ENGL 3270 | Literature of Popular Culture: Graphic Narration | Honeycutt
The groundbreaking graphic artist Will Eisner once prophesized that “the comic strip is no longer the comic strip, but in reality an illustrated novel. It is new and raw in form just now, but material for limitless intelligent development. And eventually and inevitably it will be a legitimate medium for the best writers and artists.” Using Eisner’s prescient words as a guide, ENGL 3270 Graphic Narration: The Literature of Popular Culture will explore one of the most widespread and influential literary genres. This pre-summer online course will trace how graphic novels developed from their inception late in 1960s to contemporary culture. Along the way, we will learn how to read and decode graphic novels, interrogate the medium as a method of storytelling, and interpret the complex relationship between image and language. Although graphic novels are illustrated, they should by not be considered exclusively young adult literature; in fact, many of the genre’s most powerful texts grapple with mature context like racial identity and injustice, violence, sexuality, and class issues. Because this course is offered in the accelerated pre-summer semester, please be aware that it will both reading and writing intensive.

Required Texts:
Ba, Gabriel and Fabio Moon. *Daytripper*
Bechdel, Alison. *Fun Home: A Family Tragicomic*
Carroll, Emily. *Through the Woods*
Eisner, Will. *A Contract with God and Other Tenement Stories*
McCloud, Scott. *Understanding Comics: The Invisible Art*
McGuire, Richard. *Here*
Miller, Frank. And David Mazzucchelli: *Batman: Year One*
Moore, Alan and Dave Gibbons. *Watchmen*
Spiegelman, Art. *Maus: A Survivor’s Tale I & II.*
SUMMER SESSION I  
(06/20 – 07/10/20)

ENGLISH

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

ENGL 2030 | Literary Heritage | 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 2110 | American Literature to 1865 | Cody
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This survey of important American writers and writing from Colonial times through the Civil War includes works from early explorers and settlers, Native Americans, and significant literary figures such as Bradstreet, Franklin, Jefferson, Hawthorne, Stowe, Douglass, Whitman, and Dickinson.
Required text:

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 first topic. Then we will move to a study of five particular figures from ancient Greek mythology, stopping along our way to examine literary works, ancient and modern, that develop mythological themes, situations, dilemmas.

ENGL 4077 | Literature for Adolescents | Thompson
This course explores the exciting, multi-cultural field of literature written by, for, and about adolescents. Students will read widely in YA literature; explore various genres and formats; investigate a variety of teaching resources; become familiar with current scholarship; discover the usefulness of an intersectional approach, discuss best practices in digital pedagogies, and develop online curriculum for teaching adolescent literature. Our reading will no doubt yield additional discussions on topics such as literacy, multiculturalism, gender identity, sexuality, diversity/inclusion, censorship, bullies and bullying, and the use of film and new critical media in the literature classroom. In short, we will explore the value of adolescent literature for young adult readers and, hopefully, re-discover the pleasures found in
reading young adult literature for ourselves. For more information about course content, texts, and requirements, you may email the instructor at thompsop@etsu.edu.

**ENGL 4117 | Grammar and Usage | 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 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:**

**ENGL 5077 | Literature for Adolescents | Thompson**
See ENGL 4077

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

**LANGUAGES**

**FREN 2010 | Second-Year French I | Coulson**
*Prerequisite(s):* A grade of at least a C- in FREN 1020, credit received from CLEP exam, or with consent of the coordinator for French. A continuation of first year, with an introduction to French literature.

**JAPN 1010 | Beginning Japanese I | Tezuka-Arnold**
Introduction to the Japanese language, both spoken and written, and to the culture and customs.

**JAPN 4975 | Topics in Japanese: Japanese Pop Culture | James**
This course will examine Japan’s popular culture and perceptions of Japan through music, film, animation, video games, and more. Students that take this course will have a well-rounded understanding of how Japan conveys itself through media both on national and international stages.

**SPAN 1010 | Beginning Spanish I | Harrison**
A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.
SPAN 2010 | Second-Year Spanish I | Heil
Prerequisite(s): A grade of at least C- in SPAN 1020 or with consent of Spanish coordinator. Intermediate Spanish: grammar review, oral practice, and writing. Emphasis on Hispanic culture and literature.

SUMMER SESSION II
(7/13/20 – 8/14/20)

ENGLISH

ENGL 1020 | Critical Thinking and Argumentation | Various Sections
Prerequisite(s): A grade of C or above in ENGL 1010 or equivalent. Writing essays based on critical analyses of various literary texts. Emphasis on sound argumentative techniques. Requires documented research paper. Students must earn a grade of C or above to pass this course.

ENGL 2030 | Literary Heritage | Childress
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 2220 | British Literature since 1785 | French
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. British Literature II is designed to introduce students to men and women British authors from the Romantic through Modern periods, emphasizing primary texts and their political and social significance in Britain. It will also help students understand the relationship of these writers and their works to their period.
Required text:

ENGL 3010 | Poetry | Graves
Prerequisite(s): ENGL 1010 and 1020 or equivalents. This course is a study of poetry as a genre with attention to its form and techniques. Reading and analysis of poems written by acknowledged masters of the genre will be included.
Required texts:
Collected Poems, Sylvia Plath.

LANGUAGES

FREN 2020 | Second-Year French II | Kölzow
Prerequisite(s): A grade of at least a C- in FREN 2010 or with consent of the coordinator for French. A continuation of first year, with an introduction to French literature.

JAPN 1020 | Beginning Japanese II | Tezuka-Arnold
Prerequisite(s): A grade of at least C- in JAPN 1010 or with consent of the coordinator for Japanese. Introduction to the Japanese language, both spoken and written, and to the culture and customs.
SPAN 1020 | Beginning Spanish II | Gómez-Sobrino
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 2020 | Second-Year Spanish II | Hall
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.

DUAL SESSION
(6/8/20 – 8/14/20)

ENGLISH

ENGL 2430 | European Literature | Reid
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. This course offers a historical survey of European works, beginning with antiquity, as basis for Western culture. We will read a range of exciting texts and genres, considering their historical and cultural contexts. Students are expected to engage in creative thinking and develop writing skills in our academic journey together.

Required text:

ENGL 3150 | Literature, Ethics, and Values | Holmes
Prerequisites: ENGL 1020 or equivalent. Societal Reform in 19th Century American Literature
In this course, we will study the novel as a tool of societal reform in 19th Century America, including abolitionism, women’s rights, and more.

Required Texts:
Brown, William Wells, Clotel, 978-0142437728, Penguin
Chesnutt, Charles, The House behind the Cedars, 978-0140186857, Penguin
Chopin, Kate, The Awakening, 978-0393617313, Norton
Douglass, Frederick, The Narrative of the Life of Frederick Douglass, 978-0143107309, Penguin
Fern, Fanny, Ruth Hall, 978-0140436402, Penguin
Jacobs, Harriet, Incidents in the Life of a Slave Girl, 978-0393614565, Norton
Rowson, Susanna, Charlotte Temple, 978-0195042382, Early American Women Writers
Sedgwick, Catharine Maria, Hope Leslie, 978-0140436761, Penguin
Stowe, Harriet Beecher, Uncle Tom’s Cabin, 978-0393283785, Norton

FALL SESSION
(08/24/20 - 12/10/20)

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 | O'Donnell
Prerequisite(s): ENGL 1010, ENGL 1018 or equivalent and permission of the English Honors Director.
Alright, the topic of this section of Honors Composition II -- global warming, or, more precisely, anthropogenic global warming, sometimes known by the acronym AGW, often simply called climate change -- might not sound like a ladleful of laughs. But this is one of the great issues of our time. And it turns out that a lot of recent great writing has been done on the subject, in a variety of genres. We'll read a novel by Barbara Kingsolver, an award-winning nonfiction book by David Wallace-Wells, and a selection of artistic, interesting, thought provoking articles. Students will write from sources in a variety of modes. You'll learn how to do academic writing on serious topics, in a way that can be engaging and, yes, even fun for your readers! For more info, see faculty.etsu.edu/odonnell/2020fall/engl1028/

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.
Required text:

ENG 2210 | British Literature to 1785 | Various Sections
Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent. British Literature I is designed to introduce students to British authors from the Old (in translation) and Middle period through the 18th
century. Emphasis is on primary texts and their link with historical Britain and helping students understand the relationship of these writers and their works to the genre, politics, intellectual movements, gender roles, and cultural and class distinctions of their period.

**Required text:**

**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 | El hindi**
At the beginning of the semester, we will study the literary terms used in analyzing and evaluating literature. And then we will survey the basic principles of literary criticism. Afterwards, we will study texts from Asia, Australia, Africa, and Latin America. The goal of this class is to introduce you to diverse cultures and literary traditions. If you need further information regarding this course, please stop by, call, or e-mail. I am in Room 310 Burleson Hall; my telephone number is 439-5992; and my electronic mail address is Elhindi@etsu.edu

**Required Texts:**

**ENGL 2330 | World Literature | Baumgartner**
*Prerequisites: ENGL 1020 or equivalent.* Our wi-fi gets faster, our cell phones get smarter, and with every new technological advance the world feels smaller. We have never been closer to (or more dependent on) our global neighbors as we are today. World Literature is an opportunity to read great writing from across the globe, including Asia, Africa, Latin America and the Middle East. We will explore diverse and thriving literary traditions from the early moments of recorded history through present day. Assigned readings will include sacred and secular texts, epic poetry, hero tales, mythology, as well as fiction, poetry and drama from a wide range of modern cultures.

**Required Text:**

**ENGL 2430 | European Literature | Childress**
*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 text:**
ENGL 2438 | Honors Survey of European Literature | Reid
This course offers a survey of major European works from Biblical, Classical, Medieval, and Renaissance eras. We will read some of the most important authors of these literary periods (Homer, Virgil, Dante, Cervantes, among others), considering their historical and cultural contexts and their enduring influence on our stories today. Some of the themes and genres we shall explore will include heroes & gods, visual arts & literature, gender & society, epic & romance.

ENGL 3020 | Fiction | Baumgartner
Prerequisites: ENGL 1020 or equivalent. This course will focus on the study of fiction as a genre. Special attention will be given to form and technique in the short story and novel. We will read and discuss fiction from a range of cultures and traditions, including a novel by J.M. Coetzee and stories by Nathaniel Hawthorne, Kate Chopin, Anton Chekhov, James Baldwin, Eudora Welty, Flannery O'Connor, Ursula K. Le Guin, Gabriel García Márquez, Andre Dubus, Amy Hempel, and many others.
Required texts:

ENGL 3040 | Literary Non-Fiction | O'Donnell
"Literary Nonfiction" is an oddly apologetic term. (Literary... as opposed to that other kind of nonfiction.) At the very least, the term sounds earthbound and prosaic, betraying a persistent suspicion that you can't really stick to the facts and create high art. Well, can you? Yes, you can. In this course, we'll read acknowledged literary masterpieces, including T. Capote's In Cold Blood, and D.F. Wallace's great essays from the 1990s. We'll also read some works that perhaps don't rank as first-rate literature, but that sure provide compelling reads. Along the way, we'll explore the sometimes arbitrary boundaries between fiction and non. The course addresses nonfiction subgenres including the essay, literary journalism, "New Journalism," memoir, sports writing, travel writing, true crime writing, and others. Most of the texts are 20th-century American works, written in English, but we'll take forays into the 19th century, and we'll read a few short translations. For more info, see faculty.etsu.edu/odonnell/2020fall/engl3040/

ENGL 3100 | Intro to Linguistics | Michieka
The purpose of this course is to introduce students to the nature of human language, and to the similarity and the diversity of the languages of the world. We will address questions such as, what is language? What does it mean to know a language? What are the different approaches to languages in disciplines such as psychology and sociology? The course will also give students a general introduction to the theoretical and applied branches of linguistic knowledge such as : the study of sounds and their patterns (Phonetics and Phonology), words (Morphology), sentences (Syntax) meanings (Semantics), the study of the relationship between language and society (Sociolinguistics), how language is stored and processed in the brain (Psycholinguistics), how languages change over time (Historical or Diachronic linguistics), and how humans learn language (Language Acquisition).
Required Text:

ENGL 3118 | Honors Literature Focus: Brazilian Literature | Fiuza
Brazilian Literature survey is a content-based course that offers a comprehensive list of Brazilian authors from different ethnicities, cultural backgrounds, gender, and sexual identity. Starting with Gregório de
Matos’ poetry in the XVII century, until reaching Paulo Dutra’s *Abliterações*, 2020. Our goal with this strategy is to offer a perspective of Brazilian society that focus on representation and identity, rather than on literary/art history, so the students can reflect upon the cultural, social, and political issues of the Brazilian people. In order to do that, students will read both canon and non-canon texts, focusing on poems and short stories. The professor will provide translations of each reading, and the students only need to purchase two novels in English, *The Posthumous Memoirs of Brás Cubas*, by Machado de Assis, and *The Hour of the Star*, by Clarice Lispector.

**Required Texts:**

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

*Prerequisite(s): ENGL-1010 and 1020 or equivalents.* You will write in a variety of modes and genres, choosing your own topics in consultation with me. Assignments include five nonfiction pieces, of about 1500 words each. The course is "revision-oriented": You will participate in draft workshops, and the grading policy allows you to drop a low grade, and to revise for new grades. This course emphasizes readability, creativity, and writing for real audiences. I will encourage you to develop an engaging, readable voice. You will learn to incorporate narrative elements, along with information from source materials, into your own writing. Our working hypothesis in this class is that all human experience -- even academic work, research, and reportage -- is, in some sense narrative, which is to say that it's all about people, in particular places and times, doing things (i.e. character, setting, plot). Readings include a range of recent, prize-winning nonfiction, from a magazine-writing anthology. For more info, see [faculty.etsu.edu/odonnell/2020fall/engl3130/](http://faculty.etsu.edu/odonnell/2020fall/engl3130/).

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

*Prerequisite(s): ENGL 1010 and 1020.* ENGL 3134 is the study and application of the relationships between digital technology, writing, and literature broadly defined. Ubiquitous and fast-moving changes in communication technologies continually present readers and writers with various new ways to consume, produce, and interact with media. Students will research and write about multimodal texts, new composition tools, electronic reading platforms and genres, and the effects of new technologies on a wide range of literary genres—both fiction and nonfiction. They will also create, share, and reflect on multimedia texts using digital tools.

**Required text:**

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

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

**Required texts:**
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 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
See Film 3000.

ENGL 3500 | Women Authors | Thompson
This course surveys more than seven centuries of women’s poetry, fiction, and drama. We will consider better-known authors such as Jane Austen, Emily Dickinson, George Eliot, Gwendolyn Brooks and Sandra Cisneros along with many less prominent, but no less talented writers such as Aemilia Lanyer, Fanny Fern, Pauline Hopkins, Radclyffe Hall, and Margaret Edson. We will use The Norton Anthology of Literature by Women: The Traditions in English, Third Edition. For more information about course content and texts, you may email the instructor at thompsop@etsu.edu.

ENGL 3550 | Film History: Rise of the Moving Image | Wessels
See Film 3100.

ENGL 4008 | Honors Shakespeare | Sawyer
This Honors Shakespeare course will begin with a classic biography of Shakespeare, before turning its attention to six of Shakespeare’s plays. During the reading of each one, we will also look at the play’s afterlife by focusing on various appropriations of the play in novels, films, poetry, later plays, and literary criticism. For example, after reading Hamlet, we will consider Julie Taymor’s Lion King discussing how it both borrows from, even as it rewrites, Shakespeare’s classic tragedy. This plan of study will provide us with a solid background of Shakespeare’s own life and cultural context before we trace his works as they travel through time and are transformed in other ages and genres. In addition to a midterm and a final exam, students will give one graded presentation on their research towards the cumulative Final Paper of 8-10 pages in length. Occasional quizzes may also occur during the semester.

ENGL 4010 | British Novel | Jones
A must have course for those that want to be culturally well-rounded and informed, the “British Novel: Catastrophe and Collapse” will chart the history of the novel as a story of human voices developing inside the enormous and violent changes that continue to make our modern world: international trade, industrialization, and our own information age. By tracing the novel from the eighteenth to the twentieth-first centuries, we will see how human choices and possibilities are shaped by their relationships to the rise of the British Empire and its collapse. We will see how individual voices navigate, disrupt, and are tragically overwhelmed by the historical storm of economic collapse, world wars, and national decline. The story of these novels will also connect to the ideological fantasies that
organize our own culture – from our own concept of true love to our cherished ideas of material success. Readings will include: Jane Austen, Emily Brontë, Charles Dickens, Virginia Woolf, Joseph Conrad, Kazuo Ishiguro, and Ali Smith.

**Required Texts:**

Jane Austen, *Persuasion* (Modern Library 978-0375757297)
Emily Brontë, *Wuthering Heights* (978-0375756443)
Charles Dickens, *A Tale of Two Cities* (Penguin 978-0141439600)
George Glissing, *New Grub Street*, (Oxford 0199538298)
Virginia Woolf, *To Lighthouse* (978-0156907392)
V.S. Naipaul, *A Bend in the River* (978-0679722021)
Ali, Smith, *Autumn*, (978-1101969946)
Kazuo Ishiguro, *Never Let me Go*, (Vintage 1400078776)

**ENGL 4022 | American Poetry | Graves**

*Prerequisite: ENGL 1010 and 1020 or equivalent(s).* In this class, we will read poetry written in the United States from its very English origins to its distinctly American present. We will examine the forms American poetry has taken, as well as the subject matter it has addressed, considering why some poets are thought to be “major” writers and others “minor, what audiences they had in mind for their work, and how they have represented both public and private crises in their art. We will look in close detail at some of our best-known and most-accomplished poets, such as Emily Dickinson, Robert Frost, T.S. Eliot, Sylvia Plath, Allen Ginsberg, and particularly Walt Whitman.

**Required texts:**


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

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

**ENGL 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. 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

**Required Text:**

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

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 4207 | Literature of the South | Holmes
As our survey course, “Literature of the South,” progresses, we develop a working definition of what it
means to have “southern” literature and perhaps an idea of “Appalachian” literature as well. The text for
this course will be The Literature of the American South (a Norton anthology edited by William L. Andrews
[ISBN 978-0393972702]). Graduates and undergraduates will submit three essays; graduate students will
also make class presentations. For more information, please contact Dr. Holmes at holmest@etsu.edu

ENGL 4290 | Film Genres: The Martial Arts Film | Holtmeier
See FILM 4100

ENGL 4340 | Topics in Film: Film Festivals | Wessels
See FILM 4200

ENGL 4340 | Topics in Film: The Video Essay | Holtmeier
See FILM 4200

ENGL 4417 | Residency I: Teaching English in Middle and High Schools | Honeycutt
Prerequisite(s): ENGL-1010 and 1020 or equivalents. This course explores methods of teaching Secondary
English. Its aim is to provide class participants with practical teaching strategies and concrete curriculum
that will prepare them well for their student teaching experience. Discussions will be grounded in current
theories about effective classroom practices and the teaching of writing, literature, and language and will
address reading strategies versus readicide, passion for poetry, effective uses of film in the ELA classroom,
lesson plans that matter, the first days of school, classroom management, and the paper load. Class
activities will include designing supplementary instructional materials, constructing a full unit of study,
and teaching mini-lessons on poetry, fiction, film, or graphic novels. This course takes a “hands-on”
approach to methodology and is geared toward individuals interested in becoming secondary English
teachers.
ENGL 4690 | Milton and his Age | Reid
Our subject will be the work and life of one of the most influential and controversial writers in all of English Literature: John Milton (1608-1674). Readings will include his short poetry, important prose tracts like Areopagitica, his closet drama Samson Agonistes, and excerpts from Paradise Regained. But the main focus of the semester will be our exploration of the greatest epic poem in English, and the greatest work of Biblical fanfiction ever written: Paradise Lost. The culminating project of the course will be a “Milton Marathon” literary event at the Reece Museum, which you will help organize and advertise. Along the way, we shall see how Milton has inspired everyone from American Revolutionaries like Thomas Paine to contemporary authors like Philip Pullman in his His Dark Materials series, and we shall discover how our concepts of free speech, rebellion, Satan, Eden, and the Fall itself all have a Miltonic flavor to them even today. This is still very much Milton’s world—we are just living in it.

ENGL 4907 | Creative Writing II: Fiction | Baumgartner
Prerequisites: ENGL 3142 or permission of the instructor. In this advanced workshop course, students will read contemporary short fiction from a range of cultures and traditions, and have an opportunity to write and submit new work of their own. Special emphasis will be given to advanced issues of form and technique in the short story. We will observe—and attempt to emulate—the process used by writers of successful literary fiction. After we’ve examined some of the finest published stories around, we’ll shift our attention to exploring outstanding student fiction submitted for workshop. Although we will dedicate a significant portion of the semester to student writing, you should come prepared to read and write critically (as well as creatively) on a weekly basis.
Required Texts:
The Girl in the Flammable Skirt: Stories, by Aimee Bender [978-0385492164]

ENGL 4957 | Topics in English: Word and Image: Literature and the Visual Arts | Reid/Fehskens
This course explores the rich (and often contentious) interrelationship of literature and the visual arts. Students will develop visual and verbal comparative analysis skills as they move through the significant practitioners and eras of word/image, from the Renaissance to Post-Modernity. Theoretical topics and genres include Ut pictura poesis/sister arts, the paragone (rivalry), enargeia/pictorialism, ekphrasis, book illustration, Imagetext, and the limits of art, as they manifest in works as diverse as Michelangelo’s sculptural sonnets, William Blake’s composite art, Rainer Maria Rilke’s iconographic paintings, Werner Herzog’s logocentric films, and Alan Moore’s multimodal graphic novels. A culminating class project will be a student-organized symposium-exhibition at the Reece Museum, where students will present their research and display their own word-image creations.

ENGL 4957 | Topics in English: Sing, Goddess! Homer's Iliad and Odyssey in Contemporary Translations | Crofts
In this course we’ll explore how the two oldest long poems in the Western tradition, Homer’s Iliad and Odyssey, have stayed exciting and relevant right up to the present day. To this end, we’ll be reading Homer’s poems, in their entirety, in the recent, masterful translations of Caroline Alexander (The Iliad) and Emily Wilson (The Odyssey). While considering other ancient Greek texts and art forms, we’ll also listen for how the Goddess is still singing today: the poetic paraphrases in Christopher Logue’s War Music (1981-2005); Pat Barker’s The Silence of the Girls (2018); resonances in contemporary art, music, and popular culture; and in the films The Unforgiven (1992) and O Brother Where Art Thou? (2000). We will also read classic essays by Simone Weil, Erich Auerbach, and others.
ENGL 5077 | Literature for Adolescents | Honeycutt
See ENGL 4077

ENGL 5117 | Grammar & Usage | Various Sections
See ENGL 4117

ENGL 5180 | TESOL Internship | McGarry
The students in this course will teach at least 30 hours of ESL. They will receive guidance and practice in lesson planning, teaching, self-evaluation, and other relevant aspects of teaching. The student’s interests in teaching will be taken into consideration when the specific placement is decided. Those wishing to take the course should contact the instructor in Spring or Summer 2020.

ENGL 5190 | Second Language Acquisition | Elhindi
The purpose of this course is to introduce the various theories of second language acquisition. In addition to surveying the current research in this important discipline, the course also overviews the variables that affect second language acquisition and it examines the relationship between learning theory and teaching methodology. The textbook is Lourdes Ortega’s *Understanding Second Language Acquisition*, Routledge, 2009. Besides Ortega’s, we will read a variety of articles available at Sherrod’s and through interlibrary loan services. Should you need further information regarding this class, please stop by, call, or email. Office: 310 Burleson Hall; telephone: 439-5992; electronic address: elhindi@etsu.edu.

ENGL 5207 | Literature of the South | Holmes
See ENGL 4207

ENGL 5250 | The Eighteenth-Century British Novel | Slagle
ENGL 5250 is an intensive look at the first English novels written by men and women during the Restoration and long eighteenth century. The course focuses on form, content, and theoretical interpretations of the genre. We will begin with Restoration playwright/novelist/poet Aphra Behn and move on to eighteenth-century novelists such as Defoe, Haywood, Richardson, Fielding, Inchbald, Austen and others to examine what their stories tell us about individual priorities and social life in early modern England. We will also examine how class, gender, politics, economic forces, and love/lust construct the individual and force him/her into a particular role in society—meanwhile considering how the novels criticize that society’s institutions and values.

ENGL 5417 | Research I: Teaching English in Middle School and High School | Honeycutt
See ENGL 4417

ENGL 5420 | Twentieth-Century British Literature: British Short Stories by Women, 1914-2020 | Westover
During the 19th century, a growing reading public and new printing technologies in Britain made it possible for writers to reach a wider audience, disseminate work rapidly, and access new markets. Short story writers found that the brevity of the form, cheaper cost of production, and quick turnaround time (as compared to the novel) allowed them to address urgent political and social issues. Increasingly, even in the face of rigid gender expectations and patriarchal gatekeepers, women writers found commercial and critical success. In both content and form, they pushed the short story genre beyond traditional spheres of “masculine” and “feminine” writing even as they critiqued the social structures that allowed these spheres to exist. In the twentieth and twenty-first centuries, women writers in Britain have continued to push the boundaries of the short story form. Building on the legacy of their predecessors,
they have tackled political and social questions about art, gender, nation, sexuality, and culture. This graduate seminar focuses on British short stories by women writers from England, Wales, Scotland, and Northern Ireland. We will begin by surveying stories by twentieth-century pioneers in the genre before examining how contemporary writers are building upon those foundations. For more information, contact Dr. Daniel Westover, westover@etsu.edu.

**Required Texts:**

**I. Twentieth-Century Masters**
3. Elizabeth Taylor, *You’ll Enjoy It When You Get There* (NYRB, 9781590177273)
4. Muriel Spark, *All the Stories of Muriel Spark* (New Directions, 9780811214940)

**II. Contemporary Currents**
6. Rachel Trezise, *Fresh Apples* (Parthian, 9781902638911)
7. Lucy Caldwell, *Multitudes* (Faber & Faber, 9780571313501)
10. Eley Williams, *Attrib.* (Influx, 9781910312162)
11. Sarah Hall, *Madame Zero* (Custom House, 9780062657077)

**ENGL 5600 | Twentieth-Century American Poetry | Cody**
We'll begin with Philip Freneau and Joel Barlow and read through Stephen Crane and Paul Laurence Dunbar. Our focal points, of course, will be Walt Whitman and Emily Dickinson, two of the few 19th century American poets who survived the demands of 20th-century poetics and literary criticism. Along the way we'll read little known poets such as the Cary sisters and Emma Lazarus and try to understand the work and reputations of the 19th century's favorite poets, such as William Cullen Bryant and Henry Wadsworth Longfellow. And don't forget Emerson, Poe and Melville. And Jones Very. And the Lydias—Lydia Huntley Sigourney and Lydia Maria Child. And John Greenleaf Whittier and Stephen Crane. And…

**Required text:**

**ENGL 5680 | Seminar in Linguistics: Linguistic Analysis of Literature | McGarry**
In this course on the fundamentals of stylistics we will apply the concepts and methodologies of linguistics in the analysis of literature. Topics we will address include perspective, presupposition, representation, markedness, and semantic roles. We will examine literary analysis with regard to a number of specific purposes involving power, politeness, responsibility, status and code. Students will analyze a text of their own choosing, producing the basis of a potential future conference paper and/or journal article. The main text is *Stylistics* by Peter Verdonk, ISBN 0194372405.

**ENGL 5730 | Seminar in British Literature: Shakespeare, Marlowe, and Posthumanist Theory | Sawyer**
The first part of this course will introduce students to posthumanist theory, a methodology which focuses on the “relocation of the human” in the hierarchy of people, animals, places and objects on our planet. The second section of the class applies this methodology to the works of Shakespeare and Christopher Marlowe, specifically focusing on Marlowe’s new role as “co-author” of the three parts of Henry VI, according to the recently released Oxford Shakespeare. The final weeks of the course will provide hands-on experience by writing a book proposal for Palgrave publishing whose thesis is that
Marlowe, even more than Shakespeare, has benefited from this turn to digitalized texts in literary studies.

We will consider numerous connections, but specifically look at three of Marlowe’s personal and literary interests—most apparent in Doctor Faustus and Tamburlaine—which seem to correlate and anticipate posthuman elements: 1). How alchemy seems to be a precursor to algorithms 2). How cartography (map making) anticipates GPS devices, and, 3). How Marlowe’s ability and arrest for “coining” false legal tender may prefigure current debates about Bitcoin and other cryptocurrencies. Grading will be based on one 10-page essay on any approved aspect of the above areas, as well as on short presentations during the semester.

ENGL 5907 | Creative Writing II: Fiction | Baumgartner
See ENGL 4907

ENGL 5950 | Methods of Research | Cody
This graduate course introduces students to the intensive study of literature and language at the graduate level by considering and applying questions of theory, textuality, genre, authorship, reception, research, and bibliography. It features an introduction to the library, Interlibrary Loan (ILLiad), and print and computer databases (including Internet resources). During the semester, students will develop a sense of the history of the profession and its current structures, norms and functions. This course encourages students to develop professional attitudes toward the study of literature and language, presents forms of study meant to remain useful to students throughout their careers, and offers a common intellectual base and vocabulary to students in the profession.

ENGL 5957 | Topics in English: Word and Image: Literature and the Visual Arts | Reid/Fehskens
See ENGL 4957

ENGL 5957 | Topics in English: Sing, Goddess! Homer’s Iliad and Odyssey in Contemporary Translations | Crofts
See ENGL 4957

FILM STUDIES

FILM 3000 | Methods in Film Studies | 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
FILM 3100 | Film History: Rise of the Moving Image | Wessels
Emerging in the late nineteenth century, at the height of technological change and imperial politics, cinema is sometimes called one of the first global mediums. This course offers a historical survey through World War II, treating all kinds of cinema, including narrative, documentary, and experimental films and their hybrids. We will range widely in time and space, watching films made in a variety of styles and genres from the United States, Germany, France, Britain, Italy, the Soviet Union, China, etc. Cautioning against a simple understanding of cinema history as a history of technological progress, the course will explore a variety of ways in which filmmakers in different countries developed different ways of telling stories visually. We will also consider how experimental, documentary, and narrative films responded to contemporary issues, such as urbanization, modern technological innovation accompanied by widespread poverty, changing notions of gender, etc. Together, the films considered in this course do not constitute a comprehensive list, but offer a chronological, geographical, stylistic, generic, and thematic overview. Films will be screened Thursdays at 4:40pm.

FILM 4100 | Film Genres: The Martial Arts Film | Holtmeier
In contemporary western cinema, martial arts action is relatively common place, but martial arts have a long history in the east, which is reflected in the cinemas of China, Hong Kong, and Japan. This course looks at the history, cultures, and forms of martial arts on screen and how they eventually influenced western filmmaking. Topics include the genres of martial arts cinema, martial arts stars, and how various philosophies of various martial arts translate to the screen. Films range from the poetic acrobatics of the Wuxia tradition to the Silat-inspired films of Southeast Asia, and include classics such as Seven Samurai (1954), Enter the Dragon (1973), and Ashes of Time (1994). Films will be screened Wednesdays at 4:40pm.

Required Text:
Chasing Dragons: An Introduction to the Martial Arts Film, David Wes

FILM 4200 | Topics in Film: Film Festivals | Wessels
Film festivals provide a key site for immersion in film culture, creating meaningful dialogue about significant issues around the world through film screenings, panels, workshops, and other events. This course will explore and analyze the history, politics, and creative impact of film festivals around the world. Students will participate in the marketing, planning, programming, and operation of the Appalachian Film Festival (November 12-14, 2020). Through learning about how film festivals work with independent film, community engagement, and other creative industries, the course offers an immersive experience in being part of a film festival team while also providing the opportunity for students to practice writing about film for public audiences through interviews, blogging, and creating marketing materials.

FILM 4200 | Topics in Film: The Video Essay | Holtmeier
The video essay has emerged as a popular critical form with the rise of screen communication via hosting sites like YouTube and various forms of social media. Video essays often dissect films, television, video games, or other media, using their own images and sounds reconfigured to make an argument about them, while others creatively highlight themes and ideas through remixing the material. More recently, video essays have been accepted as a critical form of scholarship, peer-reviewed and published by digital journals. We will study the proliferation of methods, types, and styles of this new form of critical audio-visual composition and build the skills to create our own. No previous production experience is required, but through this course you will learn the principles of editing video using Adobe Premiere. By the end of the course you will create a video essay that contributes to this growing field of practice.
FOREIGN LANGUAGES

FREN 1010 | Beginning French I | Various Sections
Introduction to the French language and to the culture, geography, and history of French-speaking countries.

FREN 1020 | Beginning French II | Staff
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 | Staff
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 | Staff
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 | Kölzow
This course centers on the four basic language skills of reading, writing, speaking, and listening, with particular emphasis on improving students’ conversational and compositional abilities. Through cultural readings and guided exercises, students will develop their ability to discuss timely events as well as to offer and justify their opinions on them. Oral work will include discussions, role-playing, debates, and presentations, while written work will consist primarily of compositions on topics that require analysis and synthesis.

FREN 4617 | Twentieth-Century French Literature | Kölzow
La Deuxième Guerre mondiale: World War II was the most destructive conflict in history, with far-reaching effects on every aspect of life, from international politics to interpersonal relationships. In France, the most significant of these effects stemmed from the German invasion and occupation, which lasted from 1940 to 1944. This course will examine the consequences—both immediate and lasting—of this tumultuous time through an analysis of history, literature, film, and art, with a particular focus on how people, both real and fictional, perceived and reacted to the events they experienced. While the war brought out the best in some, it brought out the worst in others, and this course will examine the reasons that they did what they did, the justifications that they offered for them, and the validity of those justifications. Among the works that this course will study are Charles de Gaulle’s Appel du 18 Juin (1940), the poem collection Honneur des Poètes (1943), Jean Anouilh’s Antigone (1944), Camus’s Lettres à un ami allemand (1945), Alain Resnais’s Hiroshima mon amour (1959), and Claude Berri’s Lucie Aubrac (1997).

FREN 5617 | Twentieth-Century French Literature | Kölzow
See FREN 4617
GERM 1010 | Beginning German I | Various Sections
Introduction to the German language, and to the culture, geography, and history of German-speaking countries.

GERM 2010 | Second-Year German I | Negrisanu
Prerequisite(s): A grade of at least a C- in GERM 1020, credit received from CLEP exam, or with consent of the coordinator for German. A continuation of first year, with an introduction to German literature.

GERM 3120 | Enchanted Worlds: Form and Meaning of the Brothers Grimm’s Fairy Tales | Jost-Fritz
Prerequisite(s): GERM 2020 or equivalent. Throughout the ages, fairy tales have fascinated listeners, readers, and since the 20th century movie-goers and television viewers as well. Fairy tales’ sometimes abrupt but seemingly natural transitions between the ‘real’ world and worlds in which the rules of the everyday are suspended have served as a medium for various aspects of the human condition. A careful look at fairy tales reveals at times a dark world of abandonment, persecution, and desires behind a shiny and happy facade. In this class, we will look at what fairy tales are, how they have changed through the centuries, why they were collected and printed, and how they are used and appropriated in today’s popular culture. We will also look at various approaches to the interpretation of fairy tales, and discuss topics such as family, gender relations, and ideological uses and misuses of fairy tales. Primary texts and discussions are mostly in German, secondary readings are partly in English and German.

GERM 3210 | Germany: Myth and Nation | Jost-Fritz
Prerequisite(s): GERM 2020 or equivalent. This course explores how history between 1800 and 1945 shaped contemporary German culture and society. How, for instance, did romantic poets of the early 19th century shape current discussion on nature and ecology? How did Germany become a nation, and what does nationalism and patriotism mean in the light of 20th century German history? To tackle questions like these, we will read a variety of materials, such as poems, newspaper articles, excerpts from books on German history, and online texts, as well as listen to music, look at paintings and artworks, and discuss three films that deal with German history. Along the way, we practice conversation and composition with an emphasis on idioms and syntax, and we will expand your scope of active vocabulary.

GERM 4230 | Applied German: Theory and Practice of Translation | Negrisanu
Prerequisite(s): GERM 3141 or permission from the instructor. This course provides students a foundation in translation and language theory while addressing the practical aspects of translation as applied to business, medical, technical, legal, and literary fields. Students will produce practical translations from English to German, and from German to English. The purpose of this course is to strengthen the language skills of students and refine their abilities in analyzing language as needed for translations. It teaches basic translation skills through an interdisciplinary approach, by including translations from various professional fields.

GREK 2010 | Intermediate Ancient Greek I | Crofts
Acquaints students with the phonetics, grammar and morphology of the Greek language as it was used in fifth-century (B.C.E.) Athens.

GREK 4910 | Special Topics: Sing, Goddess! Homer’s Iliad and Odyssey in Contemporary Translations | Crofts
See ENGL 4957
JAPN 1010 | Beginning Japanese I | Various Sections
Introduction to the Japanese language, both spoken and written, and to the culture and customs.

JAPN 1020 | Beginning Japanese II | Tezuka-Arnold
**Prerequisite(s):** A grade of at least C- in JAPN 1010 or with consent of the coordinator for Japanese.
Introduction to the Japanese language, both spoken and written, and to the culture and customs.

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

JAPN 3015 | Japanese Conversation and Composition I | Tezuka-Arnold
Japanese Conversation and Composition I is the first semester of the third year in Japanese. It is designed for students who have mastered basic grammatical structures and who wish to develop productive ability with linguistic accuracy in conversation and speech as well as in writing at an intermediate level. Students are required to participate in various classroom activities in Japanese, such as group discussions, pair-works, role-plays, presentations, etc. Students are also required to write short compositions on a bi-weekly basis on topics related to the classroom conversations or reading materials. Increasing student’s knowledge about Japanese culture will also be encouraged in this course.

JAPN 4015 | Advanced Japanese I | Tezuka-Arnold
Advanced Japanese is the first semester of the fourth year in Japanese. This course is designed to prepare students’ linguistic and cultural competency for advanced Japanese courses. In this course, students will learn how to communicate effectively both in spoken and written language. It will focus particularly on improvement of comprehension skills grounded in real life conversation and reading essays on contemporary cultural issues. Various topics such as speech style, food culture, education system, pop cultures and consumer issues will be discussed throughout semester. Japanese TV shows or movies will be shown to improve the students’ listening and speaking skills. Students are also required to write short compositions on bi-weekly basis on topics related to classroom conversations or reading materials. Class instruction will be done in Japanese language as a general rule.

LANG 4417 | Residency I: Teaching Foreign Language | Detwiler
For seniors preparing to teach French, German, and Spanish. Topics include methodology and current trends in second language education and their application. Must be taken the fall semester prior to Residency II (student teaching).

LATN 1010 | Beginning Latin I | Toye
Introduction to Latin vocabulary, syntax, conjugations, and declensions, working toward prose and poetry.

LATN 2010 | Second-Year Latin I | Toye
A continuation of first year, with reading from Latin prose and poetry and some prose composition.
LATN 4910 | Special Topics: Sing, Goddess! Homer’s Iliad and Odyssey in Contemporary Translations | Crofts
See ENGL 4957

SPAN 1010 | Beginning Spanish I | Various Sections
A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

SPAN 1011 | Beginning Spanish for Health Care I | Fiuza
A study of the four language skills of speaking, listening, reading and writing, with an emphasis on vocabulary and cultural situations appropriate for health care professions.

SPAN 1020 | Beginning Spanish II | Various Sections
Prerequisite(s): A grade of at least C- in SPAN 1010 or with consent of Spanish coordinator. A study of the four language skills of speaking, listening, reading and writing. Includes introduction to Hispanic culture.

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

SPAN 3010 | Basic Spanish Grammar | Detwiler
Prerequisites: SPAN 2020 or equivalent. A review of basic Spanish structures, such as the uses of ser and estar, object pronouns, and verb conjugation. This course is designed to consolidate the language skills acquired in the introductory-level courses and to build communicative skills and cultural competency.
Required text:

SPAN 3020 | Spanish Conversation and Composition | Heil
Prerequisite: SPAN 3010. 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 3030 | Hispanic Readings & Composition | Hall
Prerequisite(s): SPAN 3010 Basic Spanish Grammar and SPAN 3120 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:
SPAN 3123 | Applied Spanish: Introduction to Translation | Detwiler
Prerequisite(s): SPAN 3010 Basic Spanish Grammar and SPAN 3020 Spanish Conversation and Composition, or by permission of instructor. This course teaches basic translation skills through an interdisciplinary approach. We will review key grammar concepts through translation and then move to a study of translation in a variety of specific fields such as medicine, business, information technology, etc. A large percentage of the final grade comes from the written translations in: daily homework, exams, and your final project. An integral segment of the class involves a service learning community project that engages students and faculty in the promotion of cordial, supportive, and meaningful relationships between Spanish-Speaking and English-speaking community members.

SPAN 3413 | Civilization of Latin America | Fehskens
Prerequisites: SPAN 3020. Geography, history, and culture of Latin America.
Required text:

SPAN 3513 | Survey of Spanish Literature | Gómez-Sobrino
Prerequisite(s): SPAN 3030 and SPAN 3020. This class will be conducted in Spanish. In this course, students will familiarize themselves with the major movements and authors of Spanish literature from the Middle Ages to the present day. Class discussions will focus on comprehension, the literary style and techniques, social and political commentary by the author, and the relationship between the work and the historical moment when it was written.
Required text:

SPAN 4187 | Topics in Spanish Linguistics | Gómez-Sobrino

SPAN 4807 | Spanish-American Novel | Hall
This course focuses on the transatlantic literatures of Spanish and Spanish American modernity, specifically works written between 1885-1920. The critical approach is a denationalized discussion of the works in their modern context, analyzing the different manifestations of the modern and the tragic literature that this paradigm shift produced. Special attention will be given to the creation of alternative modernities in the literary discourse, constructed to counteract the triumphant value system of rational-scientific bourgeois modernity. The student will read some of the great masterpieces in contemporary Spanish poetry, fiction and travel literature, and exercise critical faculties of literary criticism and academic writing. The course will be conducted in Spanish.

SPAN 5187 | Topics in Spanish Linguistics | Gómez-Sobrino
See SPAN 4187

SPAN 5807 | Spanish-American Novel | Hall
See SPAN 4807