

Oklahoma State University English Programs & Instructors *Courses for Fall 2016*

ENGL 4073.65101 - INTRO TO SOCIOLINGUISTICS - Dennis Preston

This is a course about language variation with a focus on American English. We will identify and use a number of resources in studying and carrying out research in this area. Although we will begin with the most regional notion of "dialect," we will focus on several ways in which language may vary in large and small speech communities: style, age, sex, gender, ethnicity, status, and other non-English language backgrounds.**We cannot, however, look at language variation without looking at language itself, so we will attend to the linguistic levels that may vary: phonetic, phonological, morphological, lexical, syntactic, semantic, and pragmatic. We review the relevant background information as we tackle these various levels, but if you have not had an introductory course in linguistics, you may want to do a little reading. See what books are being used in introductory linguistics courses.**You will take some quizzes and write two papers that will be based on authentic data that you collect. The first will focus on some quantitative aspect of language variation at the syntactic level or below. The second will focus on some pragmatic or conversational aspect of variation and may be qualitative or combine qualitative and quantitative approaches, or it may be a continuation and expansion of your first paper. We will discuss these projects in greater detail when they are assigned. Graduate students enrolled in this class will be required to provide more thorough documentation for their papers. (held w/ENGL 5173)

ENGL 4350.001 CONTEMPORARY INTERNATIONAL CINEMA: "GLOBAL CINEMA" – Jeff Menne

In this course we will consider how cinema has both depicted the globalizing economy and become global in recent decades. The course will break down into four units: "Liberalization," "Global Cities," "Precarious Labor," and "The Communist Past." Movies to be considered include: *No* (Pablo Larraín, 2012), *Y tu mamá también* (Cuarón, 2001), *Amores perros* (Iñárritu, 2000), *Sleep Dealer* (Rivera, 2008), *Good Bye, Lenin* (Becker, 2003), *The World* (Jia, 2004), *Two Days, One Night* (Dardenne, 2014), *The Lives of Others* (Donnersmarck, 2006), *Pan's Labyrinth* (Del Toro, 2006), *La Haine* (Kassovitz, 1995), and others.

ENGL 5140.65654 - SEM IN LING: Minority Language Varieties in Oklahoma - Dennis Preston

Seminar in Linguistics: Minority Language Varieties in Oklahoma - To date the RODEO Project of the Center for Oklahoma Studies and the Linguistics Program of the English Department at OSU has focused its attention primarily on European-American speakers who have a Southern and/or Midwestern US family heritage. Only a few specialized collection and analysis efforts have been made in other speech communities, subcommunities, or communities of practice (e.g., Native American Englishes, gay speech, and skateboarders). This ignores large African American and Hispanic American populations as well as the possibility of substrate varieties from many other immigrant populations, either long standing or recent ones. Other subcommunity special interest varieties may also be chosen for collection and analysis in this seminar. Please note that students in this seminar must have taken (or updated if taken more than two years earlier) the CITI Human Subjects Protection Training Program at the OSU IRB website.

ENGL 5140.65953 - SEM IN LING: Language & Technology - Stephanie Link

Introduction to the use of linguistic knowledge in computer applications today. How the study of language has contributed to the advancement of technology and how certain computational problems have influenced the way linguists study language.

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ENGL 5143.61636 - DESCRIPTIVE LINGUISTICS - Nancy Caplow

This course provides a solid foundation in the basics of language description and linguistic analysis: phonetics, phonology, morphology, syntax, and semantics. Students will examine linguistic data from a variety of the world's languages, and will collect and analyze data for a language description project.

ENGL 5173.61637 - SOCIOLINGUISTICS (held w/ENGL 4073) - Dennis Preston

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ENGL 5213.61641 - COMPOSITION THEORY AND PEDAGOGY – Lynn Lewis

Theory and methods of first-year writing pedagogy.

ENGL 5243.61666 - TESL - Stephanie Link

Materials and methods of second language instruction.

ENGL 5523.65955 - GENRES IN PROFESSIONAL WRITING - An Cheng

This course focuses on two major theoretical approaches to analyzing professional genres: rhetorical genre studies in Rhetoric/Composition and English for Specific Purposes in Applied Linguistics. Through critiquing a range of scholarly studies and examining a variety of professional genre samples, we will explore concepts such as community ownership, the etic/emic perspectives, disciplinarity, dynamism, intertextuality, genre set/system/chain/repertoire, meta-genre, occludedness, visual grammar, prototypicality, move/step, lexicogrammatical rich features, genre acquisition, and many others. Through looking at how these and other concepts often interact in genre analysis, we hope to develop an eclectic, but comprehensive, conceptualization of genre to enhance our future professional writing research and practice. Assignments include weekly short response papers, presentations, a research report, a final exam, and others.

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ENGL 5680.65956 - SEM CONT LIT: Affects of Anglophone African Fiction - Katherine Hallemeier

This seminar will consider the contributions of contemporary Anglophone African literature to theorizations of affect and emotion that describe the positions of Africans and the African diaspora in global society. We will begin with work that has explicated the centrality of affect and emotion to writers such as Frantz Fanon and Albert Memmi, whose accounts of processes and experiences of racialization are touchstones for many contemporary studies of Africa in the world. We will then turn to recent scholarship that takes up specific feelings as a starting point for analyzing global histories centered on twentieth and twenty-first century Africa. Our readings will range from accounts of boredom in urban youth cultures by Binyavanga Wainaina and Ato Quayson to work on writing and shame by Zoë Wicomb and Timothy Bewes to reflections on transnational solidarity by Taiye Selasi and Achille Mbembe. We will read this theory in tandem with fiction by authors such as Chimamanda Ngozi Adichie, Zakes Mda, and NoViolet Bulawayo.

ENGL 5720.65957 SEMINAR IN CREATIVE NONFICTION – Sarah Beth Childers

For out-of-genre writers, this course will serve as an accelerated introduction to the versatile genre of creative nonfiction, and it will allow experienced creative nonfiction writers to expand their repertoire of stylistic and structural techniques. We'll study a wide range of subject matter, including memoir, literary biography, and science writing. Because creative nonfiction requires writers to express their ideas in clear, lyrical prose, all students will improve at the level of the line. Every week in this course, we will workshop student work and read and discuss published creative nonfiction. For six of the fifteen weeks, students will turn in a short creative nonfiction piece inspired by a published book or essay we read for that week's class. At midterm and the end of the semester, students will turn in a heavily revised final copy of an essay they have workshopped.

ENGL 6220.65959 - SEM IN GENRE - Lyric Virtue: Shakespeare to Marvell - Andrew Wadoski

What are the virtues of lyric poetry? What forms of virtue might lyric poems engender in their readers or record in their narrative personae? This class examines the ways poets of the English Renaissance theorized the distinct kinds of ethical thought, being, and action that are both solicited by and mimicked in the forms and languages of lyric poetry. With a particular focus on Renaissance lyric, we will examine the kinds of ethical life rendered in a poetic form wholly decoupled from the movements of narrative and its attendant issues of exemplary action and empathetic identification. We will explore these poets' varied conceptions of poems not simply as mediums through which ethical ideals are described, but rather as renderings and embodiments of the contours, movements, and processes of ethical life itself. Readings will place us in a literary culture in which people wrote poetry because they firmly believed that the forms of delight it allowed readers to experience could make those readers better, more virtuous people leading better, more virtuous lives. In Wyatt's versified courtiership, Spenser's experimental pastorals, Shakespeare's sonnets, and the metaphysical reflections of Donne and Marvell, the idea that the flourishing of individual virtue is the cornerstone of moral life is reconfigured under the intensive modes of scrutiny and conceptual pressures activated by lyric poetry's constraining forms; its foreshortened ways of inhabiting time and loss; its pervasive processes of irony, paradox, and ambiguity; its generation of personae; its doubleness of voice and thought; and its complex modes of skepticism. As we delve into the ethical life of lyric form, we will, finally, examine the modes of flourishing activated by a genre whose founding myth is Orpheus's retreat into the woods of Thrace after losing his beloved, Eurydice to the underworld. In addition to primary texts, readings will include a range of secondary material that will encompass both focused studies of Renaissance poetry as well as broader theoretical reflections on topics such as the lyric, form, and ethics.

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ENGL 6350.65961 - TOPICS RHETORICAL THRY: Software Studies - Joshua Daniel-Wariya

This course covers a variety of theoretical approaches to account for the rhetoricity of software, as well as the variety of practices and methods that contribute to the emerging area of Software Studies. Students will compose print-based rhetorical analyses of software - and/or objects produced with software - as well as scholarly webtexts that utilize a variety of modalities, including image, sound, and code.

ENGL 6270.65960 - SEMINAR IN REGION: Early Carribbean Literature – Richard Frohock

Taking a cue from recent trends that have situated early American studies within the framework of Atlantic History, this seminar will explore the literature of the Caribbean basin, from approximately the 16th into the 19th century (with some selections from the 20th). This seminar will be of interest for students studying travel literature, imperialism, post/colonial literary history and theory, and critical race theory. Topics of interest include first encounters, relations between Europeans and indigenous peoples, colonization, slavery, revolution, piracy, natural history, and the international competition among imperial powers. Readings will include canonical narratives as well as understudied texts; we will also read selected criticism and theory. Assignments include a seminar paper, class presentations, and a final exam.

ENGL 6360.65962 - SEMINAR IN FILM & SOCIETY: Nature and Technics - Graig Uhlin

How natural is nature? How technological is technology? This course aims to throw into question the conventional opposition between nature and culture, or at least muddy the waters as to where the line between them is drawn. It considers then not only media representations of non-human nature, but more significantly, the ways that nature conditions and sets limits on what is representable. We will examine the materiality of media culture – its dependence on natural resource extraction and its waste products – focusing on the relationship of media infrastructures to the natural environment. This class will likewise engage with contemporary theories of media ecologies, the “environmentality” of media. It focuses its attention in an unlikely direction: cinematic modernism. What is the place of the natural in a mode of filmmaking that engages with (and often values) the conditions of modern life? Possible filmmakers include Michelangelo Antonioni, Sergei Eisenstein, Jean Epstein, Andrei Tarkovsky, Joris Ivens, Alexander Dovzhenko, and others.

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