

The Clarion

Descriptions of English and Foreign Language Courses Offered at East Tennessee State
University, Spring 2022

Spring
(1/18/22 – 4/29/22)

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 |

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

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. 5th ed. ISBN: 9781319215033.

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. Levine. 9th ed. ISBN: 9780393264548.

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) ed. Levine. 9th ed. ISBN: 9780393264555.

ENGL 2120-004 and 007 | American Literature since 1865 | Holmes

Prerequisite(s): ENGL 1020 or equivalent. This course carries a "women's emphasis" designation and can count as an elective for the Women's Studies minor. 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) ed. Levine. 9th ed. ISBN: 9780393264555.

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) ed. Greenblatt. 10th ed. ISBN: 9780393603125.

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) ed. Greenblatt. 10th ed. ISBN: 9780393603132.

ENGL 2330 | World Literature | Buck

Prerequisites: 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 frequent short writing

assignments, one longer paper, 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

Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent and permission from the Honors Director. This course is a thematic overview of the contemporary Arabic novel. During the first two weeks of the semester, we will review the literary terms used in discussing literature and survey the basic principles of literary criticism. Then we will read four novels: *Season of Migration to the North*, by Tayeb Salih (ISBN 978 1 59017 3022); *I Saw Ramallah*, by Mourid Barghouti (ISBN 978 1 4000 32662); *Cities of Salt*, by Abdulrahman Munif (ISBN 978 0394 755 267); and *Zaat*, by Sonallah Ibrahim. The purpose of this class is to help you appreciate literature from diverse regions and cultures in the Arab World by analyzing the themes of these four novels. If you need further information regarding this class, email me. My electronic address is elhindi@etsu.edu.

ENGL 3010 | Poetry | Graves

Prerequisites: ENGL-1010 and 1020 or equivalents.

This course is a study of poetry as a genre with attention to its form and techniques. Reading and analysis of poems written by acknowledged masters of the genre will be included.

Required texts:

The Norton Introduction to Poetry, 9th Edition, edited by Hunter, Booth, and Mays
Monument: Poems New & Selected, Natasha Trethewey
Rose, Li-Young Lee

ENGL 3030 | Drama | Slagle

The prerequisite for this course is a minimum C grade in ENGL 1020 or its equivalent.

ENGL 3030 is a survey of drama as a genre with attention to its development and techniques. Students will gain a broad knowledge of drama, reading plays from the Greeks, Medieval religious play *Everyman*, Shakespeare's *Tempest*, Restoration comedy *The Rover*, Melodramatic comedy *The Importance of Being Earnest*, and several more plays from the Modern period as well. We will see a few filmed performances, "diagram" plays, and write about interpretation, staging possibilities, casting, etc. This course satisfies the "genre" requirement for English majors.

ENGL 3050 | Literature and the Environment | Wright

From inventing climate-fiction to reporting thefts of Tyrannosaurus skeletons, writers know the draw of great environmental literature. Although popular culture capitalizes on our fears of apocalyptic scenarios, environmental literature paints a much broader picture of the future, as well as the present and past. In this course, we will consider how various literary devices like characterization, imagery, and plot have popularized learning about Earth and awakened the public imagination. We will read poems, fictions, and nonfictions from writers like Margaret Atwood, N. Scott Momaday, Janisse Ray, and Wendell Berry. We'll ask Camille Dungy's question "Is all writing environmental writing?" in our quest to understand how we write about, imagine, and recreate our world. The course satisfies a requirement for the environmental studies minor.

ENGL 3070 | Native American Literature | Cody

Indigenous 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 supposedly 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: Leslie Marmon Silko's *Ceremony*, Louise Erdrich's *Future Home of the Living God*, Susan Power's *The Grass Dancer*, Brandon Hobson's *Where the Dead Sit Talking*, Natalie Diaz's *Postcolonial Love Poem*, Annette Saunooke Clapsaddle's *Even as We Breathe*, Stephen Graham Jones's *The Only Good Indians*, Joy Harjo's *An American Sunrise*, and Tom Holm's *Anadarko*.

ENGL 3128 | Honors Special Topics: The Linguistic Landscape | Michieka, Elhindi, McGarry *Permit required.*

The mini-dome, Buffalo Mountain, the Lady of the Fountain – the natural and architectural landscape of Johnson City identifies and informs the place we live. In this course, we look at another kind of landscape: the languages we see around us. How visible and salient are various languages in Johnson City and other places around the world? How do the answers contribute to senses of place and person? This course examines the concepts and manifestations of linguistic landscape at home and in other places. Our readings of theory and applications will support our own hands-on analyses as we explore the language in our environment to consider how local languages and regional dialects evoke traits and values and thus shape our thinking and interaction. The major assignments will include written analyses of observed linguistic landscapes and group production of a podcast for a local audience.

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": That means you will participate in draft workshops, and the grading policy allows you to drop a low grade, and to revise for new grades. This writing 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 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. We will also read most of the chapters in Steven Pinker's book, *The Sense of Style* (2014).

ENGL 3142 | Creative Writing I: Fiction | Baumgartner

Prerequisites: 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: Literature and Medicine | Reid

“Illness is the night-side of life, a more onerous citizenship. Everyone who is born holds dual citizenship, in the kingdom of the well and in the kingdom of the sick. Although we all prefer to use only the good passport, sooner or later each of us is obliged, at least for a spell, to identify ourselves as citizens of that other place.”

-Susan Sontag, “Illness as Metaphor”

In this course we will explore the kingdom of the sick with literature as our guide, ranging from classics (Kafka’s *Metamorphosis* and Tolstoy’s *The Death of Ivan Ilyich*), to plays (Margaret Edson’s *Wit*), to short stories (Jay Baruch’s *Fourteen Stories: Doctors, Patients, and other Strangers*) to memoirs (Abraham Verghese’s *My Own Country: A Doctor’s Story* and Paul Kalanithi’s *When Breath Becomes Air*), to science fiction (Kazuo Ishiguro’s *Never Let Me Go*). Stories will focus on individual experiences with illness and its treatment, from both the patient’s and the medical professional’s perspectives, as well as the effects of pandemics—from the Black Death to Covid-19—on society. As we have all been and will all be visitors—and perhaps residents—of the kingdom of the sick, literature can prepare us for those journeys and provide the solace and healing we most need once we arrive there.

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

Over time, the relationship between human and non-human animals has changed, as have our perspectives on the very nature of animals themselves. This course will explore ethical questions concerning animal rights through the study of both fiction and criticism, with a special focus on advocacy. We will be asking questions such as: 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 also start to look beyond the attitudes of humans towards nonhuman animals to the ways that the study of those attitudes can also teach us something about the attitudes humans tend to have toward other humans.

ENGL 3200 | History of the English Language | Michieka

Prerequisite: ENGL 1010 and 1020. 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. Assignments will include D2L discussion posts, an etymology paper and short bibliographies on key characters who have influenced the development of the English language.

Required Text:

A History of the English Language, 6th edition by Baugh & Cable: ISBN 9780415655965

ENGL 3280 | Mythology | Cody

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 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 4017 | Children's Literature | Thompson

This semester, we will take a multicultural approach to our study of children's literature as we consider literary content, genre, format, illustration, cultural contexts, and publishing history as well as issues of race, ethnicity, gender, sexuality, neurodiversity, ability and disability, religion, and nationality. We will analyze works appropriate for grades K-7 written by diverse authors, draw on critical readings to inform and enrich our conversations, examine the societal values transmitted through children's literature, and, together, construct a framework for more thoroughly understanding children's literature that maps the trajectory of the development of multicultural children's literature across literary periods and articulates a working definition of children's literature that explores issues such as audience, authorship, and canonicity.

Readings will include Virginia Hamilton's *The People Could Fly: American Black Folktales*, Linda Sue Park's *Prairie Lotus*, Louise Erdrich's *The Birchbark House*, Cece Bell's *El Deafo*, John Lewis' *March*, Jason Reynolds' *Long Way Down*, Javaka Steptoe's *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*, Ibram X. Kendi's *Antiracist Baby*.

ENGL 4020 | British Poetry | Westover

In "British Poetry: Modernism and Beyond," we will look at the inheritance of three major modernist poets: W. B. Yeats, T. S. Eliot, and W. H. Auden. Using WWI and WWII as our markers, we will see how the modernist project is transformed across the postmodern landscape, introducing a rich plurality of voices and perspectives: feminist, postcolonial, eco-critical, working class, and shabbily suburban. An innovative PDF anthology, compiled by the instructor, will allow us to time travel through the deep, subterranean rhetoric of English poetics, to see how Irish poets, women from the working class, and writers of color

from the Caribbean, to give a few examples, are reimagining what it means to write English poetry for the 21st century and beyond. A must have class for students that want a cosmopolitan literary education.

ENGL 4057 | Writing: Theory and Teaching | Honeycutt

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

Required Texts:

Kelly Gallagher. *Write Like This: Teaching Real-World Writing Through Modeling and Mentor Texts*

Noé Álvarez. *Spirit Run: A 6,000-Mile Marathon Through North America's Stolen Land*

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: Social Pressure and Nonconformity: Women with Agency in Nineteenth-Century Literature | Lichtenwalner

The nineteenth-century saw a great debate about the role of women both in the household and in society. While the "Angel in the House" paradigm set societal expectations for how women should behave and in what spheres they were allowed to operate, new ideas emerged that envisioned expanded roles—and expanded freedoms for women, so that by the end of the century the Victorian "New Woman" emerged. This class will study the changing landscape for Nineteenth Century British women and investigate portrayals of women over the course of the century, with a particular focus on women who were able to find authentic voices for themselves.

ENGL 4117 | Grammar and Usage | Elhindi

This class introduces the system of rules underlying English usage. 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 for students who want to develop their confidence as English writers and teachers. The required textbook is *Analyzing English Grammar* by Klammer et al. 6th or 7th edition. If you need further information about this class, email me. My electronic address is elhindi@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 4120 | Descriptive Linguistics | Elhindi

This course explores the cognitive and social nature of human language. It introduces the basic aspects of language: phonetics (speech sounds), phonology (sound system), morphology (word structure and word formation), semantics (the study of meaning), and pragmatics (analyzing language in context). The

purpose of this class is to provide you with an understanding of the basic aspects of language and enable you to analyze them. The two required texts for this class are *The Language of Language: A Linguistics Course for Starters* by Cruz-Ferreira, Third Edition (ISBN 978 14564 58638) and *Thinking Linguistically* by Honda Maya (ISBN 978 1 4051 0832 4). Contact me if you need further information about this course. My email address is elhindi@etsu.edu.

ENGL 4200 | Shakespeare and his Age | Sawyer

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

Required texts:

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 4630 | 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.

This course is a creative writing workshop which requires students to submit one poem per week on topics and ideas designed by the student or assigned by professor. Specific poetic forms may be required. Poems will be offered rigorous criticism both by classmates and by the instructor. Regular reading assignments from required texts will be discussed in class. The final assignment for the

workshop will be an in-class reading from a portfolio the student has created over the course of the semester.

Required texts:

A Little Book on Form, Robert Hass

Monument: Poems New & Selected, Natasha Trethewey

Rose, Li-Young Lee

ENGL 4930 | Creative Writing Capstone | Baumgartner

Prerequisites: 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 2021, eds. David Lehman and Tracy K. Smith

The Best American Short Stories 2021, eds. Heidi Pitlor and Jesmyn Ward

ENGL 4957 | Special Topics in English: German Myths: Nibelungen, Faust, Nietzsche, and Magic Mountains | Jost Fritz

Prerequisite(s): ENGL 1020

A medieval epic poem about unconditional loyalty and revenge; a romantic tragedy about a disgruntled professor who enters a wager with the devil; a work of philosophical fiction about an individual who proclaims the Death of God and the Will to Power; a modernist novel in which the protagonist visits his cousin in an Alpine sanatorium without returning to the world for seven more years, living in a liminal space between life and death. The anonymous Nibelungenlied (early 13th century), Johann Wolfgang Goethe's *Faust* (1808), Friedrich Nietzsche's *Thus Spoke Zarathustra* (1883), and Thomas Mann's epic novel *The Magic Mountain* (1924) are all texts that in one way or the other influenced not only German culture alone but European literature at large. All four texts also were appropriated time and again over the centuries to construct ideas of a national character and concepts of the nation and nationalism; in other words, all four texts have been used and misused to define what it means to be German in the first place. In this class, we will read all four texts and discuss recurring themes, differences, ironies and ambiguities as well as various appropriations in culture and politics. This class is cross-listed with GERM 4957. All readings and discussions will be in English. No knowledge of the German language required.

ENGL 5017 | Children's Literature | Thompson

See ENGL 4017

ENGL 5020 | Medieval Literature | Crofts

See ENGL 4017

ENGL 5057 | Writing: Theory and Teaching | McGee

This course will give students a grounding in teaching and learning theory broadly and rhetorical and writing theory specifically and help students apply those theories to designing a college-level introductory writing course. In this course, students will learn about

- Writing as a rhetorical, social, knowledge-making, ethical, contextual, and cognitive activity
- Pedagogy to support programmatic writing goals and the growth of student writers

At the end of the course, students will have created some materials to help them teach first-year writing. Other projects include a synthesis research paper (much like a literature review) on a writing pedagogy concept; you will use that same topic to create a “Best Practices” document that can be shared with other teachers.

Required texts:

- Adler-Kassner, Linda and Elizabeth Wardle. *Naming What We Know: Threshold Concepts of Writing Studies*. Utah State UP, 2015.
- Bean, John. *Engaging Ideas: The Professor’s Guide to Integrating Writing, Critical Thinking, and Active Learning in the Classroom*. Wiley & Sons, 2011.
- Articles provided on D2L

ENGL 5087 | Themes in Women’s Literature: | Lichtenwalner

See ENGL 4087

ENGL 5117 | Grammar and Usage | Elhindi

See ENGL 4117

ENGL 5117 | Grammar and Usage | McGarry

See ENGL 4117

ENGL 5170 | Teaching English as a Second Language | McGarry

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

Required Text:

Teaching by Principles: An Interactive Approach to Language Pedagogy. **4th edition**. H. Douglas Brown and Heekyeong Lee. ISBN: 978-0133925852.

ENGL 5550 | 19th 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 (*Wieland*), Catharine Maria Sedgwick (*Hope Leslie*), Nathaniel Hawthorne (stories & *The Scarlet Letter*), Edgar Allan Poe (stories), Herman Melville (*Moby-Dick*), Frances E.W. Harper (*Iola Leroy*), Kate Chopin (*The Awakening*), Charles W. Chesnutt (*The Marrow of Tradition*), and a variety of short stories and prose pieces from throughout the period about writing fiction.

ENGL 5600 | 20th Century American Poetry: A History of the Lyric Subject | Jones

A cornerstone class, American Poetry (ENGL 5600) explores three critical concepts central to a comprehensive understanding of the contemporary critical discourse: Modernism, postmodernism and the rich place American poetry plays in responding to and transforming the dynamic intellectual landscape of the 20th and 21st centuries. Starting with understanding cardinal works of early modernism (Freud, Marx, Nietzsche, Heidegger, and Sartre) in dynamic dialogue with revolutionary American Modernists: T.S. Eliot, Ezra Pound, H.D., Marianne Moore, Wallace Stevens, Langston Hughes, and William Carlos Williams. Divided by the horrors of WWII and the birth of the American Empire, we will use key theoretical developments in Structuralism, Post-structuralism, and Deconstructionism to chart how diverse postmodern poets like Audre Lorde, Lucille Clifton, Allen Ginsburg, Gary Snyder, Charles Olson, Denise Levertov, Louise Glück, Joy Harjo, and Li-Young Lee reimagine the lyric “I” and (perhaps) transcends its historical coding.

ENGL 5730 | Seminar in British Literature: The Golden Age of British Detective Fiction | Slagle

ENGL 5730 is a graduate seminar designed to introduce students to the Golden Age of British detective fiction published between World War I and II. The British Library has recently been involved in the archival work of “recovering” and republishing dozens of crime novels from the 1920s, 30s and 40s that were popular at the time of their original publication but fell from the public eye in the later part of century when they were out of print. This British Library recovery of “Golden Age” British crime/detective fiction adds dozens of names to more popular ones like Agatha Christie and Dorothy Sayers.

Beginning with novelist/journalist J. S. Fletcher (1919), the course will focus on the turbulent period between the two major world wars in Britain, considering the politics of the period, cultural issues, gender, etc. Emphasis will be on early writers such as Arthur Conan Doyle and on forgotten and enduring writers in the genre. We will look at various theoretical interpretations, historical contexts, plot and character development and how this novel develops overall in Britain in the early twentieth century.

ENGL 5917 | Creative Writing II: Poetry | Graves

See ENGL 4917

ENGL 5940 | Creative Writing: Creative Nonfiction | Wright

“Everything was beautiful and nothing hurt,” Kurt Vonnegut writes in his novel *Slaughterhouse Five*. Yet when a musician who lost her best friend reads that line, it hurts. When a filmmaker who just won the lottery reads it, everything glows. Creative Nonfiction takes us into that vast territory between different experiences to create something shared, illuminating, and relevant. It is one of the ways we make sense of the human condition. It also provides a means to connect communities, open access to new voices, and explore alternate points of view. In this seminar, we’ll read true stories, humor pieces, graphic essays, memoirs, travel journals, and listicles with the goal of understanding this genre and expressing ourselves through it. Assignments include one traditional length true story and several “flash” (or 2-3 page) pieces. You will leave this course with constructive feedback, publishing advice, and, if you are inclined, a publishable final portfolio.

ENGL 5957 | Special Topics in English: German Myths: Nibelungen, Faust, Nietzsche, and Magic Mountains | Jost Fritz

See ENGL 4957.

FILM STUDIES

FILM 3000 | Methods in Film Studies | Wessels

“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.

Required Text:

The Film Experience: An Introduction, Timothy Corrigan and Patricia White

FILM 3200 | 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.

Required Text:

Traditions in World Cinema, Linda Badley and R. Barton Palmer

Note: free e-book access is available via the library, but you may choose to purchase a paper copy

FILM 4000 | Film Theory | Wessels

Pre-requisite: FILM 3000 or ENGL 3290. 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), and *Girlhood* (Céline Sciamma, 2014). Readings will be available via D2L.

FILM 4200 | Topics in Film: The Video Poem | Holtmeier & Jones

This course combines creative writing with video production to explore both the remediation of poetry and new compositional practices. We will practice combining text or voice with images, as well as composing poetry alongside images. While experimental media has long had a 'poetic quality,' this course further interrogates the relationship between word and image.

Book/chapbook trailers have emerged as a popular form of advertising with the rise of screen communication via hosting sites like YouTube and various forms of social media. The skills developed in this course will provide the tools to create video essays and other forms of multimodal writing, but we will also explore the role that audiovisual media plays for creative writers today.

No previous creative writing or production experience is required, but through this course you will learn the principles of editing video using Adobe Premiere and will create video poetry.

Required Text:

The Videographic Essay, Keathley, Grant, and Mittell

Note: No purchase required, the book is now free online:

<http://videographicessay.org/works/videographic-essay/contents>

LANGUAGES

FREN 1010 | Beginning French I | Coulson

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

FREN 1020 | Beginning French II | Coulson

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 | Coulson

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 3610 | French Literature After 1700 | Laws

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.

FREN 4017 | Advanced French Grammar | Laws

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.

FREN 5017 | Advanced French Grammar | Laws

See FREN 4017

GERM 1010 | Beginning German I | Negrisanu

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

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 | Jost-Fritz

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 3220 | Germany Today | Jost-Fritz

GERM 3220 further deepens your proficiency in all four linguistic skills (speaking, writing, reading, and listening) on the intermediate level (see ACTFL guidelines), with an emphasis on speaking and writing. We will discuss events between 1945 and the present that shaped contemporary German culture and society. Readings of narrative texts, poetry, non-fiction, and journalistic writings as well as three feature films and various audio and visual materials will provide us with extensive information on Germany and the Germans in this time period, information that we discuss and use in carefully crafted writing and speaking assignments.

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 | Special Topics in English: German Myths: Nibelungen, Faust, Nietzsche, and Magic Mountains | Jost Fritz

Prerequisite: GERM 2020 or approval by instructor. A medieval epic poem about unconditional loyalty and revenge; a romantic tragedy about a disgruntled professor who enters a wager with the devil; a work of philosophical fiction about an individual who proclaims the Death of God and the Will to Power; a modernist novel in which the protagonist visits his cousin in an Alpine sanatorium without returning to the world for seven more years, living in a liminal space between life and death. The anonymous Nibelungenlied (early 13th century), Johann Wolfgang Goethe's Faust (1808), Friedrich Nietzsche's Thus Spoke Zarathustra (1883), and Thomas Mann's epic novel The Magic Mountain (1924) are all texts that in one way or the other influenced not only German culture alone but European literature at large. All four texts also were appropriated time and again over the centuries to construct ideas of a national character and concepts of the nation and nationalism; in other words, all four texts have been used and misused to define what it means to be German in the first place. In this class, we will read all four texts and discuss recurring themes, differences, ironies and ambiguities as well as various appropriations in culture and politics. This class is cross-listed with ENGL 4957. All readings and discussions will be in English. Writing assignments in German.

GERM 5167 | Advanced German Grammar | Negrisanu

See GERM 4167.

GERM 5957 | Special Topics in English: German Myths: Nibelungen, Faust, Nietzsche, and Magic Mountains | Jost Fritz

See GERM 4957.

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 | James

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 4020 | Reading in Modern Japanese | Arnold

This course will provide students with opportunities to practice rapid reading of a variety of Japanese texts. They will develop your ability to read quickly and accurately by practicing different ways of reading best suited to your specific objectives and to the reading material at hand. They will sharpen their scanning and skimming skills, together with practice in prediction, anticipation, and deduction. Mastery of these techniques will increase reading speed and significantly improve reading comprehension. This course is conducted mostly in Japanese.

JAPN 4025 | Advanced Japanese II | Arnold

In this class, students will learn about Japan's cultural development and how that relates to modern Japanese society. Working through subjects such as history, pop culture, societal norms, and mannerisms, the class will come to understand how Japan has evolved as a nation culturally, and historically. By the end, students can expect to have knowledge of Japanese ideals and well-rounded understanding of the country's society.

JAPN 4975 | Topics in Japanese: Japanese Culture and Society | James

In this class, students will learn about Japan's cultural development and how that relates to modern Japanese society. Working through subjects such as history, pop culture, societal norms, and mannerisms, the class will come to understand how Japan has evolved as a nation culturally, and historically. By the end, students can expect to have knowledge of Japanese ideals and well-rounded understanding of the country's society.

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 | Fiuza

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 3010 | Spanish Grammar | Korfhagen

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 3020 | Spanish Conversation and Composition | Gómez-Sobrino

Prerequisite(s): SPAN 3010 Basic Spanish Grammar.

The objective of this course is to perfect the student's speaking and writing abilities in Spanish through a variety of activities that provide examples of authentic Spanish in context. There will be multiple short writings assigned, as well as brief video conversations conducted via Flipgrid. The coursework and

conversations will be based on the short films, activities, readings and essays from the book *Revista (Vista)*. This work will prepare the student for success in higher-level Spanish courses at the 3000 and 4000 levels.

SPAN 3030 | Hispanic Readings and Composition | Gómez-Sobrino

Prerequisite(s): SPAN 3010 Basic Spanish Grammar and SPAN 3020 Spanish Conversation and Composition, or by permission of instructor. This course is an introduction to Hispanic literature with emphasis on writing. As such, the majority of course work will be centered on various writing activities, including five short essays analyzing various genres of Hispanic literature, a creative writing assignment, paragraphs of literary analysis on the exams, and a final research paper. In order to improve writing skills, including the use of proper Spanish grammar, we will review first drafts of all essays in class. In this course we will also learn the skills needed to read and analyze narrative literature, dramas, and poetry in Spanish, as well as new vocabulary, which will enhance intelligent literary analysis in Spanish. Special emphasis will be given to basic ideas of Literary Criticism, which will be used as a tool to enrich the readings of texts, and readings from Literary Criticism will complement and accompany the readings in Spanish. All coursework and class discussion will be conducted in Spanish.

SPAN 3133 | Spanish-Speaking Communities | Korfhagen

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 is also heavily rooted in literary analysis and literary discussion, since we start our conversations by reading what that same Spanish-Speaking communities are writing in the US. Students will learn 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 Chicanx and Latinx 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 Chicanx and Latinx culture, forms of resistance and accommodation, and the embracing of new collective and individual identities, such as the New Latinx south. Due to COVID-19 most, if not all, community-based interactions will happen online.

Required texts:

Anzaldúa, Gloria. *Borderlands/La frontera: The New Mestiza*. aunt lute books. 2007 (4th ed.). ISBN: 9781879960855

Bencastro, Mario. *Odyssey to the North*. Arte Público Press. 1998. ISBN: 978155885256

SPAN 3213 | Spanish Phonetics and Pronunciation | Korfhagen

Prerequisite(s): SPAN 3113. May be taken concurrently. An introduction to the sound system of Spanish and its spoken varieties throughout the world. Through comparisons with English, equal emphasis will be put on understanding the way that sounds are produced in Spanish and on the student's individual pronunciation.

Required text:

Morgan, Terrell A. *Sonidos en contexto*. Yale University Press. 2010. ISBN: 978030021443

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 | Fehskens

Prerequisite(s): SPAN 3020 and 3030. In this course we explore the themes, content and analysis of some of the most important literary works of Latin America throughout its history, from pre-Colombian literature to the present day. Our efforts will move in two directions: first, to acquire an understanding of the diverse human communities and historical experiences of the 20 Spanish-speaking nations of Latin America, including the Hispanic experience in the United States, and secondly, to use these literary artefacts to acquire a greater understanding of our own humanity in a global culture. Readings will span Mayan myths, chronicles of Spanish conquistadors, the proto-feminist writings of Sor Juana Inés de la Cruz, the representation of nature in realist short stories and gaucho poetry, and ultimately in the existentialist writings of the Boom authors and the literary miracle of Magical Realism found in the works of Gabriel García Márquez and Isabel Allende. Class will be conducted entirely in Spanish.

SPAN 4107 | Cervantes | Fiuza

Prerequisite(s): SPAN 3313 or SPAN 3513. In this class students will read three works by Cervantes: "El retablo de las maravillas," a short play; "La gitanilla," a novella; and finally Don Quijote I & II. By the end of this course students will be able to: 1) Understand where Cervantes stands in the big picture of world literature; 2) Differentiate between Cervantine studies and Quixote studies; 3) Identify the dialogic image of Don Quijote in classic works of American Literature, such as Moby Dick and A Confederacy of Dunces; 4) Talk about matters of race, religion, culture, gender, and identity in Cervantes works; 5) Rethink what are the characteristics of the novel as a genre; and 6) better comprehend Spain, Hispanic Culture, Latinx culture, and the Colonization process of Latin America as a whole. The only materials necessary for the course are Don Quijote vol. I & II edited by John Jay Allen for Catedra. Everything else will be available on D2L. Evaluation will consist of two exams, mid and final term, 4 response papers, participation on the discussion board, and one final paper.

SPAN 4157 | Spanish for Health Professions | Fiuza

Further develops students' skills in interpreting and translating in a variety of healthcare settings. Topics include advanced medical terminology, ethics and standards of practice for healthcare interpreters, language access laws that pertain to patient rights and provider obligations, and cultural norms that may require mediation and cultural brokering in a healthcare setting.

SPAN 5107 | Cervantes | Fiuza

See SPAN 4107

SPAN 5157 | Spanish for Health Professions | Detwiler

See SPAN 4157

TECHNICAL AND PROFESSIONAL WRITING

TECW 2100 | Introduction to Technical and Professional Writing | Haley

The purpose of this course is to introduce the field of technical and professional writing. It serves as an overview of the various concepts, skills, and technologies required for its practice. Students will learn how to write and design digital content by tailoring textual genres and technological applications.

TECW 3134 | Digital Research and Writing | Mitchell

The course provides an overview of the knowledge and skills required for digital research and writing as they are applied across academic and professional landscapes. Students will learn how to research primary and secondary sources in online environments and databases, and use multimodal authoring tools to create, share, and reflect on original content.

TECW 4100 | Writing for Government | Haley

The purpose of this course is to provide students opportunities to identify, discuss, and apply different types of textual genres, writing styles, and digital platforms that are common in government and the public sector. Students will learn how to research and write various kinds of texts, such as releases, proposals, and policy documents, that are essential to writing for government agencies and organizations.