'll read novels and short stories by Charles Brockden Brown (*Edgar Huntly*), Lydia Maria Child (*Hobomok*), Nathaniel Hawthorne (stories & *The Scarlet Letter*), Edgar Allan Poe (stories), Herman Melville (*Moby-Dick*), Harriet Prescott Spofford, Theodore Winthrop (*Cecil Dreeme*), Louisa May Alcott, Sarah Orne Jewett, Helen Hunt Jackson (*Ramona*), Kate Chopin (*The Awakening*), and Charles W. Chesnutt (*The Marrow of Tradition*).

ENGL 5750 | Seminar in American Literature- Morrison, McCarthy, and Voice | Holmes

Our seminar explores American narrative voice by focusing on novels by Toni Morrison and Cormac McCarthy, first looking at some immediate influences upon their work and then considering their own influences on contemporary American prose. Students offer extended explications of works and write two essays. For more information, please contact Professor Holmes at holmest@etsu.edu.

- Ellison, Ralph, *Invisible Man*, Vintage, 978-0679732761
- McCarthy, Cormac, *Blood Meridian*, Vintage, 978-0679728757
 - *The Crossing*, Vintage, 978-0679760849
 - *No Country for Old Men*, Vintage, 978-0375706677
 - *Outer Dark*, Vintage, 978-0679728733
- Melville, Herman, *Moby-Dick*, 3rd ed., Norton, 978-0393285000
- Morrison, Toni, *Beloved*, Vintage, 978-1400033416
 - *The Bluest Eye*, Vintage, 978-0307278449
 - *Paradise*, Vintage, 978-0804169882
 - *Sula*, Vintage, 978-1400033430
- Powers, Richard, *The Overstory*, Norton, 978-0393356687
- Wilkinson, Crystal, *The Birds of Opulence*, University Press of Kentucky, 978-0813174990

ENGL 5917 | Creative Writing II: Poetry | Graves

See ENGL 4917

ENGL 5957 | "Murder Between the Wars: The Golden Age of British Crime Fiction" | Slagle

See ENGL 4957

ENGL 5957 | Playing with Fire: The German Faust-Tradition | Jost-Fritz

See ENGL 4957

LANGUAGES

FREN 1010 | Beginning French I | Prince

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 | Prince

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 | Prince

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 | Kölzow

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. Speaking activities will include discussions, role plays, debates, and presentations, while written work will consist primarily of essays on topics that require analysis and synthesis.

FREN 3610 | French Literature after 1700 | Harrington

This course is a study of the texts and movements of French literature from the eighteenth-century to the present. Its aim is to improve students' reading, speaking, and writing abilities in French as well as to help them understand literary terminology, stylistic techniques, and interpretive strategies. Through 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 4017 | Advanced French Grammar | Kölzow

This class will examine and analyze the grammar of the French language, including those structures that most commonly give rise to error or misunderstanding. The topics covered will include pronouns, questions, relative clauses, pronominal verbs, the subjunctive, and narration in the past. Additionally, students will also study literature, journalism, film, television, and song to better understand how specific grammatical structures are used in both formal and informal contexts while other activities will allow students to improve their speaking and writing skills. The textbook for the course will be John Barson's *La Grammaire à l'œuvre*.

GERM 1020 | Beginning German II | Various Sections

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 | Negrisanu

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 3151 | Business German | Jost-Fritz

Prerequisite(s): GERM 2020 or equivalent. This intermediate level course introduces students to concepts and issues relevant to German business and economics and helps them to develop the language skills

necessary to succeed in the German business world. We will concentrate on the basic elements of the German economic system and geography, looking at Germany as a site of production and exchange, the legal structure of German firms, the relations between labor and management, and general corporate culture. We will also focus on a variety of hands-on activities, such as writing a CV, job applications, or designing a business portfolio. Students will learn business vocabulary, writing skills for business correspondence, oral presentation techniques, and reading and comprehension strategies for German newspapers and news reports. All discussions, readings, and assignments will be in German.

GERM 4167 | Advanced German Grammar | Negrisanu

Prerequisite: A grade of at least a C- in GERM 2020 or with consent of the coordinator for German. The primary focus of this course is to expand and deepen the students' knowledge of the German grammar. In this course, class time will be used to discuss, practice, and solve problematic topics from the German grammar. The objective of this course is to enhance the students' overall language skills from intermediate to advanced by improving especially the students' writing and speaking skills. The students will write, translate and discuss a variety of texts. The students' speaking abilities will be improved through group work and other conversational interactions. The instruction is exclusively in German. The course is designed for students who completed at least 5 semesters of German or with prior knowledge of German.

GERM 4957 | Playing with Fire: The German Faust-Tradition| Jost-Fritz

The deal with the Devil is one of the most striking and recurring tropes in Western culture. Countless plays, novels, poems, images, films, graphic novels, and even video games use the trope to reflect and comment on current issues in culture and society. Most prominently, the deal with the Devil features in Johann Wolfgang von Goethe's (1749-1832) two-part play *Faust*, a tragedy of epic dimensions that tells the story of Dr. Faust who with the help of the devil Mephistopheles transgresses the confines of his university office to act out his sexual and intellectual desires. Faust resurfaces a century after Goethe's play as ingenious composer Adrian Leverkühn in Thomas Mann's (1875-1955) novel *Doktor Faustus*, and almost simultaneously as power-hungry and ruthless actor Hendrik Höfgen (Gustav Gründgens in real life) in Klaus Mann's (1906-1949) novel *Mephisto*. Whereas Goethe reflects the condition of modernity in broad strokes, Thomas and Klaus Mann explore how political power is a temptation for the modern artist against the backdrop of the Nazi regime's rise. In this class, we interpret all three texts in the context of the history of religion and sciences, the social and cultural developments of modernity, as well as aesthetics and art history of the 18th-20th centuries.

GERM 5167 | Advanced German Grammar | Negrisanu

See GERM 4167

GERM 5957 | Playing with Fire: The German Faust-Tradition| Jost-Fritz

See GERM 4957

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.

JAPN 4975 | Topics in Japanese- Japanese Film | Hall

Prerequisite(s): For ENGL 4350: ENGL 1020. A study of Japanese cinema.

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 2010 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 | Fernandez

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 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 Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SPAN 3003 | Basic Spanish Grammar | Fehskens

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:

Jordon, Isolde, and José Manuel Pereiro-Otero. *Curso de gramática avanzada del español: comunicación reflexiva*. Pearson Education Inc., New Jersey. 2006.

SPAN 3033 | Hispanic Readings and Composition | Hall

Prerequisite(s): SPAN 3003 Basic Spanish Grammar and SPAN 3113 Spanish Conversation and Composition, or by permission of instructor. May be taken concurrently. An introduction to Hispanic literature with emphasis on writing

SPAN 3113 | Spanish Conversation and Composition | Gomez-Sobrino

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

Prerequisites: 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, while also framing Chicana and Latina history within the transnational and hemispheric forces that brought these communities into existence. It also uses the lenses of race, class, gender, and sexuality to explore their history, while considering the evolution of Chicana and Latina culture, forms of resistance and accommodation, and the embracing of new collective and individual identities.

SPAN 3213 | Spanish Phonetics and Pronunciation | Gomez-Sobrino

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:

¡Que bien suena! Jeffery Stokes, ISBN 978-0-618-23500-1, Heinle, Cengage Learning, 2005

SPAN 3313 | Civilization of Spain | Heil

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:

Culturas de España. Carmen Pereira-Muro. Cengage. 2015

SPAN 3613 | Survey of Spanish-American Literature | Hall

Prerequisite(s): SPAN 3033 and 3113. Representative works from Spanish-American literature.

SPAN 4107 | Cervantes | Fehskens

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

SPAN 4134 | Applied Spanish: Interpretation and Community Outreach | Detwiler

Prerequisite: SPAN 3113. Basic Interpretation skills are taught with a focus on health care settings. Students will prepare daily English/Spanish translations and interpreting scenarios. The history of interpreting, interpreter ethics and scope of practice will be explored. Students will have the opportunity to put into practice some of their learned skills in the 10-hour service-learning requirement. Required texts:

Mikkelson, Holly. *The Interpreter's Rx: A training program for Spanish-English medical interpreting.*

Spreckels, Calif.: ACEBO, 1994. ISBN-10: 1880594110 (Includes 3 CDs)

McElroy and Grabb. *Spanish-English English-Spanish Medical Dictionary: Diccionario Médico Español-
Inglés Inglés-Español*, Fourth Edition. Baltimore, MD: Lippincott, Williams, and Wilkins,
2012. ISBN 1608311295

SPAN 5107 | Cervantes | Fehskens
See SPAN 4107