

# The Clarion

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Descriptions of English and Foreign Language Courses Offered at East Tennessee State  
University, Spring 2021

**Winter**  
**(12/16/20 – 1/10/21)**

## **ENGLISH**

### **ENGL 2030 | Literary Heritage | Lichtenwalner**

*Delivery Method: Asynchronous Online*

*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. 4<sup>th</sup> ed. ISBN: 9781319035341.

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

*Delivery Method: Asynchronous Online*

*Prerequisite(s): ENGL 1020 or equivalent.* ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes which answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.

**Required text:**

*Norton Anthology of American Literature, (Set 2: Vols. C, D, E).* Baym. 8<sup>th</sup> ed. ISBN: 0393913104.

**Spring**  
**(1/19/21 – 4/30/21)**

## **ENGLISH**

### **ENGL 1010 | Critical Reading and Expository Writing | Various Sections**

*Delivery Method: Various*

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**

*Delivery Method: Various*

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

## **ENGL 1028 | Honors Composition II | Wessels**

*Delivery method: This course will meet synchronously on scheduled Mondays, from 11:30am-12:25pm via Zoom. Additional course materials will be delivered asynchronously.*

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

This course will focus on multimodal research and composition – reading and composing texts that combine words and images. Through the critical study of film and photography, the course will invite students to consider how images shape the way we understand and engage with communities and histories. Culminating in a photo research essay, students will learn how to gather information, produce, and revise a complex research-based argument for a diverse community of readers. Selected readings will be available on D2L. For more information, contact Dr. Wessels at [wessels@etsu.edu](mailto:wessels@etsu.edu).

## **ENGL 2030 | Literary Heritage | Various Sections**

*Delivery Method: Various*

*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. 4<sup>th</sup> ed. ISBN: 9781319035341.*

## **ENGL 2110 | American Literature to 1865 | Various Sections**

*Delivery Method: Various*

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

### **Required text:**

*Norton Anthology of American Literature, (Set 1: Vols. A & B) ed. Baym. 8<sup>th</sup> ed. ISBN: 0393913090.*

## **ENGL 2120 | American Literature since 1865 | Various Sections**

*Delivery Method: Various*

*Prerequisite(s): ENGL 1020 or equivalent. ENGL 2120 is a survey of American Literature covering the years since the Civil War. Students will read important works that defined the various literary periods into which these years may be usefully classified: Realism, Naturalism, Modernism, and, since the 1960s, a Contemporary literature that, due to its range of voices, defies easy labels. Major figures from each period (e.g., Henry James, Stephen Crane, T. S. Eliot, and Toni Morrison) will be read and discussed. Students will consider the literature for the themes which answer our questions about the human condition: our nature (desires, fears, attitudes, etc.) and, ultimately, our need to understand the mystery of our existence.*

### **Required text:**

*Norton Anthology of American Literature, (Set 2: Vols. C, D, E). Baym. 8<sup>th</sup> ed. ISBN: 0393913104.*

### **ENGL 2120-946 | American Literature since 1865 | Holmes**

*Delivery Method: Synchronous Zoom Meetings*

*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). Baym. 8<sup>th</sup> ed. ISBN: 0393913104.*

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

*Delivery Method: This class will be synchronous and asynchronous. A discussion-based course will meet on Tuesdays via the Zoom platform, and a weekly Discussion Board response in D2L will occur by Friday.*

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 Cormac McCarthy, and then walk those last miles of the semester with contemporary Latinx migrants. Grab your boots.

### **ENGL 2210 | British Literature to 1785 | Various Sections**

*Delivery Method: Various*

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

#### **Required text:**

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

### **ENGL 2220 | British Literature since 1785 | Various Sections**

*Delivery Method: Various*

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

#### **Required text:**

*Norton Anthology of English Literature (Set 2: Vols. D, E, F). Greenblatt. 9<sup>th</sup> ed. ISBN: 0393913015.*

### **ENGL 2330 | World Literature | Elhindi**

*Delivery Method: This course is a hybrid. The delivery will be synchronic and asynchronic. We will meet on Zoom every Tuesday (2:15-3:35) during the scheduled class time. Moreover, assignments such as readings,*

*reading responses, discussion prompts will also be asynchronous. Hence, you need to check the course's D2L site on a daily basis.*

*Prerequisite(s): A grade of C or above in ENGL 1020; or equivalent.* At the beginning of the semester, we will study the literary terms used in analyzing and evaluating literature. And then we will survey the basic principles of literary criticism. Afterwards, we will study texts from Asia, Australia, Africa, and Latin America. The goal of this class is to introduce you to diverse cultures and literary traditions. If you need further information regarding this course, please e-mail. My electronic mail address is [Elhindi@etsu.edu](mailto:Elhindi@etsu.edu)

**Required Texts:**

*Gateways to World Literature*, edited by David Damrosch, ISBN 978-0-205-78711-1

*Concert of Voices*, edited by Victor Ramraj, ISBN 978-1-55111-977-9.

**ENGL 2430 | European Literature | Byington**

*Delivery Method: Asynchronous Online*

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

**Required texts:**

*Norton Anthology of Western Literature, Volume One.* 9<sup>th</sup> Ed. Puchner ISBN: 9780393933642

*Norton Anthology of Western Literature, Volume Two.* 9<sup>th</sup> Ed. Puchner, et al. ISBN: 9780393933635

**ENGL 3010 | Poetry | Graves**

*Delivery Method: This will be a synchronous, discussion-based course that meets once weekly via the Zoom platform.*

*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.

*Collected Poems*, Sylvia Plath

**ENGL 3030 | Drama | Slagle**

*Delivery Method: This is a synchronous course, meeting through Zoom each Monday afternoon at 4:00.*

*Students will also contribute to discussions in D2L each week.*

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

ENGL 3030, "Drama," is an introduction to drama as a genre with attention to its development and techniques. In this semester, we will study plays from the Western world, beginning with the Greeks and moving through the Renaissance and the eighteenth century on to the Modern period. We will look at drama as a concept of community and also at actual performances and possibilities for performance.

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

*Delivery Method: Synchronous Zoom Meetings*

Environmental literature has a bad image in some circles. When students ask me what environmental literature is, they seem to imagine an environmental novel that preaches to the choir about climate change. We won't read anything like that in this course. There's a vital American tradition of literature that engages environmental themes and subjects in ways that will surprise and astonish you. Readings include contemporary novels by Barbara Kingsolver and Ron Rash, poems from the past few decades, and classic nonfiction from Bill McKibben's anthology, *American Earth: Environmental Writing Since Thoreau*.

The course satisfies a requirement for the environmental studies minor. For more information: [faculty.etsu.edu/odonnell/2020spring/engl3050](http://faculty.etsu.edu/odonnell/2020spring/engl3050)

### **ENGL 3128 | Honors Special Topics – Metaphors in World Literature | Michieka, Elhindi, McGarry**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

*Permit required.*

Students will examine the concept and use of metaphor from a linguistic viewpoint and then study instantiations of metaphor in major areas of world literature including but not limited to sub-Saharan African, Cuban, French, Japanese, Sri Lankan, New Zealand, Spanish, and Eastern European. Assignments will include a major research project in which students choose between primary research on metaphor in a work or set of works or secondary research on a theme relevant to the course. This course is taught by a team of three instructors and will also include guest lectures.

#### **Required Texts:**

*Metaphor: A Practical Introduction, Second Edition, Zoltan Kövecses, 2010, 9780195374940*

*Hiroshima Mon Amour, Marguerite Duras, 1961, 0802131042*

*Hard-Boiled Wonderland and the End of the World: A Novel, Haruki Murakami, translated by Alfred Birnbaum, 1991, 0679743464*

*The Bone People, Keri Hulme, 1983, 0807130729*

*The Master of Go, Kawabata Yasunari, 1996, 0679761063*

In addition to these five required texts, readings will be posted in the site.

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

*Delivery Method: Asynchronous Online*

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

#### **Required text:**

*Technology: A Reader for Writers. Rodgers, 1<sup>st</sup> ed. ISBN: 0199340730*

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

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

*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**

*Delivery Method: Asynchronous Online*

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

### **ENGL 3200 | History of the English Language | Michieka**

*Delivery Method: Asynchronous Online*

*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**

*Delivery Method: This course may be taken synchronously or asynchronously; students selecting the synchronous method will meet once weekly—Wednesdays, 1:40-3:00—via the Zoom platform.*

Mythology from the world over will be our semester-long topic. 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**

*Delivery Method: This course will course meet synchronously via Zoom two times a week on MW from 10:25-11:20 and students will work asynchronously on Fridays.*

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)

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

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

*Delivery Method: This will be a synchronous, discussion-based course that meets three times weekly via the Zoom platform.*

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 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**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

This semester, we will take a multicultural approach to our study of children's literature while developing antioppressive and antiracist strategies and practices for the classroom. We will begin with Chimamanda Ngozi Adichie's TEDGlobal talk "The Danger of a Single Story" as we explore what constitutes a children's literature in which children can see themselves reflected on the pages of the story, trace their histories in the tales that are told, and imagine their futures in the unwritten messages the literature promotes. We will analyze works by diverse authors, focus on critical readings of materials appropriate for grades K-8, and examine societal values transmitted through children's literature. For more information, please reach out to the instructor at [thomsop@etsu.edu](mailto:thomsop@etsu.edu).

### **ENGL 4020 | British Poetry | Jones**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

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**

*Delivery Method: This class will be synchronous and asynchronous. A discussion-based course will meet on Tuesdays via the Zoom platform, and a weekly Discussion Board response in D2L will occur by Friday.*

*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: Dystopian and Pandemic Novels by Woman Authors | Westover**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

The OED defines dystopia as an amplified worst-case scenario: "an imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one" (OED, 2017). We associate dystopias with totalitarianism, propaganda, surveillance, and authoritarian power, but recent trends in the genre also look at the dark consequences of climate change, the refugee crisis, racial injustice, environmental calamity, corporate corruption, human trafficking, viral misinformation, and—a particular focus for us this semester—global pandemics. With these themes in mind, we may well question whether dystopia really is "an imagined place." Women writers have been at the forefront of recent developments in the genre. In addition to the aforementioned themes, their works also consider questions of identity, gender, sexuality, and body autonomy while exposing inequality, exploitation, and violence against women. Our readings this semester will spur conversation about these topics and consider the cultural work dystopian novels perform.

For more information, contact Dr. Daniel Westover, [westover@etsu.edu](mailto:westover@etsu.edu).

**Required Texts:**

Margaret Atwood: *The Handmaid's Tale* (Anchor, ISBN 978-0385490818)

P.D. James: *The Children of Men* (Vintage, ISBN 978-0307275431)

Octavia Butler: *Parable of the Sower* (Grand Central, ISBN 978-1538732182)

Emily St. John Mandel: *Station Eleven* (Vintage, ISBN 978-0804172448)

Meg Elison: *The Book of the Unnamed Midwife* (47North, ISBN 978-1503939110)

Naomi Alderman: *The Power* (Back Bay, ISBN 978-0316547604)

Louise Erdrich: *Future Home of the Living God* (Harper, ISBN 978-0062694065)

Sophie Mackintosh: *The Water Cure* (Doubleday, ISBN 978-0525562832)

Ling Ma: *Severance* (Picador, ISBN 978-1250214997)

Sarah Pinsker: *A Song for a New Day* (Berkley, ISBN 978-1984802583)

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

*Delivery Method: Section 940 will be a synchronous analysis-based course that meets weekly, Thursdays 8:15-9:35, via the Zoom platform. Section 901 will be an asynchronous analysis-based course with frequent assignments.*

This course takes a descriptive approach to English grammar, i.e. we examine the rules by which English speakers form phrases, clauses, and sentences. Among the topics we address are word classes (nouns, verbs, etc.) and their properties, types and structure of phrases and clauses, principles of grammatical analysis and description, and grammatical variation among varieties of English. The course provides essential understanding for future teachers of English, increases the ability to speak and write English effectively, and heightens critical thinking and analysis skills. The text is *A Student's Introduction to English Grammar* by Rodney Huddleston and Geoffrey Pullum, ISBN 0521612888.

### **ENGL 4130 | Sociopsychology of Language | Elhindi**

*Delivery Method: This course is a hybrid. The delivery will be synchronic and asynchronous. We will meet on Zoom every Tuesday (11:15-12:35] during the scheduled class time. Moreover, assignments such as readings, reading responses, discussion prompts will also be asynchronous. Hence, you need to check the course's D2L site on a daily basis.*

During the first half of the semester we will explore some of the basic psycholinguistic topics. These include the nature of linguistic competence, the biological basis of language, how children acquire language, the production and comprehension of speech, and remembering sentences and processing discourse. In the second part of the semester we will study the key concepts in sociolinguistics. Topics include language and society, language and ethnic group, language and sex, language and social interaction, and language and humanity. There are two required textbooks for this course:

Fundamentals of Psycholinguistics by Fernandez & Cairns, ISBN 9781405191470, and Sociolinguistics, 4th edition, by Peter Trudgill, ISBN 9780140289213. If you have any questions about this course, email me; my electronic address is elhindi@etsu.edu.

### **ENGL 4200 | Shakespeare and his Age | Sawyer**

*Delivery Method: This course will course meet synchronously via Zoom three times a week on MWF from 9:20-10:15.*

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 4507 | Literature in Film | Wessels**

*Delivery method: Synchronous discussion will take place in the scheduled course time on Mondays from 4-5:30pm via Zoom. Additional course materials will be delivered asynchronously.*

Combining the study of adaptation, film and literary form, and feminist film theory, this course will consider women's writing as it is adapted to a new medium and cultural moment. Issues of fidelity and authorship are critical to this shift, alongside film-specific understandings of agency, the gaze, and representations of gender and sexuality. Key case studies will include Jane Austen's *Emma*, *My Brilliant Career* (Miles Franklin), and Patricia Highsmith's *The Price of Salt*. Students will have the opportunity to work with additional texts of their choosing. Films screened may include: *Emma*. (Autumn de Wilde, 2020), *Clueless* (Amy Heckerling, 1995), *Carol* (Todd Haynes, 2015), *My Brilliant Career* (Gillian Armstrong, 1979), *The Miseducation of Cameron Post* (Desiree Akhavan, 2018), and *Bridget Jones's Diary* (Sharon Maguire, 2001).

**Required texts:** *Emma* (Jane Austen), *My Brilliant Career* (Miles Franklin), *The Price of Salt* (Patricia Highsmith), and one additional book to be selected in class.

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

*Delivery Method: Synchronous Zoom Meetings*

This is an intensive introduction to the work of Geoffrey Chaucer (c. 1340-1400), the undisputed heavyweight of medieval English poetry and one of the most subtle, inventive and hilarious poets of any

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

**Required texts:**

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

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

**Optional:**

*Chaucer Coloring Book* (Bellerophon Books, 1972)

**ENGL 4917 | Creative Writing II: Poetry | Graves**

*Delivery Method:* This will be a synchronous, discussion-based course that meets once weekly via the Zoom platform.

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

**ENGL 4930 | Creative Writing Capstone | Baumgartner**

*Delivery Method:* This will be a synchronous, discussion-based course that meets 1-2 times weekly via the Zoom platform. We will meet face-to-face every Tuesday during our scheduled class period; some Thursdays we will meet face-to-face, others we will work asynchronously on D2L.

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

**Required texts:** *The Creative Writer's Survival Guide*, by John McNally

*The Poet's Companion*, by Kim Addonizio and Dorianne Laux

*The Best American Poetry 2020*, eds. David Lehman and Paisley Rekdal

*The Best American Short Stories 2020*, eds. Heidi Pitlor and Curtis Sittenfeld.

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

See ENGL 4017

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

*Delivery Method: This course will meet synchronously via Zoom on Tuesdays from 2:15-3:35 with remaining course obligations occurring asynchronously. Assignments will typically be due either on Thursday or Sunday evenings.*

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
- (And because it is 2020-21) teaching both in a physical and virtual environment

At the end of the course, students will have created some materials to help them teach first-year writing.

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

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

“Literature of Southern Appalachia” focuses on writing by authors associated with the Mountain South Region, composed of various counties in the states of Alabama, Georgia, Kentucky, North Carolina, South Carolina, Tennessee, Virginia, and West Virginia. Graduate students present explications and analysis to our seminar/discussion-format class as we make a roughly chronological survey of the region’s nonfiction prose, poetry, fiction, and drama. Students also write two essays, one of conference paper length and another of short article length. Our class requires one textbook, *Writing Appalachia: An Anthology*, edited by Katherine Ledford and Theresa Lloyd (U P of Kentucky 2020), ISBN: 978-0813178790. Send any questions about the course to holmest@etsu.edu.

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

See ENGL 4087

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

See ENGL 4117

### **ENGL 5150 | Sound Systems of English | McGarry**

*Delivery Method: Asynchronous Online*

This course gives a phonetic and phonemic overview of the sound system of Standard English and some other common varieties. We discuss the fundamentals of phonological analysis, study the vowels, consonants, syllables, and stress and intonation patterns of English, and briefly encounter acoustic analysis with spectrographs. We also examine the phonology of speakers of English as a second language and discuss approaches to teaching pronunciation. Students choose a course project focusing on either pronunciation teaching or dialect analysis.

#### **Required Texts:**

*Applied English Phonology, 3rd edition*, by Mehmet Yawas, ISBN 9781444333220  
*How to Teach Pronunciation*, by Gerald Kelly, ISBN 9780582429758.

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

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

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 theory, gender and queer studies, plague studies, ecocriticism, and thing theory 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.

### **ENGL 5170 | Teaching English as a Second Language | Elhindi**

*Delivery Method: This class will be taught synchronically. We will meet on Zoom every Wednesday 4:00-6:50 pm.*

This graduate-level course equips students to evaluate approaches and methodologies for teaching English to speakers of other languages. We examine traditional and newer approaches in light of learning principles supported by second language acquisition research and analyze our own and others' teaching practices and materials in light of these principles. Students will define their own teaching philosophies, choose or design teaching units suitable for applying those philosophies, teach those units in class, and evaluate their own and other students' teaching. The **required textbook** is *Teaching by Principles: An Interactive Approach to Language Pedagogy* by H. Douglas Brown. It should be easily available online, but make sure you get the Pearson 4<sup>th</sup> edition. The ISBN is 978-0133925852. If you have any questions about this course, email me; my electronic address is elhindi@etsu.edu.

### **ENGL 5350 | Victorian Literature | Sawyer**

*Delivery Method: This course will course meet synchronously via Zoom on Thursdays from 4:00-5:30 with remaining course obligations occurring asynchronously.*

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**

*Delivery Method: This will be a synchronous, discussion-based course that meets once weekly via the Zoom platform.*

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, 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 novel. Texts include The Norton Anthology of American Literature: Literature to 1820 (Volume A, 9th edition) and Charles Brockden Brown's *Arthur Mervyn*. Electronic texts and handouts will be used as well.

**ENGL 5507 | Literature in Film | Wessels**

See ENGL 4507

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

See ENGL 4917

**ENGL 5940 | Creative Writing | Graves**

*Delivery Method: This will be a synchronous, discussion-based course that meets once weekly via the Zoom platform.*

This course is a graduate level creative writing workshop which requires students to submit a chapbook-length manuscript at the end of the term (18-24 pages). The chapbook is a longstanding literary form, and while the readings will focus on poetry, students are permitted to submit a final project in poetry, fiction, creative non-fiction, or a literary hybrid genre. Some assignments may be associated with required texts, and each student will give a presentation on some aspect of the readings. The final assignment in the workshop will be an in-class reading from a portfolio of original work created during the semester.

## FILM STUDIES

### **FILM 3000 | Methods in Film Studies | Holtmeier**

*Delivery method: This course is fully asynchronous*

“As good a way as any towards understanding what a film is trying to say to us is to know how it is saying it” (André Bazin). This course introduces core concepts of film analysis, which are discussed through examples from different national cinemas, genres, and modes of production. The coursework covers a wide range of styles and historical periods in order to assess the multitude of possible film techniques (cinematography, editing, shot selection, etc.) and principles of narrative structure. Along with questions of film technique and style, we consider the notion of the cinema as an institution that comprises an industrial system of production, social and aesthetic norms and codes, and particular modes of reception. Success in the course demands rigorous attention to both the films and the readings and requires students to watch, analyze, and write about film in new ways. Throughout the semester, students will learn different methods of viewing, analysis, exposition, and criticism and will have the opportunity to write about the films seen in class.

#### **Required Text:**

*The Film Experience: An Introduction*, 4<sup>th</sup> edition, Timothy Corrigan and Patricia White

### **FILM 3200 | Post-War Global Film | Holtmeier**

*Delivery method: This course contains both synchronous and asynchronous materials, and meets synchronously via Zoom only on Thursdays 11:15-12:35pm.*

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 Criticism | Wessels**

*Delivery method: This course will meet synchronously on Wednesdays from 1:40-3pm via Zoom.*

*Additional course materials will be delivered asynchronously.*

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 20<sup>th</sup> century. And with every technological advance in film -- including sound, color, and computer animation -- new theories of “what is cinema” emerged, contributing to core theoretical frameworks that have been used to understand film historically. Theories and films will be

drawn from around the world, to illustrate how theories of film have developed differently depending on cultures and contexts, which in turn shapes the form the films take. Films screened may include: *Modern Times* (Charlie Chaplin, 1936), *The Battle of Algiers* (Gillo Pontecorvo, 1966), *Far From Heaven* (Todd Haynes, 2002), and *Girlhood* (Céline Sciamma, 2014). Readings will be available via D2L.

### **FILM 4200 | Topics in Film: The Video Essay | Holtmeier**

*Delivery method: This course contains both synchronous and asynchronous materials, and meets synchronously via Zoom only on Thursdays 2:15-3:35pm.*

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.

#### **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**

*Delivery Method: Asynchronous Online*

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

### **FREN 1020 | Beginning French II | Coulson**

*Delivery Method: Asynchronous Online*

*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 | Kölzow**

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: Asynchronous Online*

*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 3210 | Readings in French | Kölzow**

*This will be a synchronous discussion-based course meeting twice weekly on Zoom.*

This course will develop students' reading abilities in French through the presentation of interpretive strategies, stylistic techniques, and literary devices as well as the discussion of authentic texts from a variety of time periods and genres. Additionally, students will improve their critical thinking skills, in both speech and writing, by analyzing timely sociocultural issues that affect France and other French-speaking areas.

**FREN 3310 | French Civilization | Kölzow**

*This will be a synchronous discussion-based course meeting twice weekly on Zoom.*

In this course, students will deepen their knowledge of the history, civilization, and culture of France through analysis of its political, legal, economic, and educational systems. Moreover, the course will also compare the social structures of France with those of the United States to highlight their differences as well as their similarities. Coursework will rely on Laurence Wylie's and Jean-François Brière's cultural anthropology study, *Les Français*, as well as firsthand textual and video materials.

**FREN 4117 | French Drama 1600-Present | Kölzow**

*This will be a synchronous discussion-based course meeting twice weekly on Zoom.*

**« Le Théâtre et le Pouvoir »**

As a visual and auditory art form, the theater, like the cinema, has often exerted a compelling influence on the emotions and perceptions of its spectators. However, realizing this influence is an often costly endeavor, and as a result, theater companies have long relied on outside patronage and endowments, so much so that playwrights and actors have supported their benefactors' political ideals and positions. Nonetheless, theater also has a history of criticism of those same benefactors, at times combining praise and reproach within a single work. This course will examine the relationship between theater and power in France as it has manifested over the past four hundred years, from the centralization of authority under Louis XIV to the resistance of the German occupation during the Second World War. To that end, students will discuss, analyze, view, and perform plays from a variety of genres, including Pierre Corneille's *Le Cid*, Pierre de Marivaux's *Le Triomphe de l'amour*, Victor Hugo's *Hernani*, and Jean Anouilh's *Antigone*.

**FREN 5117 | French Drama 1600-Present | Kölzow**

*See FREN 4117*

**GERM 1010 | Beginning German I | Negrisanu**

*Delivery Method: Synchronous Zoom Meetings*

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

**GERM 1020 | Beginning German II | Various Sections**

*Delivery Method: Synchronous Zoom Meetings*

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

### **GERM 2020 | Second-Year German II | Negrisanu**

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: This will be a synchronous, discussion-based course that meets once weekly via the Zoom platform. You will frequently work with a partner / group to complete assignments; this work can be done online.*

*Prerequisite(s): GERM 2020 or equivalent.*

Love is a most persistent topic through the history of the arts and literature. The modern reader / listener almost intuitively recognizes what a poem speaks of, whether he / she looks at fragments from the ancient Greek poetess Sappho or listens to contemporary German Hip Hop music. But this persistency might also be surprising when the fundamental historical and social changes over the last 2500 years are taken into consideration. Understood as a concept rather than an actual affect, the meaning of love has changed within shifting historical contexts. Moreover, the texts of love poems themselves also raise questions: Who speaks in a love poem? To whom is it addressed? Does the poem build on an actual emotion or rather on a poetic tradition?

Investigating these questions, the class will look into the history of German love poetry from the Middle Ages to the present, tracing all the way from the poetry medieval “Minnesänger” to the hits of pop band ‘Wir sind Helden’. Readings of selected poems will provide students with a concise overview over the history of German literature, while theoretical readings on the topics of love and emotion will inform historical understanding, and open new ways of interpreting lyrical texts.

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

*Delivery Method: Synchronous Zoom Meetings*

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 | Twentieth-Century German Literature: Utopia and Resistance – Literature of the Other Germany | Jost-Fritz**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform. You will frequently work with a partner / group to complete assignments; this work can be done online.*

*Prerequisite: GERM 2020 or equivalent*

On October 3rd 2020, the reunification of East and West Germany had its 30th 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), *Dergeteilte 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 every-day, the impact of the Wall after August 1961, and criticism of the politically repressive system. Readings and discussion in German.

### **GREK 2020 | Intermediate Ancient Greek II | Crofts**

*Delivery Method: Synchronous Zoom Meetings*

*Prerequisite: A grade of at least a C- in GREK 2010 or with consent of the coordinator for Greek. Acquaint students with the language and meter of Greek epic poetry, with special emphasis on Homer's Iliad.*

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

*Delivery Method: Synchronous Zoom Meetings*

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

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

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: Synchronous Zoom Meetings*

*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 4975 | Topics in Japanese: Japanese People and Culture | James**

*Delivery Method: Synchronous Zoom Meetings*

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**

*Delivery Method: Synchronous Zoom Meetings*

Introduction to Latin vocabulary, syntax, conjugations, and declensions, working toward prose and poetry.

### **LATN 2020 | Second-Year Latin II | Toye**

*Delivery Method: Synchronous Zoom Meetings*

*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**

*Delivery Method: Various*

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**

*Delivery Method: Various*

*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**

*Delivery Method: This class will be delivered online asynchronously with only one mandatory meeting a week on Fridays at 7:00 a.m. 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**

*Delivery Method: Various*

*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**

*Delivery Method: Various*

*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 | Basic Spanish Grammar | Gomez-Sobrino**

*Delivery Method: Synchronous Zoom Meetings*

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 | Heil**

*Delivery Method: This will be an asynchronous course with no required meeting times.*

*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 | Fehskens**

*Delivery Method: Synchronous Zoom Meetings*

*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 | Applied Spanish: Introduction to Spanish-Speaking Communities | Fiuza**

*Delivery Method: Synchronous Zoom Meetings*

*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.

### **SPAN 3213 | Spanish Phonetics and Pronunciation | Fehskens**

*Delivery Method: Synchronous Zoom Meetings*

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

**Required text:**

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

### **SPAN 3313 | Civilization of Spain | Gomez-Sobrino**

*Delivery Method: Synchronous Zoom Meetings*

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

**Required text:**

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

### **SPAN 3613 | Survey of Spanish-American Literature | Hall**

*Delivery Method: This will be a synchronous course that meets once weekly via the Zoom platform.*

*Prerequisite(s): SPAN 3020 and 3030.*

Representative works from Spanish-American literature.

### **SPAN 4007 | Spanish Golden Age Drama | Heil**

*Delivery Method: This will be a synchronous, discussion-based course meeting twice-weekly via Zoom.*

This course will be conducted in Spanish. In this course we will study the *comedias* of prominent authors from Spain's *Siglo de oro* of the 16th and 17th centuries. Students will become familiar with the most important works of the period, the literary theories and cultural values guiding Golden Age dramatists, as well as recent scholarship on these authors and their works. There are no textbooks required for this course. All assigned readings will be provided as PDFs on D2L.

### **SPAN 4107 | Cervantes | Fiuza**

*Delivery Method: This class will be delivered online asynchronously with only one mandatory meeting a week on Mondays at 7:00 a.m. Prerequisite(s): SPAN 3313 or SPAN 3513.*

The tentative time for that meeting will be Mondays at 7am, in order to avoid conflict with either your work schedule or your other classes. Meetings will be 1 hour long. 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 | Detwiler**

*Delivery Method: This will be a synchronous, discussion-based course that meets twice weekly via the Zoom platform.*

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