

Oklahoma State University English Programs

Courses for Fall 2014

ENGL 1313 CRIT ANLS & WRIT I

.003 CID13562 TR 1230PM-0145PM CLB131 TBA

Persuasive texts are alphabetic, visual, and aural. You may be persuaded by an essay, an image, a video, or a song, for example. What is the best way to persuade in the age of the Internet? How do you analyze a situation and decide on the genre, format, and mode of persuasion? English 1413 will provide you with an opportunity to explore a variety of issues such as identity, ethics, and technology in order to develop a sophisticated understanding of the means and methods of persuasion. The course links textual analysis with production: you'll create such things as videos, websites, traditional essays, photographic essays, podcasts and more. (No prior experience required!) Rhetoric has always been about discovering the means of persuasion: this course examines rhetoric through a 21st century lens. (max:15)

ENGL 1313 CRIT ANLS & WRIT I (honors)

.701 CID13563 TR 1230PM-0145PM M207 Miller

.702 CID13564 MWF 1230PM-0120PM CLB213 Peterson

.703 CID13565 MWF 0930AM-1015AM M101 Macvaugh

.704 CID13566 TR 1030AM-1145AM M208 Ross

Expository writing forms, including summary, critique, and synthesis. Writing assignments based on readings from across the curriculum. May be substituted for 1113 for gifted writers who seek a more challenging course. (max:15)

ENGL 1413.701 CRIT ANLS & WRIT II (honors)

CID13567 TR 0200PM-0315PM CLB217 Sears

Critical thinking, research, and writing skills necessary for success in courses across the curriculum. Some sections available for honors credit. May be substituted for 1213 for gifted writers who seek a more challenging course. (max:15)

ENGL 1413.702 CRIT ANLS & WRIT II (honors)

CID13568 MWF 1230PM-0120PM M307 Bradford

Critical thinking, research, and writing are essential within the university and without, but what makes these things more than adequate? What elevates them to greatness? Intellect? Depth? Passion? Style? Reputation? And to what ends? This student-centered course will attempt to answer these questions, and more, through the compilation and analysis of student-selected examples and through the sharing and discussion of the students' critical thinking, research, and writing on a topic of interest. (max 15)

ENGL 1923.001-003 GREAT WORKS OF LIT

CID13569-13571 MW 1230PM-0120PM PS103 Wallen

.001DS CID13569 F 1230PM-0120PM CLB121 TBA (max:25)

.002DS CID13570 F 1030AM-1120AM CLB121 TBA (max:25)

.003DS CID13571 F 1130AM-1220PM M212 TBA (max:25)

The books you'll read in this class are not only good, they're GREAT! They come from the very best works in Greek mythology, English comedy and tragedy, and modern fiction. After taking this course, you'll know that you have read some of the very best books ever written. Small discussion sections provide plenty of opportunity to talk about how much you enjoy the books and what makes them so good. You can also count on valuable guidance in bringing your writing skills up to the highest level. Very possibly you'll go on to write a great book yourself! (max:100)

ENGL 2413 INTRO TO LITERATURE (D,H)

.001 CID13573 MWF 0930AM-1020AM M301 TBA

.002 CID13574 MWF 1130AM-1220PM LSW202 TBA

.003 CID13575 MWF 1130AM-1220PM CLB317 TBA

.004 CID13576 MWF 1230PM-0120PM M304A TBA

.005 CID13577 MWF 1230PM-0120PM M301 TBA

.006 CID13578 MWF 0130PM-0220PM M208 TBA

.007 CID13579 MW 0400PM-0515PM M301 TBA

.008 CID13580 TR 0900AM-1015AM M304 TBA

.009 CID13581 MWF 0130PM-0220PM GU103 TBA

.010 CID13582 TR 0200PM-0315PM M304A TBA

.011 CID13583 TR 0200PM-0315PM M204 TBA

.012 CID13584 MWF 1130PM-1220PM CLB302 TBA

Fiction, drama/film and poetry that introduces students to the elements of all genres and focuses on the diversity of underrepresented and socially constructed segments of American society. Written critical exercises and discussion. (max:30. 701-704 max:22)

.013 CID13585 TR 1030AM-1145AM M304A TBA

.014 CID13586 TR 1230PM-0145PM HSCI316 TBA

.015 CID13587 MWF 1030AM-1120AM CLB212 TBA

.016 CID13588 TR 0900AM-1015AM EN107 TBA

.017 CID13589 MWF 0930AM-1020AM GU103 TBA

.503 CID13590 WEB Mulliken

Honors sections

.701 CID13591 TR 1230PM-0145PM M102 Austin

.702 CID13592 MWF 1130AM-1220PM CLB121 Prchal

.704 CID13594 TR 0900AM-1015AM M212 Beilfuss, K

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ENGL 24133703 INTRO TO LITERATURE (D,H)

.703 CID13593 MWF 0930AM-1020AM JB103 Beliele

Fiction, poetry, and drama, with emphasis on works from the nineteenth and twentieth centuries. Requirements: One critical essay, three exams (one for each genre), and shorter papers and quizzes; substantial reading and active class participation. Three textbooks A Pocketful of Prose: Vintage Short Fiction, Volume II, Revised Edition. David Madden, ed. Cengage Learning. 2006. \$17.95. 368 pages. A Pocketful of Poems: Vintage Verse, Vol 1. David Madden, ed. Cengage Learning. 2006. \$17.95. 9781413015584. 176 pages. Six Great Modern Plays. Dell. 1956. \$7.99. ISBN: 9780440379843. 512 pages. (max:22)

ENGL 2443.001 LANG OF THE WORLD (I)

CID13595 MWF 1030AM-1120AM M101 TBA

A comprehensive survey of world languages. The essential structural and historical organization of languages. The process of languages as a basic human function. (Same course as FLL 2443) (max:30)

ENGL 2453.001-004 INTRO TO SCREEN STDS

MW 1030AM-1120AM LSW103, LAB: M 0330PM-0520PM PS103Umlin

.001DS CID13596 F 1030AM-1120AM LSW103 TBA (max:25)

.002DS CID13597 F 1030AM-1120AM ES211A TBA (max:24)

.003DS CID13598 F 1130AM-1220PM CLB318 TBA (max:25)

.004DS CID13599 F 0230PM-0320PM M212 TBA (max:25)

Introduction to the formal analysis of moving images - film, television, and new media - in aesthetic, cultural, and political contexts. Students discuss and write about films and other moving images screened in class.

ENGL 2513 INTRO TO CREATIVE WRIT (H)

.001 CID13600 MWF 1130AM-1220PM M306 TBA

.002 CID13601 MWF 0230PM-0320PM M204 TBA

.003 CID13602 MWF 1030AM-1120AM M202 TBA

.004 CID13603 TR 0200PM-0315PM M307 TBA

.005 CID13604 TR 1230PM-0145PM CLB217 TBA

.006 CID13605 TR 0330PM-0445PM M206 TBA

.503 CID13606 WEB TBA

CIDTBA - Hallman

Literary composition with emphasis on techniques and style through readings and writings in fiction, poetry and creative nonfiction. (max:21)

ENGL 2543.1 SURVEY BRITISH LIT I

CID13607 MWF 0930AM-1020AM BUS234 Eldevik

The beginnings through the Neo-Classic Period. (max:30)

ENGL 2653.1 SURVEY BRITISH LIT II

CID13609 TR 1030AM-1145AM CLB217 Grubgeld

Romantics, Victorians, Moderns, and Contemporary writers: two hundred years of English and Irish literature from the poems of Wordsworth to the screenplays of Hanif Kureishi. Unit exams and occasional take-home quizzes. (max:30)

ENGL 2773.1 SURVEY AMERICAN LIT I (D)

CID13611 MWF 0930AM-1020AM M102 Prchal

The Puritans through the Romantic Period. (max:30)

ENGL 2773.2 SURVEY AMERICAN LIT I (D)

CID13612 MWF 1130AM-1220PM CLB307 Beliele

Early American literature (pre-colonial through the Civil War) including Native American oral narratives and Spanish works in translation. Requirements: one library research project, one critical essay, two exams, and shorter papers and quizzes; substantial reading and active class participation. One textbook: The Norton Anthology of American Literature, Volume I: Beginnings to 1865, Shorter 8th Edition. Nina Baym, 2012. 978-0-393-91886-1. \$60.00. (max:30)

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ENGL 2883.2 SURVEY AMERICAN LIT II (D)

CID13614 TR 0900AM-1015AM M301 Perlow

This course provides an introduction to United States literature since 1855. Tracing the development of literary styles, themes, and genres in this period, we will explore how writers draw upon traditional modes while also challenging and reworking such conventions. We will read items on the syllabus in the context of the literary schools and movements they exemplify, and we will situate them against the backdrop of the many social and political transformations the United States has undergone since the 1850s. By exploring the broad economic, racial, regional, and sexual diversity of American literature, this course will ask what themes and styles have most powerfully helped to define US literary cultures. We will pay especially close attention to changing representations of the West and other American regions; of gender and sexuality; of African-American cultures; and of American capitalism and business. (max:30)

ENGL 3030 FICTION WRITING

.001 CID13615 TR 1230PM-0145PM M306 Graham

.002 CID13616 MWF 1030AM-1120AM M206 TBA

3 credits, max 6. Prerequisite(s): 2513. Directed readings and practice in writing fiction with special attention to techniques. (max:18)

ENGL 3040 POETRY WRITING

.001 CID13617 MWF 0130PM-0220PM M212 Lewis, Lisa

.002 CID13618 TR 1030AM-1145AM M301 McLarney

3 credits, max 6. Prerequisite(s): 2513. Directed readings and practice in writing poetry with special attention to techniques. (max:18)

ENGL 3060.1 CREATIVE NONFICTION WRITING

CID21750 TR 0200PM-0315PM M208 - Hallman

Prerequisite(s): 2513. Directed readings and practice in writing nonfiction with special attention to techniques. (max:)

ENGL 3153.1 LIT BY WOMEN (D, H)

CID13620 MWF 0130PM-0220PM M304 Hallemeier

Gayatri Spivak argues that "women are not a special case, but can represent the human, with the asymmetries attendant upon any such representation. As simple as that." This course will consider how simple "that" is, through the study of a broad selection of literature by Anglophone women writers. (max:27)

ENGL 3163.1 WORLD LIT I (H)

CID13621 MW 0230PM-0345PM GU105 Wallen

The books in this course have been carefully selected to provide you with some of the most exciting literary experiences that have come out of the old countries. Even if you have to put off that European tour, you can do just as well by reading these works by ancient and modern writers. Catullus will confirm everything you imagined about Roman excess, and Arthur Schnitzler will show you why the House of Hapsburg can't be mentioned in public anymore. Not only will this class save you the price of airfare, but it will also save you from having to sleep in those filthy youth hostels. You'll make your Dad happy by not spending so much money. . . though your Mom might be shocked by the scandalous books you read. (max:27)

ENGL 3183.1 NATIVE AMERICAN LIT

CID13623 TR 1030AM-1145AM M101 Smith

This class is an introduction to major writers of diverse and varied Native American cultures of the United States. Our study will pair discussion of historical contexts for Native American literature with samples from early, modern, and contemporary Native literary traditions. Readings include selections by William Apess, Mourning Dove, N. Scott Momaday, Joy Harjo, Louise Erdrich, Susan Power, Greg Sarris, and Sherman Alexie. Attendance and active participation in class discussions are mandatory. (max:27)

ENGL 3203.1 ADV COMPOSITION

CID13626 TR 1230PM-0145PM M301 TBA

Prerequisite(s): 9 hours of English. An advanced writing course based on contemporary theories of composition. (max:18)

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ENGL 3243.1 LIT THEORY & CRIT

CID13628 MW 0400PM-0515PM M306 Murphy

This course will provide a general introduction to the various models and theories of art and literature that have dominated critical debate, from their origins in classical Greece to the present. Our focus will be on general models of aesthetic value, discursive meaning, and literary form, as well as the relations among conflicting models. We will also consider the relations of all these issues to broader questions of culture and history. We will examine complex and systematic theories of literary criticism and cultural studies including formalism, dialectical criticism, historicism, psychoanalysis, gender and ethnicity studies, structuralism and deconstruction. These approaches are studied through primary readings in criticism; these readings are also applied to selected literary works to show how different modes of criticism produce distinct ways of understanding texts and related art forms like film.

Graded elements:

Midterm exam (20%)

Final exam (30%)

Two 5-10 page papers (20% each)

Regular attendance and participation (10%)

Required texts:

The Norton Anthology of Theory and Criticism

Sophocles, Oedipus Rex

William Blake, Songs of Innocence & Songs of Experience

Frederick Douglass, Narrative of the Life of Frederick Douglass

Charlotte Perkins Gilman, The Yellow Wallpaper

plus films, to be screened outside of class time (max:27)

ENGL 3333.1 SHORT STORY (H)

CID21025 MWF 1130AM-1220PM BUS235 Eldevik

A global approach to short fiction of the nineteenth and twentieth centuries. Works by a variety of authors from Japan, Australia, Scotland, Sweden, Austria, and elsewhere. Realism, surrealism, fantasy and other trends. (max:27)

ENGL 3363.1 READINGS IN DRAMA (H)

CID13656 MWF 0930AM-1020AM M306 Mayer

An examination of dramatic representations of the family from Athens in the 5th century B.C.E. to Oklahoma in the twenty-first century. We will read and discuss plays by, among others, Shakespeare, Chekhov, Eugene O'Neill, Samuel Beckett, and Sam Shepard. We will talk about dramatic form and stagecraft and watch a few films based on the plays. Class participation is important. Also quizzes, papers, and a final exam. (max:22)

ENGL 3463.1 HISTORY OF INT'L FILM (H,I)

CID13660 MWF 1130AM-1220PM M305 LAB: W 0330PM-0520PM M305 Mayer

Lab 2. Introduction to the history of international cinema and the principal eras in film history, focusing on the moments when different national cinemas flourished. The class will focus on, among other movements, German Expressionist cinema and Soviet cinema of the 1920s, France in the 30s, Italian neorealism (40s & 50s), post-World War II Japanese film, the French New Wave (after 1960), and, after 1970, mainly Asian cinema: Bollywood, the Fifth Generation in China, Iranian cinema after their revolution, and, finally, recent Korean films. Attendance (both in class and in lab) and participation are essential. (max:27)

ENGL 3813.1 RDNGS IN AMER EXPER (cross-listed w/AMST 3813) (D, H)

CID21023 TR 0200PM-0315PM M101 Cobb

Life in the New World from the colonial to the postmodern era using a multiplicity of interdisciplinary texts that demonstrate the emergence and ongoing evolution of distinctive American identities. (Same course as AMST 3813) (max:13)

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)

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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 4160.1 19TH CENTURY BRIT LIT

CID21020 TR 0330PM-0445PM M212 Austin

Literary realism reached its height during the Victorian Period (1837-1901); but what exactly does it mean? We will explore varieties of realism in psychological poetry (dramatic monologues) and prose (autobiographies, memoirs, nature pieces), as well as in painting, drawing, and photography. The centerpiece of our study will be Thackeray's monumental novel, *Vanity Fair*. Two essays, reports, final. (max:25)

ENGL 4200.1 EARLY AMERICAN LIT

CID21024 M 0430PM-0710PM M304A Decker

In 1800, the median age of Americans in the new nation was 16. People in early America were young and on the move. This class examines narratives generated by a unique historical combination of youth and mobility. Authors: Rowlandson, Franklin, Rowson, C. B. Brown, Irving, Cooper. Three papers, one in-class presentation, final exam. (max:25)

ENGL 4220.1 20TH CENTURY AM LIT

CID13674 MW 0230PM-0345PM M206 Decker

Who has not felt the lure of the open road? With due attention to the diverse conditions of the American wayfarer, this course will explore six classic road narratives (*The Grapes of Wrath*, *The Price of Salt*, *On the Road*, *Blue Highways*, *Parable of the Sower*, *The Road*) and two road films (*The Grapes of Wrath*, *Thelma and Louise*). Three papers, one in-class presentation, final exam. (max:25)

ENGL 4310.1 MODERNISM

CID13676 TR 0200PM-0315PM M306 Grubgeld

From New York to Washington D.C., Paris, and London-- with a side trip to County Cork, Ireland-- this course will explore the literature, art, music, and film of the 20s, "when Harlem was in vogue" and new opportunities for women and African-Americans unleashed a renaissance of creative possibilities. 2 papers (in draft and final copies), brief reading responses. (max:25)

ENGL 4400 REGIONAL LIT: South African Fiction

.001 CID21027 MWF 0230PM-0320PM M208 Hallemeier

3 credits, max 6. This course will address contemporary South African fiction. We will discuss the relation between literature and politics, violence and apartheid, and complicity and reconciliation. The course will include writing by authors such as Miriam Tlali, Zoë Wicomb, Nadine Gordimer, Njabulo Ndebele, and J.M. Coetzee. (max:25)

ENGL 4400.801 REGIONAL LIT: Oklahoma Writers

CID T 0430PM-0710PM T-MCB2214 Miller, T.

3 credits, max 6. Literature of a nation such as Ireland or Canada, or of a region such as the American Southwest. Topic varies by semester. (max:19)

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ENGL 4450.1 CULTURE & MOVING IMAGE: Woody Allen's Seriocomic World
CID13678 TR 0200PM-0315PM M305 LAB: T 0330PM-0520PM M305 Walker

Allen Konigsberg invented Woody Allen, and this invention spawned an actor and an auteur, an alien in Hollywood and an adman for the New York City scene. Find out what made Woody and what Woody made; how does Woody Allen view life through the comic lens (in addition to, but often in opposition to the tragic lens) and use it as a mode of representing human experience? The concern here will be with comedy as a mode of vision and with the agents of comedy (wit, satire, irony, parody, farce) he uses to implement that vision. This course is not a Sleeper, for you can find out Everything You Always Wanted to Know About Sex, especially after meeting with Hannah and Her Sisters, Melinda and Melinda, and Annie Hall. Some talk of Fellini and Bergman, the Marx Brothers and The Great Lover, Love and Death, Shadows and Fog, Husbands and Wives, and the Scoop on almost Anything Else. So jump on board before September. (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 4530.1 STDS IN PROF WRTG: Writing and Argument
CID13683 MW 0230PM-0345PM CLB121 Lewis, Lynn

How do writers discover the means of persuasion? This course introduces classic methods of argument such as Aristotelian, Rogerian and Toulmin and offers students the opportunity to apply critical thinking and analysis strategies to a variety of texts circulating among varied media. These texts will include traditional alphabetic visual and oral arguments. Students will also write and compose arguments in order to discover the cadences, means, and effectiveness of different strategies in such media as essays, images and film, podcasts and speeches. By the end of the course, students will be able to identify the elements of argument and apply these across multiple modes, genres and mediums. (max:25)

ENGL 4723.1 SHAKESPEARE (H)
CID21032 MWF 1130AM-1220PM EN107 Wadoski

This class will examine Shakespeare as a writer of history, looking not only at those accounts of medieval England known as the 'histories,' but also his depictions of classical antiquity in plays like Julius Caesar and Antony and Cleopatra and the narrative poem The Rape of Lucrece, and legendary British history in plays like King Lear and Cymbeline. We will read Shakespeare alongside his sources such as Plutarch, Livy, and Holinshed as we consider how Shakespeare responds to, and adapts to the stage, contemporary practices and theories of historiography. In so doing, we will touch on a range of topics central to a broader understanding of Shakespeare and Renaissance theatre, including the political role of art, the nature of fiction and its relation to fact, and the notion that life was performance and the world was a stage. A significant portion of this course will involve examining and researching the original Renaissance history books housed in our library's special collections. (max:25)

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AMIS 4013.1 AMERICAN INDIAN SOVEREIGNTY (D)
CID10480 TR 1230PM-0145PM M310 Cobb
(max:12)

AMST 3550.801 NATIVE AMERICAN STUDIES AND THE ARTS
CID10487 R 0430PM-0710PM T-NCB242 Smith

This course is an interdisciplinary discovery of the significance of artistry in Native American cultural expression. Students will learn about the practice of craft, fine art, photography, literature, and film (and the blurred lines between those forms) as well as the historical and political contexts of Native American arts. A diverse set of readings and visits from guest speakers will complement trips to Philbrook, Philbrook Downtown, and Gilcrease Museums. Along with traditional class sessions, students will participate in events of the Tulsa Indigenous Studies Alliance, a collaboration with the University of Tulsa, Philbrook, and the Henry Zarrow Center in the Brady Arts District, and will have the opportunity to engage with TU students as well as the public. (max:30)

GWST 2123.002 INTRODUCTION TO GENDER STUDIES (D, H)
CID14906 TR 0900-1015AM M208 St. Pierre, Scott

Introduction to critical thinking about the construction of gender and the intersections of gender with race, ethnicity, class, and sexuality. Basic methods of studying gender from an interdisciplinary humanities perspective. (max:25)

GWST 3513 THEORIZING SEXUALITIES (D)
CID14908 TR 1030-1145AM M202 St. Pierre, Scott

Prerequisite(s): 2113 or 2123 or permission of the instructor. An examination of the dynamic effects and meanings of gender and sexuality in a variety of theoretical contexts and cultural representations. Close attention to and discussion of the analysis of sex and sexual identity, education, marriage, family, economics, race and ethnicity, dis/ability, STIs, time, space, affect, embodiment, and globalization from an interdisciplinary humanities perspective. Readings from Butler, Delaney, Freud, Foucault, Halberstam, McRuer, Muñoz, Puar, Rubin, Sedgwick and others. Available for graduate credit. (max:20)

GWST 4503.001/.01G MEN AND MASCULINITIES
CID21280 T 0430-710PM CLB219 St. Pierre, Scott

Prerequisite(s): 2113 or 2123 or permission of the instructor. This course explores the roles of men and masculinity in a variety of cultural contexts and media. Together we will inquire into several theories of masculinity from an interdisciplinary perspective and we will analyze the representation of men and masculinities in the form of historical and contemporary depictions. Some questions we will grapple with include: How do we define what it is to be a man in the United States or elsewhere? Is masculinity natural or socially constructed, imaginary or real, flexible or rigid? Available for graduate credit. (max:10/5)