

Oklahoma State University English Programs

Courses for Spring 2014

ENGL 5013.001 INTRO TO GRAD STUDIES

CID13433 TR 2:00PM-3:15PM M310 Mayer

Research methods, literary history, poetics, analysis, critical theory, forms of scholarly writing, and professionalization. Active participation, weekly projects and assignments, and a final paper. (max:12)

ENGL 5013.002 INTRO TO GRAD STUDIES

CID13434 TR 2:00PM-3:15PM M101 Cheng

This course provides an overview of major research methodologies in applied linguistics and writing studies. Students will read articles and book chapters on both quantitative, qualitative, and mixed method research. They will then use their knowledge of research design and data analysis to critique studies that adopt various research methodologies. They will also carry out an empirical research project related to their specific fields of study and write up a research report. (max:20)

ENGL 5130.001 STUDIES ENGL GRAMMAR

CID13437 R 4:30PM-7:10PM M306 Sheorey

The course will cover a descriptive review of the fundamentals of English grammar and related aspects, examine "grammar trouble spots" typically experienced by ESL students and how they may be remedied, and discuss ways of explaining the complexities of English grammar to the students. Current issues in teaching grammar in the ESL classroom will also be discussed. Text: Yule, G. Explaining English Grammar. (Evaluation: Mid-term and final, take-home and in-class assignments, and a class presentation) (max:12)

ENGL 5133.001 PHONETICS & PHONOLOGY

CID20395 W 4:30PM-7:10PM M307 Caplow

This course examines the sounds and sound patterns observed in the languages of the world, laying a foundation for continued study in both linguistic theory and TESL application. We will first consider articulatory phonetics - the production of consonants, vowels, and phonation types - as well as suprasegmental phenomena such as stress, tone, and intonation. We will then move on to phonology, examining rules and constraints that account for sound interaction in a variety of languages, and developing skills in phonological argumentation and hypothesis-testing. We will draw comparisons between English and other languages, and consider interference with second language acquisition. (max:12)

ENGL 5143.801 DESCRIPTIVE LINGUISTICS

CID20745 M 4:30PM-7:10PM T-NCB223 Loss

In this introduction to linguistics, we will analyze and describe language from a scientific perspective, laying a foundation in the core areas of the field: phonetics (sounds), phonology (sound patterns), morphology (word creation), syntax (sentence creation), and semantics (meaning). Class sessions will consist of lectures, data analysis and problem solving, and discussion of reading assignments. This is a course that values effort and critical thinking. (max:12)

ENGL 5153.001 SYNTAX

CID20399 T 4:30PM-7:10PM M202 Te Velde

The study of the principles and rules for constructing phrases and sentences in natural languages. (max:12)

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ENGL 5333.801 SEM IN TESL: TESTING

CID13475 R 4:30PM-7:10PM T-NCB221 Halleck

This course explores the state of the art in language testing. We will explore key issues concerned with theory and practice, and focus on such topics as communicative competence, validity, reliability, practicality, washback, prototype tasks, objective & subjective scoring and interlocutor training. We will analyze research implications and examine basic statistical procedures in order to be able to interpret results from our own tests as well as the results we read about in the literature. (max:12)

ENGL 5360.001 SEM SCRIN STDS: New Hollywood & the New Media

CID20400 W 4:30PM-7:10PM M105 Menne / LAB W 7:20PM-9:30PM M305

In this course we will read key texts in media studies in order to consider the intermedial character of New Hollywood, which, as this course presents it, can only be understood in terms of the challenge put upon cinema to remain both a preeminent form within, and a symbolic center of, the media conglomerate. To start we cast Hollywood in relation to the novel, with the latter at once a source for motion-picture content, quite often "prestige" content, and a bearer of cultural value that left postwar intellectuals divided over whether the cinema could be put on par with it. In this context we will read accounts of studio Hollywood as a system of industrial art - mass art, if you will - before we consider *The Manchurian Candidate* (Frankenheimer, 1962), a late-modernist rewriting of *Gatsby*, as an early effort to reverse the terms of value obtaining between cinema and the novel which F. Scott Fitzgerald, among others, had helped put in place. Turning from old media to new, we will assess Hollywood transformation in the 1960s as a response to not only television's factory model, but also to personal film (Amos Vogel and the *Cinema 16*) and digital art and chromatic psychedelia (Nam June Paik, Fluxus, and Stanley Kubrick's 2001) and "expanded cinema" and corporate experimentalism (Charles and Ray Eames). Overall the course brings in focus the art-commerce opposition - seen in *Madison Ave.* and *Modernism* (Saul Bass and the "Conquest of Cool") and the print media and box-office tracking (Michael Cimino's *Heaven's Gate*) - but it examines this opposition as inflected by various media. (max:12)

ENGL 5520.351 INTERNSHIP IN PROFESSIONAL WRITING

CID13477 TBA - M302B 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:12)

ENGL 5553.001 STDS IN VISUAL RHET & DESIGN

CID20401 R 4:30PM-7:10PM M307 Lewis, Lynn

If, indeed, the 21st century world has taken a "visual turn," how can we, as scholars and teachers, make sense of it? What rhetorics does the visual world privilege? This course investigates these questions through rigorous examination of select themes. As we develop our theoretical foundation, we will learn to design and evaluate a variety of visuals and consider how visual rhetorics are represented in our respective fields of study. Inquiry presentation, discussion responses, design portfolio and research paper. (max:12)

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ENGL 5680.001 SEM IN CONTEMPORARY LIT

CID20402 TR 10:30AM-11:45AM M310 Murphy

This course will trace the emergence of thematic issues and formal techniques in fiction that are linked to the development of cultural and economic globalization over the past 60 years. Critical tools derived from theories of nationalism, colonialism, internationalism and globalization will be applied to fictional narratives that cross borders between the US, UK, Argentina, India, Italy, Russia and China. Authors studied will include Borges, Nabokov, Pynchon, Coover, Kingston, Silko, Rushdie, Calvino, Powers and Zadie Smith. Grading will be based on one in-class presentation, a presentation write-up, a final 20-page research paper, and regular attendance and active participation in class discussions. (max:12)

ENGL 6140.001 STUDIES IN POETRY WRITING

CID13517 TR 3:30PM-4:45PM M207 McLarney

At this level of the study, you are largely ready to direct your own poetic projects and focus class time on workshop. So the primary course work will be writing and revising two poems per week and providing critical responses to your peers' work. But to keep up our reading practices, which are essential to every writer, each student will choose a literary journal from a supplied list to analyze. You will read a year's worth of issues of your journal and make a presentation to the class on the stylistic currents you observe in the publication and how it may define its identity. These presentations will allow us to better understand the environment in which we are currently writing; provide some practical guidance for submissions; and invite a broader discussion of how our tastes are shaped and the changes in them we may anticipate. As poets whose work is moving towards the elusive condition of being finished, these discussions can inform your creative process as they invite us to consider our own aesthetics and influences. (max:12)

ENGL 6160.001 STDS CREATIVE NONFICTION

CID13518 W 4:30PM-7:10PM M301 Leegant

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

ENGL 6240.001 STD IN LIT: Tradition, Innovation, and Formal Experimentation

CID13555 T 4:30PM-7:10PM M310 Eldevik

From the Middle Ages into the seventeenth century, new developments in prose style and verse forms, along with the persistence of older traditions. Authors will include Chaucer, the Pearl-Poet, Sidney, Shakespeare, Milton. Opportunities for seminar participants to pursue individual interests. (max:12)

ENGL 6250.351 SEM IN RACE AND ETHNICITY: Native American Representation and Cultural Production

CID20403 TR 12:30PM-1:45PM M207 Cobb

3 credits, max 9. This class will focus on contemporary American Indian literature, including novels, short stories, and poetry. We will begin by considering representations of Native Americans in popular culture, with particular attention to the various roles Native peoples have been assigned in the American imaginary. We will then turn our attention to Native American cultural production. Specifically, we will examine the ways in which Native writers have rejected, resisted, and reshaped those representations. We will analyze the following writers: James Welch, Louise Erdrich, Simon Ortiz, Sherman Alexie, Philip Carroll Morgan, Rebecca Hatcher Travis, Geary Hobson, and others. We will use critical and cultural theories of representation and identity to guide our analysis. Theorists will include Philip Deloria, Robert Warrior, and Jace Weaver, and others. (max:12)

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ENGL 6410.001 Ethnography of Communication

CID W 4:30PM-7:10PM CLBN213 Schick

3 credits, max 9. Prerequisite(s): 5243. This course is intended to provide students with a general understanding of the academic discipline of Ethnography of Communication (EOC). EOC examines the ways that speakers use language and other modes of communication to co-construct identities, social groups, and cultural values. Within this broad area of study, this course will focus on examining how speakers achieve communicative competence as they become functioning members of specific speech communities and communities of practice. Readings for the class will include a selection of essays to be available on Desire2Learn and one book, *Real country: Music and language in working class culture* by Aaron A. Fox. In addition to attendance, participation in class discussion, and readings, assignments will include two short reading response papers, one exam, and one presentation and paper based on the presentation about a chosen speech community or community of practice. (max:12)

ENGL 6500.001 TOPICS IN PROF WRITING

CID20404 R 4:30PM-7:10PM GU105 Damron

Writing Centers are uniquely situated as both workplace and academic discipline. As such, they provide rich sites for writing professionals to engage in evidence-based research about institutional, pedagogical and writing practices. The class will focus on developing research around issues facing writing professionals using Writing Center theory and practice as a lens. Major course requirements: midterm exam and research paper (based on project developed in class). (max:12)