

# *Oklahoma State University English Programs*

## *Graduate Level Courses for Fall 2014*

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### **ENGL 4013.1 ENGLISH GRAMMAR (\*)**

**CID13664 TR 1230PM-0145PM M103 Caplow**

The traditional terminology and concepts of English grammar leading or evolving into the several current systems of description. (max:25)

### **ENGL 4080.1 STD IN LINGUISTICS (\*)**

**CID21035 MWF 1130AM-1220PM M103 Loss, Sara**

This course examines the relationship between language and society, with a focus on language's role in the construction and perception of ethnicity in the US. Along with understanding how language helps construct our identities, we will also consider some of the educational, political, and social repercussions of these sociolinguistic facts. We will explore these topics using a textbook (Lippi-Green's English with an Accent), primary literature, and analysis of the language that surrounds you in daily life (e.g., newspapers, radio programs, commercials, entertainment, personal interactions, etc). (max:25)

### **ENGL 4080.801 STD IN LINGUISTICS: Language and Identity (\*)**

**CID21786 W 0430PM-0710PM T-MCB2438 Avalos-Rivera, Alys**

This course examines the relationship between language and society, with a focus on language's role in the construction and perception of ethnicity in the US. Along with understanding how language helps construct our identities, we will also consider some of the educational, political, and social repercussions of these sociolinguistic facts. We will explore these topics using a textbook (Lippi-Green's English with an Accent), primary literature, and analysis of the language that surrounds you in daily life (e.g., newspapers, radio programs, commercials, entertainment, personal interactions, etc). (max:25)

### **ENGL 4523.1 PROF WRITING INTERNSHIP (\*)**

**CID13682 Cheng**

This course provides a supervised work-and-learning experience in professional writing. Students who wish to enroll must receive prior permission from the instructor. Enrollment is contingent upon the availability of internships. Interns should spend nearly all of their time engaged in writing and writing-related activities such as editing, design, interviewing, or conducting research. The internship students will meet with the instructor and with other internship students regularly to discuss their projects. They will maintain a daily work-related log that documents what they do on the job and what they are learning about the workplace and the profession. They will also write monthly progress reports and develop a portfolio that contains significant samples of work completed. (10 max) (max:12)

### **ENGL 5123.1 APPROACHES LANG ACQUISITION**

**CID21028 MW 0230PM-0345PM M207 Moder**

This course will provide an introductory overview of processes of first language acquisition, focusing on usage-based approaches. The primary focus of the class will be on second language acquisition, considering the processes and influences that shape the path and outcomes of second language learning. 2 Exams, Data Analysis Assignments, Group Presentations (max:12)

### **ENGL 5123.801 APPROACHES LANG ACQUISITION**

**CID13850 T 0430PM-0710PM Halleck**

An introduction to language acquisition, processing, and production, and their interaction with social contexts. (max:12)

### **ENGL 5130.1 STUDIES ENGL GRAMMAR**

**CID21036 - TBA**

3 credits, max 6. Selected study of current topics in grammatical theory as it applies to the teaching of English. (max:12)

### **ENGL 5130.801 STDS IN ENGLISH GRAMMAR**

**CID21036 W 0430PM-0710PM Loss, Sara**

3 credits, max 6. Selected study of current topics in grammatical theory as it applies to the teaching of English. (max:12)

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### **ENGL 5140.1 SEM IN LINGUISTICS**

**CID21029 M 0430PM-0710PM M310 Moder**

This course will introduce students to the theory and practical applications of a usage-based approach to language, which views grammar as emerging from general cognitive processes and from the use of language in situated discourse contexts. Topics will include categories & constructions, frequency & analogy, meaning & metaphor, and language change. Students will be encouraged to develop discourse-based research topics related to their own areas of focus. (max:12)

### **ENGL 5143.1 DESCRIPTIVE LINGUISTICS**

**CID13724 T 0430PM-0710PM M310 Caplow**

An introduction to phonology, morphology, syntax and semantics. (max:12)

### **ENGL 5213.1 COMP THRY & PED**

**CID13763 MWF 1030AM-1120AM M304 Brooks and Damron**

The study of methods and materials for effective one-to-one and one-to-many teaching. (max:35)

### **ENGL 5243.1 TESL**

**CID13765 TR 0200PM-0315PM M208 TBA**

Materials and methods of second language instruction. (max:12)

### **ENGL 5333.1 SMNR IN TESL: TESTING**

**CID13767 R 0430PM-0710PM M202 Halleck**

Standardized testing for teaching English as a second language. (max:12)

### **ENGL 5340.1 STDS IN DISCOURSE ANALYSIS: Multimodal Discourse Analysis**

**CID13768 W 0430PM-0710PM M208 Damron**

The field of discourse analysis can tie its development to technologies—the ability to collect and organize discourse data improves with the sophistication of the technology. In addition, technology has affected what we study—a linguistic approach that once focused primarily on spoken and written data, DA is now grappling with ways to analyze multimodal data. In this class, we will learn discourse analysis methods and how they apply to mediated and multimodal discourse. Students will be required to keep a research notebook, do an article presentation, and write and present a research paper. (max:12)

### **ENGL 5363.351 THEORY/HISTORY/SCREEN**

**CID21031 W 0430PM-0710PM M303 LAB: T 0720PM-0930PM M305 Uhlin**

Designed to provide students with an overview of fundamental theoretical and historical scholarship in film and television studies. (max:12)

### **ENGL 5520.1 INTERN IN PROF WRTG**

**CID13771 Cheng**

This course provides a supervised work-and-learning experience in professional writing. It is open only to students in the MA Option or Ph.D. in Professional Writing. Students who wish to enroll must receive prior permission from the instructor. Enrollment is contingent upon the availability of internships. Interns should spend nearly all of their time engaged in writing and writing-related activities such as editing, design, interviewing, or conducting research. The internship students will meet with the instructor and with other internship students regularly to discuss their projects. They will also maintain a daily work-related log that documents what they do on the job and what they are learning about the workplace and the profession. They will write monthly progress reports and develop a portfolio that contains significant samples of work completed. (max:10)

### **ENGL 5523.1 GENRES IN PROFESSIONAL WRITING**

**CID21022 TR 0200PM-0315PM M207 Cheng**

In ENGL 5523 "Genres in Professional Writing," we will examine how the concept of genre has informed professional writing theories and practices. Through analyzing the historical, socio-rhetorical, and textual dimensions of various genres used in different professional settings, we will develop an eclectic understanding of genre to enhance our future professional writing research and practices. Assignments include weekly short papers responding to readings, presentations, a final project/paper, final exam essays, and a portfolio that contains multiple examples of professional genres. (max:12)

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### **ENGL 5723.1 CRAFT & FORMS OF POETRY**

**CID13773 TR 0330PM-0445PM M207 McLarney**

This course will focus on contemporary poetic series and sequences as a form. Each week, we will read and discuss a volume of poetry comprised of series of poems. We are focusing on series because they invite us to consider how bodies of work are organized and assembled. We will look at two books by each poet we study so that we can see that, even while an individual book in itself may deal largely with one set of ideas, the poet is able to create a range of work. The course will focus on critical discussion but will also include a workshop component. As you are beginning to accumulate your own body of work, we will investigate how your poems function together and identify which are representative of the style you want to cultivate. Regardless of whether you yourself write them, poems in series are good models because they are admissions that it takes numerous tries to articulate an idea, or to put it another way, they are celebrations of how many ways there are to say a thing. Series are amplifications of the poet's drive to revise towards perfection, and a continual demonstration of the writer's best efforts. (max:12)

### **ENGL 5740.1 SEM IN POETRY WRITING**

**CID13774 M 0430PM-0710PM M207 Lewis, Lisa**

3 credits, max 9. Prerequisite(s): Admission to MFA or PhD in Creative Writing or consent of instructor. Writing poetry at the professional level. (max:12)

### **ENGL 6130.1 STDS IN FICTION WRITING**

**CID13813 TR 0200PM-0315PM M310 Graham**

3 credits, max 9. Prerequisite(s): Admission to MFA or PhD in Creative Writing or consent of instructor. Individual projects in fiction. (max:12)

### **ENGL 6220.1 SEMINAR IN GENRE: Reading Comedy**

**CID13847 TR 1230PM-0145PM M305 Walker**

For Horace Walpole "this world is a comedy to those who think, a tragedy to those who feel." Even if comedy is often taken less seriously than its generic twin, explore comedy with an eye as to how storytellers (novelists, dramatists, poets, filmmakers) view life through the comic lens (as opposed to the tragic lens) and use it as a mode of representing human experience. The concern will be with comedy as a mode of vision and with the agents of comedy (wit, satire, irony, parody, farce) that implement that vision.. (max:12)

### **ENGL 6240.1 STUDIES IN LITERATURE: Afterlives of the Lyric**

**CID21030 T 0430PM-0710PM M307 Perlow**

What is a lyric poem? What was a lyric poem? Over the past century and more, a range of US poets and critics have approached the lyric as lapsed and outmoded. For experimentalists the lyric embodies traditional modes of subjective expression and formal unity; but others continue to rework lyric conventions. Hence, the matter of the lyric's belatedness sustains both the avant-garde claim that the lyric's time has passed and the traditionalist efforts to renovate it. The lyric has come to haunt US poetry cultures, appearing at once as antiquated and as indispensable for our ideas about poetic genres. This course reads an array of US poets whose work negotiates the question of genre in the period of the lyric's afterlives; we also will explore how the afterlives of the lyric have shaped the methodological commitments of recent critics and theorists. Does the idea of the lyric as a lapsed genre shape historicist reading practices, insinuating a certain view of poetry's own peculiar temporalities? If new media have altered our approaches to textual and archival studies, do these technologies render an idea of the lyric that is compatible with ongoing experiments in digital poetics? To what extent has a sense of the lyric's belatedness informed the political commitments that poets have seen the lyric as capable of rendering? (max:12)

### **ENGL 6260.1 STUDIES IN LIT CRIT: Allegory: Form, Practice, and Theory**

**CID21033 MW 0230PM-0345PM EN415B Wadoski**

In this class, we will examine allegory as set of formal techniques both of composition and interpretation; as a widely variant collection of historically and ideologically conditioned practices; and as an object of scrutiny in contemporary literary theory. We will examine various kinds of allegory including neoplatonic allegoreses of Homer and medieval exegeses of classical myth and scripture; masques and morality plays; and excerpts from major allegorists such as Dante and Spenser. Our readings of various allegories will ground a discussion of the ways modern literary criticism and theory has described the mode and, perhaps, has taken up certain aspects of allegory's conceptual work in the post-allegorical world. We will read major theoretical and descriptive accounts of the mode including those of Benjamin, Auerbach, Seznec, Lewis, Frye, Fletcher, de Man, Jameson, and Teskey. (max:12)

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**ENGL 6270.1 SEM IN REGION: Crime and Vice in the Early Atlantic**  
**CID21026 TR 1030AM-1145AM M207 Frohock**

In this seminar we will study a wide variety of crime narratives from early Atlantic history, from the beginning of the colonial era to the emergence of crime fiction in the early 19th century. Topics may include witchcraft, murder, piracy, slavery, religious "crimes" of dissent, "crimes" of sexual conduct, and cannibalism. Readings will cover the United Kingdom, Africa, and the American colonies, including the Caribbean. In addition to primary material, we will work through theories of criminality and samples of contemporary literary criticism to aid us in our study of legally and culturally transgressive acts. Assignments include a class presentation and a seminar paper. 3 credits, max 9. (max:12)

**ENGL 6350.1 TOPICS IN RHET THRY: (Re)Framing Ethics**  
**CID21564 M 0430PM-0710PM M103 Lewis, Lynn**

This course will investigate the nature of ethics in the field of writing studies. After developing a foundational framework through selected readings, the course will consider the extent to which (re)framing ethics is necessary in the Internet age. From the stance of public rhetorics, the course will examine some of the most important issues currently circulating. How should interface, access and equity inform the work of writing scholars? How should we conceptualize ethics when government surveillance is ubiquitous? Does WikiLeaks seek social justice? When are whistleblowers, hacktivists, and corporate data miners ethical? Who owns intellectual property in the Internet Age? How are body, race, gender, and class performed on the Web and how might an ethical framework re-situate conventional discourses? Should we teach ethics in the college classroom? If so, how? Research Paper, Inquiry Projects, Course Blog. (max:12)

**ENGL 6420.1 TOPICS IN SECOND LANGUAGE ACQUISITION: English Grammatical Diversity**  
**CID21609 W 0430PM-0710PM M204 Loss, Sara**

This seminar explores the variation in sentence and phrase structure (syntax) in the US, such as double modals (might could), positive anymore, and habitual be. We will explore the systematic ways in which dialects in the US differ through primary literature and personal, systematic observation of a pattern of your choosing. (max:12)