

# The Clarion

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Descriptions of English and Foreign Language Courses Offered at East Tennessee State  
University, Spring 2023

Winter  
(12/14/22 – 1/8/23)

## ENGLISH

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

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 | TBA**

*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:**

*Literature: A Portable Anthology.* Ed. Gardner et al. 5<sup>th</sup> ed. ISBN: 9781319215033.

### **ENGL 2120 | American Literature since 1865 | TBA**

*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.* 10<sup>th</sup> ed. ISBN: 9780393884432.

**Spring**  
**(1/17/23 – 4/28/23)**

## **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 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. 5<sup>th</sup> 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. 10<sup>th</sup> ed. ISBN: 9780393884425.

### **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. 10<sup>th</sup> ed. ISBN: 9780393884432.

### **ENGL 2138 | Honors Survey of American Literature: American Journeys | Honeycutt**

*Prerequisite(s): ENGL 1020 or equivalent.* The idea of a journey is one of the most commonly used motifs in American literature. This Honors survey of American literature will explore the ways in which authors have conceived and imagined physical movement across the American terrain. We will begin our

exploration of the journey motif by reviewing early nonfiction travel narratives, and then we float down the Mississippi River with Huckleberry Finn and Jim. Later, we will cross into California with John Steinbeck, journey with Ralph Ellison into Harlem, and then hitchhike the backroads of the continent with Jack Kerouac. Finally, we will hike the Pacific Crest Trail with Cheryl Strayed, explore the post-apocalyptic landscapes with Alex Garland, and then walk those last miles of the semester with contemporary Latinx migrants. Grab your boots.

### **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. 10<sup>th</sup> 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. 10<sup>th</sup> ed. ISBN: 9780393603132.

### **ENGL 2330 | World Literature | Various Sections**

*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 20<sup>th</sup> 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 2430 | European Literature | Various Sections**

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

#### **Required text:**

*The Norton Anthology of World Literature* (Volumes 1 and 2). Puchner. Shorter 4<sup>th</sup> Edition. ISBN: 9780393656022

### **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:**

*Collected Poems*, Sylvia Plath

*Peach State*, Adrienne Su

### **ENGL 3128 | Honors Special Topics: Wild Women of the 19<sup>th</sup> Century | Lichtenwalner**

*Permit required.*

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 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: 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 3270 | Literature of Popular Culture: Supernatural Literature | Briggs**

This section of ENGL 3270 is designed to introduce students to literature and film that include elements of the supernatural. We will read and discuss several novels and other forms of literature that build upon the supernatural as a distinct force. We will also view films and clips that use the supernatural to induce mystery and fear in the viewing audience. The main objective for this course is to define literature of the supernatural as a distinct genre within the larger literary canon. As such, we will spend time discussing specific elements associated with this type of literature, including the treatment of fear, mystery, psychological reactions, monsters, etc. Please contact Dr. Michael Briggs ([briggsm@etsu.edu](mailto:briggsm@etsu.edu)) for a reading list and a copy of the syllabus.

**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*. 3<sup>rd</sup> or 4<sup>th</sup> ed. Peter Barry. Manchester Press, 2002 (ISBN: 0-7190-6268-3)

*The Bedford Glossary of Critical and Literary Terms*. 3<sup>rd</sup> ed. Ross Murfin and Supryia M. Ray (ISBN: 978-0-230-22330-1) **Ebook available through the Sherrod Library**

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

**ENGL 3400 | Survey of African American Literature | Holmes**

This course offers a survey of key and influential African American authors from the colonial period to the contemporary era. Students take objective reading quizzes and submit brief essay responses to fulfill test requirements in this online, asynchronous course. Send queries to holmest@etsu.edu.

**Required Text:**

Gates, et. al., *The Norton Anthology of African American Literature*, third edition, 978-0-393-91155-8, W. W. Norton

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

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

**Required textbooks:**

*The English Bible: King James Version: Old Testament*. Editor: Herbert Marks. Norton Critical Edition.

*The English Bible: King James Version: New Testament and the Apocrypha*. Editor: Gerald Hammond and Austin Busch. Norton Critical Edition.

*The Literary Guide to the Bible*. Editors: Robert Alter and Frank Kermode. Harvard University Press.

*Other*. Catherine Pritchard Childress. Finishing Line Press.

**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, publishing history, and canonicity 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 and appreciating children's literature across time and culture.

Readings will include Virginia Hamilton's *The People Could Fly: American Black Folktales*, Maria Tatar's *Classic Fairy Tales*, Linda Sue Park's *Prairie Lotus*, Louise Erdrich's *The Birchbark House*, Cece Bell's *El Deafo*, Tae Keller's *When you Trap a Tiger*, John Lewis' *March*, Jason Reynolds' *Look Both Ways: A Tale Told in Ten Blocks*, and Javaka Steptoe's *Radiant Child: The Story of Young Artist Jean-Michel Basquiat*

### **ENGL 4020 | British Poetry: The Medieval Lyric | Crofts**

Medieval lyric poetry has many moods: sacred and profane, love-struck and lusty, prayerful and wickedly funny (to name just a few). This iteration of British Poetry explores the lyric traditions of medieval Britain in all their thematic variety and numerous poetic forms, while also considering the scribal and performative practices which kept this poetry in circulation. The island's numerous languages will all be represented, with readings including poetry in the original Middle English and Middle Scots (no prior knowledge of these is required), while engaging with Latin, Old English, Irish, Welsh and French poetry in translation. Influential movements from the Continent will also be explored, such as the Goliardic poetry written by medieval students and monks (including the *Carmina Burana*), and the Troubadour lyrics of southern France.

### **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*

Joy Harjo. *Warrior Poet*

### **ENGL 4087 | Themes in Women's Literature: Dystopia | Westover**

The OED defines dystopia as “an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one” (OED, 2017). We often associate dystopias with totalitarianism, propaganda, surveillance, and authoritarian power, but contemporary trends in the genre also look at the potential consequences of climate change, the refugee crisis, racial injustice, environmental calamity, corporate corruption, human trafficking, viral misinformation, and global pandemics. Women writers are at the forefront of these recent developments. They explore how the abovementioned elements of dystopia impact identity, gender, sexuality, and body autonomy, and they expose the inequality, exploitation, and violence against women that already exist in the world. With this in mind, we may well question whether dystopia really is “an imagined place.” The novels we read this semester will stimulate conversation about these and other topics as we consider the cultural work dystopian novels perform and relate what we read to contemporary events.

Please note: Our classroom provides an open space for the critical and civil exchange of ideas. As you can see from the above description, the novels in this course will include topics that some students may find triggering or upsetting. I ask that each of us works to create an atmosphere of mutual respect, care, and sensitivity in our discussions.

### **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](mailto: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 4130 | Sociopsychology of Language | Michieka**

This course will introduce the basic psychological and social aspects of language. The course will evaluate some fundamental arguments that include the nature/nurture issue and the innate knowledge of grammar. During the second part of the semester, we will discuss the relationship between language and society. Some of the topics we will investigate include language and social class, language and gender and language and context. The purpose of this course is to help students appreciate the complexity of language and understand the factors that govern its use.

#### **Required Texts**

Jackendoff, Ray (1995). *Patterns in the Mind: Language and Human Nature*. Basic Books. 978-0465054626

Trudgill, Peter (2001). *Sociolinguistics: An Introduction to Language and Society*. Fourth Edition. Penguin Publishers. ISBN 978-0140289213

### **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, 3<sup>rd</sup> ed. (2015). ISBN: 978-0-393-93863-0

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

*Dr. Faustus*, ed. David Bevington and Eric Rasmussen. ISBN: 0-719-01643-6

### **ENGL 4700 | Chaucer and Medieval Literature | Crofts**

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



**Required texts:**

*The Riverside Chaucer* (Oxford University Press, USA; New Edition 2008)

*A Companion to Chaucer and his Contemporaries: Texts and Contexts*, Edited by: Laurel Amtower; Jacqueline Vanhoutte (Broadview Press, 2009)

**Optional:**

*Chaucer Coloring Book* (Bellerophon Books, 1972)

**ENGL 4896 | Studies in English: Men and Masculinities | Jones**

In WMST 3110/ENGL 4896 001, "Masculine Studies: The Rhetorical Body," we will seek the deep historical and fantasy roots of male trauma, toxicity, and violence along with the possibility of representational liberation. Grounded in Judith Butler's revolutionary reading of Jacques Lacan in concert with a materialist methodology, we will interrogate the history of masculine fantasy and its real-world consequences from the classical world to science fiction. Along the way, we will read a wide array of gender theory and literature, including Mary Shelley, Emily Brontë, Simone de Beauvoir, Robert Louis Stevenson, Philip K. Dick, Michel Foucault, and Ann Carson. This is a dual English and Women's, Gender, and Sexuality Studies credit class.

**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 Haas

*Peach State*, Adrienne Su

**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 5017 | Children's Literature | Thompson**

See ENGL 4017

### **ENGL 5057 | Writing: Theory and Teaching | Tweedale**

This class examines theories and practices of teaching composition in higher education contexts. We will reflect on our own experiences as writers, teachers, and learners in conjunction with our reading of texts written by experienced writing instructors and researchers, addressing key concepts in composition, such as writing processes, language politics, reflection, and multimodality. During this course, students will develop their own philosophies of teaching and generate teaching materials that reflect that emerging philosophy.

### **ENGL 5060 | Literature of Southern Appalachia | Holmes**

After reviewing some key, definitive Southern Appalachian texts, classmates also consider contemporary attempts of defining what it means to live as a Southern Appalachian. Our course follows a seminar format, relying on student presentations, and two essays round out the other requirements. Send queries to holmest@etsu.edu.

#### **Required Texts:**

Agee, James, *A Death in the Family*, 978-0143105718, 2009, Penguin Classics

Arnow, Harriette, *The Dollmaker*, 978-1439154434, 2009, Scribner

Avashia, Neema, *Another Appalachia: Coming Up Queer and Indian in a Mountain Place*, 978-1952271427, 2022, West Virginia University Press

Gilliam, Diane, *Kettle Bottom*, 978-0966045970, 2004, Perugia Press

Haun, Mildred, *The Hawk's Done Gone & Other Stories*, 978-0826512130, 1968, Vanderbilt University Press

Hooks, Bell, *Appalachian Elegy: Poetry and Place*, 978-0813136691, 2012, University Press of Kentucky

Range, Melissa, *Scriptorium: Poems*, 978-0807094440, 2016, Beacon Press

Still, James, *River of Earth*, 978-0813113722, 1978, University Press of Kentucky

Walker, Frank X., *Affrilachia: Poems*, 978-0967542409, 2020, Ohio University Press Distributed Titles

White, Charles Dodd, *A Year without Months*, 978-1952271526, 2022, West Virginia University Press

Wilkinson, Crystal, *The Birds of Opulence*, 978-0813174990, 2018, University Press of Kentucky

### **ENGL 5087 | Themes in Women's Literature: Dystopia | Westover**

See ENGL 4087

### **ENGL 5117 | Grammar and Usage | Elhindi**

See ENGL 4117

### **ENGL 5117 | Grammar and Usage | McGarry**

See ENGL 4117

### **ENGL 5160 | Renaissance Literature - The Seeds of All Our Woe: Early Modern English Literature Reads Our Infernal Present | Reid**

This course will provide a comprehensive survey of the major authors (More, Wyatt, Surrey, Shakespeare, Marlowe, Sidney, Spenser, Wroth, Lanyer, Middleton, Herbert, Herrick, Donne, Jonson, Marvell, Milton) and genres (lyric, epic, drama) of English Renaissance Literature (1485-1674), covering most of the M.A. exam reading list in this area. The critical emphases, however, will privilege recent theoretical perspectives in critical race studies, gender and queer studies, plague studies, thing theory, and ecocriticism to understand how early modern texts illuminate our modern issues with race, gender, pandemic, materialism, and the environment. Find out, for example, how the Satanic gaze led to the exploitation of nature and ruthless extractivism, a path that is spoiling our Eden; find out how the concept of race was invented, and then exploited, to dehumanize and subjugate, a suppurating legacy

that continues to infect our country. And yet we will also learn lessons from a culture ravaged by recurring bubonic plague, about how to live and create in the midst of isolating quarantine and constant fear of infection; we will explore the liberating space of the Elizabethan stage as it plays with the performative scripts of gender, transgressively pushing boundaries we are only now starting to break. Early modern literature contains the seeds of all our woe, but also the seeds of our potential regeneration, of—dare we say—our renaissance.

**Required Texts:**

*Norton Anthology of English Literature: The Sixteenth Century / The Early Seventeenth Century*, 10th ed.

Ben Jonson, *The Alchemist*

Thomas Middleton, *The Revenger's Tragedy*

**Note:** As the course will also emphasize material printing practices of Early Modern English literature, students will be able to handle and study actual books from the 16th- and 17th-centuries.

**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 5350 | Victorian Literature | Sawyer**

In this course we follow the exceptional journey of Queen Victoria's subjects through most of the nineteenth century. Starting in a world where the first railways are an extraordinary and transforming novelty, and photography has just been invented, we find ourselves ending in a world of typewriters and telegraphs, of early motorcars and cinema. The lives of rich and poor, of children, men and, above all, women were deeply altered as ways of living and ways of thinking changed. We follow these developments step by step, concentrating on how they were reflected in—and how they were affected by—the reign's literature.

Specifically, we will discuss the major historical trends and intellectual debates that form the context of British literature from 1830-1901 in order to contextualize the major writers of the period, including Alfred Tennyson, Thomas Carlyle, Robert and Elizabeth Barrett Browning, Matthew Arnold, Christina Rossetti, and a host of others. This course also assumes that you like to read and are willing to engage challenging material. The more time and effort you put into reading the assigned texts, the more you will profit from - and enjoy - the class.

**Required texts:**

*Hard Times*, Charles Dickens, ed. Kaplan and Monod (Norton, 3<sup>rd</sup> ed, ISBN: 0-393-975606)

*Jane Eyre*, Charlotte Brontë, ed. Beth Newman (Bedford/St. Martin's, ISBN: 0-312-095457)

*Jude the Obscure*, Thomas Hardy (Oxford, ISBN: 0-19-281670-5)

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

*Victorian People and Ideas*, Richard Atlick (Norton, ISBN: 0-393-09376-x)

*Daniel Deronda*, George Eliot (Oxford, ISBN: 978-0-19-953848-5)

### **ENGL 5450 | Colonial and Federal Literature | Cody**

The United States of America is currently a deeply troubled nation. Its many difficulties and divisions, however, did not develop out of the thin air of 2016 or 2020. The light and dark sides of the much-lauded American character have tangible, visible roots in the literature and culture of the colonial and federal periods. Understanding America today begins with understanding America's beginning. Narratives of settlement, personal and communal histories, sermons, private and public poetry, diaries, narratives of Indian captivity—these are the major genres with which American literature begins. In this course, we will first explore the literary culture of our nation's founders—especially those writing in New England—and ask what is American and what is literary about colonial American literature. Then, as we pass through the 18th century, we will experience the change in the American character as the colonies move toward secularization, revolution, independence, statehood, nationalism, and Federalism. Similar changes take place in American literature as sermons step aside to share the literary pulpit with a declaration of independence, political and social essays, neoclassical and pre-Romantic poetry, and a potentially dangerous genre new to America—the fiction. Texts include *The Norton Anthology of American Literature: Beginnings to 1820* (Volume A, 10th edition) and Charles Brockden Brown's *Wieland*. Electronic texts and handouts will be used as well.

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

See ENGL 4917

## **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: Television: Networks to Netflix | Wessels**

Television has been a powerful form of communication for the last 80 years, binding together the globe with shared knowledge and experiences, and molding our opinions and outlook on the world. Today, we increasingly watch television on a variety of devices, using streaming services to binge watch the latest season or rewatch old favorites. Through studying the historical development of television programs and assessing the industrial, technological, political, aesthetic, and cultural systems out of which they emerged, this course will investigate the catalysts responsible for shaping this highly influential medium. Our readings and viewings will explore the economics of the television industry, television's role within American democracy, the formal attributes of a variety of television genres, television as a site of gender and racial identity formation, television's role in everyday life, and the medium's technological and social impacts.

**Required texts:**

You will not be required to purchase a textbook for this class – all readings will be provided via D2L and the library. Screenings will be accessed through sites like Netflix, YouTube, Hulu, etc. so you will need to be able to stream video and audio online and an account for Hulu and/or Netflix.

**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, will have the skills to create video essays for other courses, and will have the opportunity to take the Premiere ACA certification exam.

**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 | Laws**

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

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

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

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

*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 | Laws**

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

### **FREN 3510 | Early French Literature | Laws**

This course is a study of the texts and movements of French literature from the Middle Ages through 1700. 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.

### **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 | Negrisanu**

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

### **GERM 2020 | Second-Year German II | 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 3130 | German Love Poetry | Jost-Fritz**

*Prerequisite(s): GERM 2020 or equivalent.* In this class, we use the genre of Love Poetry to look at the history of German literature from medieval "Minnelyrik" to contemporary forms of lyric expression in poems, spoken word, and pop- or Hip-Hop-songs. We will focus on continuities of themes and forms in Love Poetry, as well as discontinuities in the genre that have resulted from changes in the social norms

and values that had been attached to the concept of 'Love.' Readings in German and English, discussions and writing assignments in German

### **GERM 3220 | Germany Today | Negrisanu**

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 4121 | 20<sup>th</sup> Century German Literature: Literature and Film of the GDR | Jost Fritz**

*Prerequisite:* GERM 2020 or approval by instructor. On October 3rd 2022, the reunification of East and West Germany had its 32<sup>nd</sup> anniversary. Many East German writers experienced the reunification as a liquidation of what many came to call the "Other Germany", a Germany that was simultaneously loved and hated. They were aware of the oppressive nature of the East German state; however, they were equally reluctant to simply embrace Western values and ways of life. For many East German writers, their home country was both an authoritarian state that refused its people basic liberties and a utopian idea for a better, socialist future that they considered to be worth striving for.

In this class we will read some seminal lyric and prose texts from East German writers such as Berthold Brecht, Johannes Bobrowski, Brigitte Reimann, Christa Wolf, Wolfgang Hilbig and the so called Prenzlauer Berg underground poets. We will also watch some representative East German films, such as "Spur der Steine" ("Traces of Stones"), "Der geteilte Himmel" ("Divided Heaven"), or "Die Architekten" ("The Architects"). Our discussions will focus on some themes that were central to East German literature: Coming to terms with the past, the building of a socialist society and living the socialist everyday, the impact of the Wall after August 1961, and criticism of the politically repressive system. Readings and discussion in German.

### **GREK 1020 | Introductory Ancient Greek II | Crofts**

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

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

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

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

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

### **JAPN 2010 | Second-Year Japanese I | James**

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

### **JAPN 2020 | Second-Year Japanese II | 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 3025 | Japanese Conversation and Composition II | Arnold and James**

*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 3026 | Business Japanese | Arnold**

*Delivery Method: Synchronous Zoom Meetings*

This course will provide students with opportunities to practice oral and written communication in various business settings with politeness, such as telephone conversations, self-introductions, making suggestions, making appointments, asking favors, etc. It will also provide basic knowledge about working in Japan or in Japanese companies in US, such as business manners, job-hunting activities, etc. 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 History: Jomon Period to Modern Era | 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 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 | Gómez-Sobrino**

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 | Fehskens**

*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 | Heil**

*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 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.

### **SPAN 3133 | Spanish-Speaking Communities | Fiuza**

*Prerequisites: SPAN 2020 or equivalent.* This is a community-based course which provides students with the knowledge and skills to effectively interact with members of Spanish-speaking communities in both social and professional contexts. This course 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 3010 and SPAN 3020.* 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 3713 | Hispanic Poetry | Gómez-Sobrino**

*Prerequisite(s): SPAN 3030.* Studies the work of the principal poets of Spain and Spanish America.

**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 | Korfhagen**

Prerequisites: SPAN 3123. 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.

**Required texts:**

Ofri, Danielle. *Medicine in Translation: Journeys with My Patients*. Beacon Press. 2010. ISBN: 9780807001264

Mikkelson, Holly. *Interpreter's Rx Spanish/Eng Medical Interpreting (W/3 CD'S)*. Acebo. ISBN: 9781880594117

**SPAN 4507 | Spanish Short Story | Fehskens****SPAN 5107 | Cervantes | Fiuza**

See SPAN 4107

**SPAN 5157 | Spanish for Health Professions | Detwiler**

See SPAN 4157

**SPAN 5507 | Spanish Short Story | Fehskens**

See SPAN 4507

**TECHNICAL AND PROFESSIONAL WRITING****TECW 2100 | Introduction to Technical and Professional Writing | Bocci**

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 3150 | Writing in the Sciences | Mitchell**

The course explores the techniques and best practices for writing in the sciences. Students will learn about context-specific communication in the physical and biological sciences, and discuss ways in which different texts, genres, and technologies are deployed to create content for different audiences. In addition to writing scientific reports and proposals, students will produce multimedia that adapts complex information for lay audiences.

**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.