

*Oklahoma State University English Programs & Instructors*  
*Courses for Spring 2015*

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**\*ENGL 4033.001 DISCOURSE ANALYSIS**

**CID20679 TR 10:30-11:45 am JB103 HAMMILL, MATTHEW**

Introduction to the analysis of the language used in spoken and written discourse contexts in a variety of genres. (max:25)

**\*ENGL 4063.001 INTRODUCTION TO DESCRIPTIVE LINGUISTICS**

**CID13425 TR 10:30-11:45 am M304 CAPLOW, NANCY**

This introductory linguistics course will focus on the fundamental building blocks of the field: phonetics (sounds), phonology (sound patterns), morphology (word formation), syntax (sentence structure), and semantics (meaning). Our primary focus will be on English, but you will learn about the structure of other languages of the world. Assessment will be based on homework assignments and exams. (max:25)

**\*ENGL 4093.001 LANGUAGE IN AMERICA**

**CID20682 MW 2:30-3:45 pm JB102 LOSS, SARA**

The goals of this course are to familiarize students with (i) regional, social and cultural variations in American English, (ii) current issues concerning language education and policy in the USA; and (iii) give students a social and historical perspective on the above. Students will use a textbook as well as primary literature to explore these activities. There will be exams, homework, and a final project. (max:25)

**\*ENGL 4520.351 PROBLEMS IN ENGLISH**

**CID13435 - M205**

1-3 credits, max 6. Prerequisite(s): 12 credit hours of English. Specialized readings and independent studies. (max:1)

**\*ENGL 4523.001 PROFESSIONAL WRITING INTERNSHIP**

**CID13439 - M302B CHENG, AN**

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 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 progress reports and develop a portfolio that contains significant samples of work completed. (max:12)

**\*ENGL 4563.001 CRYING HAVOC: RHETORICS OF CRISIS AND DISASTER**

**CID20708 TR 3:30-4:45 pm M208 LEWIS, LYNN**

This course interrogates textual and visual compositions that "cry havoc," i.e., warn of impending doom, environmental disaster, over-population, pandemics, or dystopian futures peopled by zombies. What are the rhetorical contexts for these compositions? How should they be examined and what strategies do they employ in order to get their messages out? Ranging from Malthusian prophecies of population doom to warnings of irrevocable environmental damage, Carson's *Silent Spring* to more recent fiction, graphic novel, television, and films of zombie apocalypse, crying havoc rhetorics appear more and frequently. We will explore their preponderance as a class and seek to explain their predominance through guided discussion and study. (max:25)

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**\*ENGL 4620.001 ADVANCED CREATIVE NONFICTION WRITING**

**CID20706 M 6:45-9:30 pm M202 HALLMAN, JOHN**

3 credits, max 6. Prerequisite(s): 3030 or 3040. Intensive practice in creative nonfiction writing. (max:18)

**\*ENGL 4630.001 ADVANCED FICTION WRITING**

**CID13441 MWF 1:30-2:20 pm M204 GRAHAM, TONI**

3 credits, max 6. Prerequisite(s): 3030. Intensive practice in fiction writing. (max:18) (max:18)

**\*ENGL 4630.002 ADVANCED FICTION WRITING**

**CID13442 TR 12:30-1:45 pm M304A PARKISON, AIMEE**

3 credits, max 6. Prerequisite(s): 3030. Students will actively participate in a lively workshop environment. At all stages of the workshop, we will focus on the creative process of writing original fiction, covering everything from generating ideas to revising a final draft. We will also examine the work of published authors. (max:18)

**\*ENGL 4630.81G ADVANCED FICTION WRITING**

**CID13444 T 4:30-7:10 pm T-MCB2219 MILLER, TERESA**

3 credits, max 6. Prerequisite(s): 3030. A course that will focus on the practical as well as the creative aspects of writing. In addition to developing individual projects, students will work through assigned exercises that are designed to apply to all genres of writing. Students will also learn about basic publishing practices and submission techniques. Special highlights will include an opportunity to attend a private reception for iconic author Neil Gaiman. (max:10)

**\*ENGL 4640.001 ADVANCED POETRY WRITING**

**CID13445 MWF 12:30-1:20 pm M101 MCLARNEY, ROSE**

3 credits, max 6. Prerequisite(s): 3040. Intensive practice in poetry writing. (max:18)

**\*ENGL 4640.002 ADVANCED POETRY WRITING**

**CID13446 W 6:45-9:30 pm M208 LEWIS, LISA**

3 credits, max 6. Prerequisite(s): 3040. Intensive practice in poetry writing. (max:15)

**\*ENGL 4893.01G-02G RESEARCH WRITING FOR INTERNATIONAL GRADUATE STUDENTS**

**CID (VARIOUS)**

Prerequisite(s): Graduate standing or permission of the instructor. Analysis and practice in the grammar and rhetorical structures specific to writing research papers in the disciplines. (max:15)

**ENGL 4993.701 SENIOR HONORS THESIS**

**CID13453 - M205**

Prerequisite(s): Admission to Arts and Sciences Honors Program and 3.50 cumulative GPA. For Honors students in their final semester. Thesis written on a topic of student's choice and directed by a faculty member. Final approval of thesis requires oral defense. (max:999)

**\*ENGL 5013.001 INTRODUCTION TO GRADUATE STUDIES**

**CID13490 TR 3:30-4:45 pm M101 HALLEMEIER, KATHERINE**

Principles and procedures in scholarly research. (max:13)

**\*ENGL 5013.002 INTRODUCTION TO GRADUATE STUDIES (FOR TESOL AND PROFESSIONAL WRITING)**

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**CID13491 TR 2:00-3:15 pm M207 CHENG, AN**

This course provides an overview of the major research methodologies in applied linguistics and in writing studies. Students will read articles and book chapters on quantitative, qualitative, and mixed-method approaches to research. They will then use their knowledge of research design, data collection, and data analysis to critique studies that adopted various research methodologies. They will also conduct an empirical research project related to their specific field of study and write up a research report. (max:16)

**\*ENGL 5120.351 TESL: TEACHING THE FOUR SKILLS**

**CID20688 R 4:30-7:10 pm M202 HALLECK, GENE**

1-3 credits, max 6. Selected topics in teaching English as a second language; e.g. cross-cultural communication, materials preparation, bilingual education. (max:12)

**\*ENGL 5130.001 STUDIES IN ENGLISH GRAMMAR**

**CID13495 R 4:30-7:10 pm M306 HAMMILL, MATTHEW**

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

**\*ENGL 5183.001 ACOUSTIC PHONETICS**

**CID20689 W 4:30-7:10 pm M202 CAPLOW, NANCY**

In this course we will take an experimental approach to phonetics, mixing theory and application. Our objectives are to learn basic principles of acoustics; to develop practical skills in instrumental measurement; and to learn how acoustic data can answer questions about the sounds and sound patterns observed in the languages of the world.

Once we have covered the fundamental and relevant aspects of the physics of speech, we will go on to learn about the acoustic signatures of vowels, consonants, suprasegmentals, and phonation types. Throughout the semester we will practice making high-quality audio recordings, reading spectrograms, using the Praat phonetics software for analysis, and organizing and presenting data. Prerequisite: Engl 5143 or Engl 5133 or permission of the Instructor.

(max:12)

**\*ENGL 5313.001 INTERNSHIP: T E S L**

**CID20705 M 2:30-5:10 pm M207 HALLECK, GENE**

Supervised teaching of beginning through advanced English as a second language courses. (max:12)

**\*ENGL 5420.001 SEMINAR IN BRITISH LITERATURE OF THE 17TH CENTURY: THE RESTORATION**

**CID20691 TR 12:30-1:45 pm M310 MAYER, ROBERT**

3 credits, max 9. This class will function as a literary history of one of the most momentous periods (1660-1700) in the history of England. The Restoration saw the publication of Paradise Lost and The Pilgrim's Progress, the most important plays produced in London between Shakespeare and the late nineteenth century, the pornographic poetry of Rochester, the beginnings of the novel, Dryden's great satires, and various works (history, theory, poetry) by the first great wave of English women writers. The Restoration also featured anti-Catholic hysteria, the Glorious Revolution, the founding of the Royal Society and the Bank of England, and the beginnings of English political parties and newspapers. The class will focus on literary forms and principles, new (and old) currents of thought, and the social and political context for the literature of this crucial period. (max:12)

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**\*ENGL 5460.001 CENTURY OF CHILDHOOD**

**CID20692 MW 4:00-5:15 pm CLB118 AUSTIN, LINDA**

At its end, the nineteenth century was called the century of childhood. We shall examine versions of the "new child" who appeared during this time as well as the equally new preoccupation with childhood in poetry, fiction, illustration, and the autobiographical essay. In particular we will study the two prevalent paradigms of childhood that influenced nineteenth-century representation, the nostalgic cast of memories of childhood, the nature of innocence, the "cult" of childhood and images of children as objects, , and -- regarding boys -- the concentration on "manliness." Texts include selections from the poetry of Wordsworth, Christina Rossetti, and Charles Lamb, excerpts from the autobiographies of Trollope, Mill, and Martineau, illustrations by Kate Greenaway and various Georgian paintings of children. Our novels will be Dickens's *Oliver Twist*, George Eliot's *The Mill on the Floss*, and Thomas Hughes's *Tom Brown's Schooldays*. We will end with the famous scrutiny of innocence, James's ghost story, *The Turn of the Screw*. (max:12)

**\*ENGL 5520.351 INTERNSHIP IN PROFESSIONAL WRITING**

**CID13541 - M302B CHENG, AN**

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 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 progress reports and develop a portfolio that contains significant samples of work completed. (max:12)

**\*ENGL 5560.351 SEMINAR IN PROFESSIONAL WRITING**

**CID20694 M 4:30-7:10 pm M208 DANIEL-WARIYA, JOSHUA**

This course provides an overview of the major theories, methods, and practices used to leverage games in order to redesign educational and professional workplace settings. Just as many writing studies scholars argue that composing mediums offer writers different affordances, this class will consider the rhetorical possibilities offered by games as procedural and/or computational texts. To do this, students will investigate the writing practices of game designers and question their utility for professional writing scholarship and pedagogy. Major course assignments include: reading responses to be stored, organized, and tagged in an online wiki; a case study on games and professional writing; and a final research project involving game design. (max:12)

**\*ENGL 5593.001 SEMINAR IN STYLE & EDITING**

**CID13543 TR 10:30-11:45 am M208 BROOKS, RONALD**

In this class, students will learn how to edit both print and web documents. Employing traditional and new media editing techniques, students will learn about the profession of editing and develop a portfolio of projects to support a potential career in editing. (max:12)

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**\*ENGL 5680.001 THE MEMOIR**

**CID20940 TR 2:00-3:15 pm M310 GRUBGELD, ELIZABETH**

The history, theory, and practice of the memoir as a particular form of contemporary autobiography. The course will cover a wide range of theoretical articles in order to identify current questions and debates in the field, as well as short readings from Augustine, Rousseau, Woolf, and others. Primary texts will include books and individual essays by Wideman, Kuusisto, Duras, Dubus, Didion, Conroy, Hockenberry, Ondaatje, and Kaplan. Seminar essay, short papers, active participation required. (max:12)

**\*ENGL 5720.001 SEMINAR IN CREATIVE NONFICTION**

**CID20695 T 4:30-7:10 pm M207 HALLMAN, JOHN**

Prerequisite(s): Admission to MFA or PhD in Creative Writing or consent of instructor. Writing creative nonfiction at the professional level. (max:12)

**\*ENGL 5730.001 SEMINAR IN FICTION WRITING**

**CID13545 R 4:30-7:10 pm M307 PARKISON, AIMEE**

3 credits, max 9. Through the art of characterization, we'll attempt to answer the age-old question: Does plot equal character? With the goal of captivating readers by creating unforgettable fiction, we will test, experiment with, and examine traditional and nontraditional methods of characterization. (max:12)

**\*ENGL 5990.351 SPECIAL PROBLEMS**

**CID13546 M308 GRUBGELD, ELIZABETH**

1-3 credits, max 6. Investigation into a designated area of English leading to material for creative component option (MA). Graded on a pass-fail basis. (max:1)

**\*ENGL 5990.352 SPECIAL PROBLEMS**

**CID13547 - M109D HALLECK, GENE**

1-3 credits, max 6. Investigation into a designated area of English leading to material for creative component option (MA). Graded on a pass-fail basis. (max:1)

**\*ENGL 6250.351 SPECIES, RACE: SURVEILLANCE**

**CID13623 TR 3:30-4:45 pm M310 WALLEN, MARTIN**

3 credits, max 9. This seminar will cover the creation of racial categories, their naturalization into biological designations, and their enforcement through social mechanisms. Readings will span race theories from eighteenth-century natural histories to twenty-first-century discussions of power and oppression. Theoretical texts will be supplemented with literary works viewing race in various ways. This course will complement readings in Native American and Post-Colonial studies, and will make everyone conversant in Race Theory. (max:12)

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**\*ENGL 6360.001 SEMINAR IN FILM AND SOCIETY: INSTITUTIONS OF THE AVANT-GARDE  
CID20696 W 4:30-7:10 pm M303 MENNE, JEFFREY**

3 credits, max 9. This seminar takes shape from the paradox that the avant-garde, which is premised on institutional critique, has itself depended on institutional support and thereby risked becoming identical to the object of its critique. We will begin by reading the efforts of Peter Burger, Rosalind Krauss, Jean-Paul Sartre, and Raymond Williams to theorize aesthetic innovation (modernism, avant-gardism) in relation to the agencies that would thwart or support it. From there the course will break down into four case studies: Surrealism and the Aristocracy; Amos Vogel's Cinema 16 and Jonas Mekas's Filmmakers Cooperative; Barney Rosset's Grove Press; and SUNY Buffalo's Department of Media Study. Works to be considered include L'Age d'Or (Buñuel, 1930), Vampyr (Dreyer, 1932), and The Blood of a Poet (Cocteau, 1932); William Burroughs's Naked Lunch, Samuel Beckett's Molloy, and Kathy Acker's Blood and Guts in High School; the films of Kenneth Anger, Stan Brakhage, Maya Deren, and Jonas Mekas; and the films of Hollis Frampton, Paul Sharits, and Tony Conrad. The seminar has an attached weekly screening. (max:27) (LAB:W 7:20-9:20 pm M303)

**\*ENGL 6410.001 SEMINAR IN LINGUISTICS: HOW TO TALK LIKE AN OKLAHOMAN  
CID13625 T 4:30-7:10 pm M112 PRESTON, DENNIS**

3 credits, max 9. Prerequisite(s): 5143. In this course we will look at what we already know about Oklahoma speech, especially previous work done by William Van Riper, Bruce Southard, Jon Bakos, Phillip Weirich, Justin McBride, and Guy Bailey, Jan Tillery, and Tom Wikle as well as data from such resources as the Dictionary of American Regional English and the Atlas of North American English. The main focus of the seminar will be on original fieldwork. Each seminar member will choose an area of investigation (a subregion or demographic group) and a linguistic level (pronunciation, lexicon, morphology, syntax, etc...) and collect and then present and interpret their data in a paper. For the necessary fieldwork part of the course, students must qualify for IRB permission by taking the CITI test, which can be found at <http://compliance.vpr.okstate.edu/IRB/training.aspx>. Readings for the course will be available at my website (<http://english.okstate.edu/faculty/faculty-profiles/11-faculty/47-dennis-r-preston>) before the course begins. (max:12)

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**\*GRAD 5082.001 ITA TRAINING - ORAL PROFICIENCY**

**CID20306**

Communication strategies and oral skills necessary for international teaching assistants. Courses may not be used on a student's plan of study to fulfill minimal degree requirements. (max:10)

**\*GRAD 5880.351 GRADUATE TRAVELING SCHOLAR: ETHICS**

**CID14619 - WH202 HALLECK, GENE**

1-24 credits, max 24. Prerequisite(s): Graduate degree candidate. Credit will vary depending on the program of each traveling scholar. Enrollment of graduate traveling scholars in academic or research courses. (max:1)

**\*GWST 4990.35G GENDER AND REPRESENTATION**

**CID14648 MW 4:00-5:15 pm M204 ST PIERRE, SCOTT**

1-3 credits, max 12. Prerequisite(s): Permission of instructor. Examines gender studies issues and topics. (max:0)

**\*GWST 5300.001 CRIMINAL BODIES/CRIMINAL MINDS**

**CID20859 T 4:30-7:10 pm M202 ST PIERRE, SCOTT**

What does it mean to call some kinds of bodies and minds not just undesirable but illegal? This seminar is an inquiry into culturally-defined Western ideas of deviance in relation to gender and sexuality and the ways in which those ideas have affected people with a variety of socially constructed bodies, identities, and subjectivities. We will focus in particular on how notions of deviance have been used in the modern era to categorize individuals/groups as criminals and the consequences of those processes for individuals and society, especially for those who are often marginalized. This course will approach the material from an interdisciplinary perspective and will analyze both canonical theoretical texts on deviance and criminality as well as case studies – historical, legal, literary, philosophical, psychological, sociological. No prior experience with GWST courses necessary, though encouraged (\*). (max:10)