

Oklahoma State University English Programs & Instructors
Courses for Fall 2015

ENGL 0003.001-003, 801 ACADEMIC ENGLISH FOR GRAD STUDENTS

Various Days & Times

Study and practice of English listening, reading and speaking skills required for graduate study. Graded on satisfactory-unsatisfactory basis. (max:15)

ENGL 1010.351, 503 STUDIES IN ENGLISH COMPOSITION

Various Days & Times - DANIEL-WARIYA, JOSHUA

1-2 credits, max 2. Special study in composition to allow transfer students to fulfill general education requirements as established by Regent's policy.

ENGL 1113.001-117, 503 COMPOSITION I

Various Days & Times

The fundamentals of expository writing with emphasis on structure, development and style. (max:19)

ENGL 1123.001-007 INTL FRESHMAN COMP I

Various Days & Times

Restricted to students whose native language is not English. Expository writing with emphasis on structure and development. Special attention to problems of English as a second language. This course may be substituted for 1113. (max:18)

ENGL 1213.001-036, 503 COMPOSITION II

Various Days & Times

Prerequisite(s): 1113 or 1123 or 1313. Expository composition with emphasis on technique and style through intensive and extensive readings. (max:19)

ENGL 1223.001-004 INTL FRESHMAN COMP II

Various Days & Times

Prerequisite(s): 1113 or 1123. Restricted to students whose native language is not English. Expository composition with emphasis on technique and style in writing research papers. May be substituted for 1213.

ENGL 1313.001-003 CRIT ANLS & WRIT I

Various Days & Times

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:19)

ENGL 1313.701-704 CRIT ANLS & WRIT I - HONORS

Various Days & Times

(max:15)

ENGL 1413.701-702 CRIT ANLS & WRIT II - HONORS

Various Days & Times

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)

*Course may be available for graduate credit, with instructor approval.

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ENGL 1923.001-004 GREAT WORKS OF LIT

MW 12:30 pm-1:20 pm PS103 WALLEN, MARTIN

ENGL 1923.001 - Discussion Section F 12:30 pm-1:20 pm M206

ENGL 1923.002 - Discussion Section F 10:30 am-11:20 am M204

ENGL 1923.003 - Discussion Section F 11:30 am-12:20 pm M212

ENGL 1923.004 - Discussion Section F 10:30 am-11:20 am

Readings in the great works of the most important writers of Britain and America, such as Shakespeare, Dickens, Twain, Faulkner, and others. (max:25)

ENGL 2233.001 WRITING AS A PROFESSION (H)

TR 2:00 pm-3:15 pm M304 CHENG, AN

How do professional writers in organizations and industry handle their tasks, work with clients, use technologies, navigate organizational culture, engage in collaboration, and perceive their professional status? What constitutes the knowledge base of professional writers? This course addresses these and other questions that are important for understanding writing as a profession. (max:30)

ENGL 2243.001 LANG TEXT & CULTURE

MWF 9:30 am-10:20 am M206 LOSS, SARA

The course is designed to encourage the student to reflect on the relationships among language, text, and culture. We will cover topics such as (but not limited to) linguistic determination, gender, and multi-lingual societies. Students will reflect on these relationships by working with both a textbook as well as primary sources. Students will participate in small group and large group discussions about topics and readings. Also, students are required to show they have reflected individually on topics in both an oral and written capacity. (max:24)

ENGL 2413.001-017, 503 INTRO TO LITERATURE (D, H)

Various Days & Times

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)

ENGL 2413.701 INTRO TO LITERATURE

TR 12:30 pm-1:45 pm M305 WALKER, JEFFREY

Growing up is hard to do—at any time, at any place, at any age. Find out how hard—by viewing life and death through the comic and tragic lens, seeing how storytellers give shape to great literature (fiction, poetry, film, drama) through their various agents (melodrama, irony, satire, wit, farce, parody) and their use of diverse narrative strategies. (max:22)

ENGL 2413.702 INTRO TO LITERATURE

MWF 11:30 am-12:20 pm CLB121

(max:22)

ENGL 2413.703 INTRO TO LITERATURE

MWF 9:30 am-10:20 am JB103

(max:22)

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ENGL 2413.704 INTRO TO LITERATURE

TR 9:00 am-10:15 am M212

(max:22)

ENGL 2453.001-004 INTRO TO FILM & TV (H)

MW 10:30 am-11:20 am LSW103 MENNE, JEFFREY

Lab - M 3:30 pm-5:20 pm PS103

ENGL 2453.001 - Discussion Section F 10:30 am-11:20 am LSW103

ENGL 2453.002 - Discussion Section F 10:30 am-11:20 am ES211A

ENGL 2453.003 - Discussion Section F 11:30 am-12:20 pm CLB318

ENGL 2453.004 - Discussion Section F 2:30 pm-3:20 pm M212

An introduction to important film concepts and the language necessary for thinking, writing, and talking about cinema and television, with an emphasis on the interactions between style, meaning, and culture. Such topics as film and television history and film genre will figure importantly in our considerations. (max:25)

ENGL 2513.001 INTRO TO CREATIVE WRIT (H)

MWF 11:30 am-12:20 pm M306 PARKISON, AIMEE

Students will actively participate in a lively workshop environment emphasizing creative writing as a process encompassing prewriting, drafting, and revision. At all stages of the workshop, we will focus on the creative process of writing original fiction, creative nonfiction, and poems, covering everything from generating ideas to revising a final draft. Because this class focuses on writing and the creative process, we will examine our own work and the work of published authors. Creative exercises will be an important aspect of approaching the writing process. Therefore, each student will keep a writing journal to organize assigned exercises. (max:21)

ENGL 2513.002-006, 503 INTRO TO CREATIVE WRIT (H)

Various Days & Times - M204

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

ENGL 2513.003 INTRO TO CREATIVE WRIT (H)

MWF 10:30 am-11:20 am M202

(max:21)

ENGL 2513.004 INTRO TO CREATIVE WRIT (H)

TR 2:00 pm-3:15 pm M307 LEWIS, LISA

(max:21)

ENGL 2513.005 INTRO TO CREATIVE WRIT (H)

TR 12:30 pm-1:45 pm CLB217 MCLARNEY, ROSE

(max:21)

ENGL 2513.006 INTRO TO CREATIVE WRIT (H)

TR 3:30 pm-4:45 pm M206

(max:21)

*Course may be available for graduate credit, with instructor approval.

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ENGL 2513.503 INTRO TO CREATIVE WRIT (H)

WEB COX, DINAH

(max:21)

ENGL 2543.001 SURVEY BRITISH LIT I

MWF 9:30 am-10:20 am BUS009 MAYER, ROBERT

From Beowulf to Boswell - a thousand years of literary history. The course treats key texts and writers like Sir Gawain and the Green Knight, Chaucer, The Faerie Queene, Milton, Behn, The Rape of the Lock, and Dr. Johnson. It also aims to see those writers and works in the context of the changing nature of Britain from the Anglo-Saxon period to the beginning of the modern age. Along the way, the class will read and discuss epic poetry, romance, lyric poetry, satire, tragedy, comedy, and prose fiction. Tastes good and it's good for you too. (max:30)

ENGL 2653.001 SURVEY BRITISH LIT II

MWF 11:30 am-12:20 pm M206 HALLEMEIER, KATHERINE

The Romantic Period to the present. (max:30)

ENGL 2773.001 SURVEY AMERICAN LIT I (D)

MWF 9:30 am-10:20 am M102 FROHOCK, RICHARD

This course is an introduction to a wide body of writings produced over about a 375-year period following the European discovery of the Americas. Our study begins with early European exploration narratives from the late 15th century and terminates with the poetry of Emily Dickinson and Walt Whitman in the mid-nineteenth century. From the diverse course readings, which include diaries, travel journals, short fiction, sermons, and letters, we will learn much about not only literature but also early American culture and history. This course meets the general education "D" (Diversity) designation which means it emphasizes "one or more socially constructed groups (e.g. racial, ethnic, religious, gender, age, disability, sexual orientation) in the United States." We will discuss a number of such "socially constructed groups" as we examine rationales for founding new societies and governments; gender and race relations; and the creation of new literary forms in the early American period. (max:30)

ENGL 2883.001 SURVEY AMERICAN LIT II (D)

MWF 9:30 am-10:20 am CLB308

The Romantic Period to the present. (max:30)

ENGL 2883.002 SURVEY AMERICAN LIT II

TR 9:00 am-10:15 am M301 PERLOW, SETH

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 Native American and African American cultures; and of American capitalism and business. (max:30)

*Course may be available for graduate credit, with instructor approval.

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ENGL 3030.001 FICTION WRITING

TR 12:30 pm-1:45 pm M306 GRAHAM, TONI

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

ENGL 3030.002 FICTION WRITING

MWF 1:30 pm-2:20 pm M202 PARKISON, AIMEE

3 credits, max 6. Prerequisite(s): 2513. This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: form, content, style, voice, characterization, narrative, and tone. The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of short-shorts, or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments. (max:18)

ENGL 3040.001 POETRY WRITING

TR 10:30 am-11:45 am CLB321 MCLARNEY, ROSE

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

ENGL 3060.001 CREATIVE NONFICTION WRITING

MWF 3:30 pm-4:20 pm M202

Prerequisite(s): 2513. Directed readings and practice in writing nonfiction with special attention to techniques. (max:18)

ENGL 3163.001 WORLD LIT I (H)

TR 3:30 pm-4:45 pm M212 AUSTIN, LINDA

Poetry, drama, and fiction in translation from the western tradition of the 19th and 20th centuries, including texts from Italian, Spanish, French, and German. Two essays, midterm, final. (max:27)

ENGL 3183.001 NATIVE AMERICAN LIT (D, H)

MWF 12:30 pm-1:20 pm CLB321 SMITH, LINDSEY

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 Samson Occom, William Apess, Mourning Dove, N. Scott Momaday, Joy Harjo, Louise Erdrich, Susan Power, Sherman Alexie, and Stephen Graham Jones. Attendance and active participation in class discussions are mandatory. (max:27)

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ENGL 3190.001 CONTEMPORARY AFRICAN FICTION

MWF 10:30 am-11:20 am M306 HALLEMEIER, KATHERINE

In a 2013 talk, the novelist Taiye Selasi declared, "African literature doesn't exist." In this course, we will nonetheless read contemporary fiction that may or may not be read as "African," including a few novels that could seem suspiciously "American." We'll discuss how African literature has addressed U.S. readers and how U.S. readers have read African literature. We'll try to find distinctive ways of approaching writing by Binyavanga Wainaina, Teju Cole, Taiye Selasi, and NoViolet Bulawayo. Readings will include novels, short stories, blog posts, and tweets. (max:27)

ENGL 3200.351 PROBLEMS IN ENGLISH

M205

1-3 credits, max 3. Prerequisite(s): 9 credit hours of English. Specialized readings and independent study. (max:1)

ENGL 3203.001 ADV COMPOSITION

TR 12:30 pm-1:45 pm M208

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

ENGL 3243.001 LIT THEORY & CRIT

MW 2:30 pm-3:45 pm SCPA126 WALLEN, MARTIN

Study of the major works of critical theory and literary criticism. (max:27)

ENGL 3323.001-015, 503, 801-804 TECHNICAL WRITING

Various Days & Times - M306

Prerequisite(s): 1113 or 1213 or 1313 and junior standing. Applied writing in areas of specialization. Intensive practice in professional/technical writing genres, styles, research techniques and editing for specialized audiences. This course may be substituted for 1213 with an "A" or "B" in 1113 and consent of the student's college. (max:19)

ENGL 3343.001 READING POETRY

TR 9:00 am-10:15 am M202 WADOSKI, ANDREW

This class is about ways of reading poetry. We will consider both the ways poets make language poetic and how we as readers can address this language. The course surveys the forms, structures, and techniques constituting the building blocks of poetry and which offer the basic vocabulary of poetic interpretation. Rather than thinking about poems as puzzles to be solved, we will explore the particulars of their ambiguity, their sounds, and the ways they generate meanings. The class will consider the ways poetry can appeal to and frustrate us, enlighten and obscure understanding. Our object of scrutiny will be words on the page (or sounds in the air) and the ways they are organized. Our aims will be learning attention to the minutest of details and cultivating the habits of slow and recursive reading. Readings will cover a wide range of forms, styles, and time periods, and assignments will emphasize close reading and formal analysis. (max:27)

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ENGL 3410.001 INTRO TO FANTASY FICTION

TR 2:00 pm-3:15 pm M306 MURPHY, TIMOTHY

3 credits, max 6. This course will provide a historical introduction to fantasy fiction from the Victorian period to the present. Fantasy fiction is writing that creates its own, non-realistic narrative world instead of mimicking the existing world, and we will study it by following the development of the two major subgenres of fantasy: epic fantasy, invented by William Morris and Lord Dunsany but most popularly associated with J.R.R. Tolkien, and sword and sorcery, invented by Robert E. Howard and further developed by C.L. Moore and Michael Moorcock. We will also examine alternative conceptions of those subgenres by Mervyn Peake and Joanna Russ, and the course will conclude with a unit on recent innovations in fantasy by Ursula K. LeGuin, Samuel R. Delany and China Mieville. Grading will be based on student performance on two analytical essays, a midterm exam and a final exam, as well as regular attendance and participation in class discussion. (max:27)

ENGL 3443.001 STDS IN FILM GENRE

TR 2:00 pm-3:15 pm M305 WALKER, JEFFREY

LAB T 3:30 pm-5:20 pm M305

Explore the evolution of romantic film comedy from the classical Hollywood period of the 1930s to the present, and discover how Hollywood changed the comic roles of actresses from ones portraying the suffering heroines of classic melodrama to ones offering an alternative—an empowered image of women—and helped generate an provocative commentary on the politics of gender and class in American culture. (max:27)

ENGL 3463.001 HISTORY OF INTL FILM (H, I)

MWF 11:30 am-12:20 pm M305 MAYER, ROBERT

LAB W 3:30 pm-5:20 pm M305

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 3813.802 RDNGS IN AMER EXPER

W 4:30 pm-7:10 pm GRAY, DAVID

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. (max:10)

ENGL 3933.001 SHAKESPEARE (H)

MWF 12:30 pm-1:20 pm M103 JONES, EDWARD

Recurring themes and their variations in Shakespeare's work. Nature of these genres in the period and Shakespeare's innovations. The structure and language of the plays, occasional examination of historical documents and contexts, modern performances, and critical essays. (max:27)

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***ENGL 4013.001 ENGLISH GRAMMAR**

TR 3:30 pm-4:45 pm CLBN303

The traditional terminology and concepts of English grammar leading or evolving into the several current systems of description. (max:19)

***ENGL 4013.002 ENGLISH GRAMMAR**

MWF 10:30 am-11:20 am M103 LOSS, SARA

This course is a survey of English grammar. We will describe the set of structural rules that govern the composition of words, phrases, and clauses in English. We will look at how structures have changed and how structures are used in writing. This is a course that values effort and critical thinking. You will need to memorize terms and concepts, but the course material does not stop there. You will also need to use problem-solving and critical thinking in order to understand the complicated structure of the English language. (max:24)

***ENGL 4033.001 DISCOURSE ANALYSIS**

MW 2:30 pm-3:45 pm CLB309

An introduction to the analysis of patterns of language in spoken and written texts, viewed within the social and cultural contexts in which they occur. Analysis projects, exams. (max:25)

***ENGL 4073.001 INTRO TO SOCIOLINGUISTICS**

T 4:30 pm-7:10 pm CLB306 PRESTON, DENNIS

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. (max:15)

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***ENGL 4093.001/01G LANGUAGE IN AMERICA**

TR 2:00 pm-3:15 pm M103 PRESTON, DENNIS

This course will look at language as it creates and responds to its cultural and social environments in the United States. Our main interest will be in language variation that results from different social statuses, identities, and the purposes that lie behind talk, and we shall seek to explain as well as describe such facts. Some major questions that will be addressed include the following:

Why do regional and social varieties of US English continue to exist after all these years of universal public education and national mass media influence?

Why does one variety of a language gain and maintain such great prestige? Why are we prejudiced against some other varieties of language and what reasons do we offer for those prejudices? How have these prejudices affected the role of language varieties in public settings, particularly education?

How might language itself reflect social realities. Is English a sexist or racist language? If so, what linguistic facts support such an interpretation? What evidence is there in the language that a society is prejudiced against any group?

Finally, does language create social reality itself? Can we say that without language, social life might be said not to exist at all?

The course will consist of readings and presentations on a variety of US language variation settings and concerns; students will be evaluated on the basis of quizzes over the readings and class presentations, personal experience papers that focus on the topics of the course, and attendance and participation. (max:20/5)

ENGL 4120.001 THE METAPHYSICAL POETS

TR 10:30 am-11:45 am CLB317 WADOSKI, ANDREW

This class will offer a detailed study of four major seventeenth century poets: John Donne, George Herbert, Richard Crashaw, and Andrew Marvell. When the critic Samuel Johnson introduced the word 'metaphysical' to describe these writers, it was a term of denigration for a mode of poetry in which "the most heterogeneous ideas are yoked by violence together; nature and art are ransacked for illustrations, comparisons, and allusions." We will pursue a more generous account of the diverse formal, stylistic, and thematic concerns of this boldly innovative group of writers who were never afraid to see just how far a metaphor could be pushed, or to consider what might emerge at its breaking point. Along the way, we will learn about the historical, cultural, and intellectual contexts that these poets are in dialogue with. (max:25)

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ENGL 4220.001 REVISITING THE 60S

M 6:45 pm-9:30 pm M306 DECKER, WILLIAM

3 credits. This course will examine the 1960s as a decade of irreconcilable events, moments, and trends: Missile Crisis, Civil Rights, Vietnam War, Student Protest, Youth Counterculture, Suburban Expansion, Urban Insurrection, Rampant Consumerism, Age of Aquarius, Charles Manson. In addition to viewing Lee, *4 Little Girls*, Morris, *The Fog of War*, and Coppola, *Apocalypse Now*, we will read the following: Kesey, *One Flew over the Cuckoo's Nest*; Hayden et al. *The Port Huron Statement*; Walker, *Meridian*; O'Brien, *The Things They Carried*; Didion, *The White Album*; and Stone, *Dog Soldiers*. And of course we will sample the era's music, from Jack Jones to The Doors. Three papers, one in-class presentation, and a final exam. (max:25)

ENGL 4230.001 STUDIES IN DIVERSITY: DISABILITY STUDIES

MW 4:00 pm-5:15 pm M101 GRUBGELD, ELIZABETH

Neither depressing nor sentimental, literature by and about disabled persons can engage us in thinking about the body in new ways. With readings drawn primarily from 20th century American writers, the course will analyze representations of disability from a wide variety of sources, including performance art, film, and graphic (comic book) narrative, as well as traditional genres such as fiction and non-fiction, drama, and poetry. The goal is to develop a new comprehension about the social construction of disability as a category of identity within western culture through learning to read, discuss, and write about works of literature that express the diversity of this experience. Mid-term, mid-length paper, various short assignments. Attendance and reading absolutely essential. (max:25)

ENGL 4263.001 MOVING IMAGE AESTHETICS (H)

MW 2:30 pm-3:45 pm CLB219 MENNE, JEFFREY

Lab W 5:30 pm-7:20 pm M305

Lab 2. In this course we will consider how the "look of the 1970s" was constructed in New Hollywood cinema, through the dismantling of narrative genres ("The Godfather," "Chinatown"), the reimagining of matinee idols (Robert De Niro, Jack Nicholson), and the reconstitution of spectacle by way of special effects ("2001," "Jaws") and musical imagery ("Saturday Night Fever," "All that Jazz"). We will have time to consider, too, why the look of the 1970s continues to haunt the efforts made in contemporary Hollywood to remain "authentic." (max:25)

ENGL 4310.001 MODERNISM & THE CITY OF LIGHT

MW 2:30 pm-3:45 pm M102 GRUBGELD, ELIZABETH

3 credits, max 6. Paris in the decades after World War I was a meeting place for writers, musicians, and artists from around the world. Drawn by cheap living quarters, a vivid night life, and the remarkable energies of figures like the publisher and book-store maven Sylvia Beach, nightclub operator Ada Smith, and the writer and editor Gertrude Stein, men and women came to write, sculpt, create music, paint, dance, and talk into the night. Readings will include *Down and Out in London and Paris* (Orwell), *After Leaving Mr. McKenzie* (Rhys), *The Big Sea* (Hughes), *The Autobiography of Alice B. Toklas* (Stein), *The Sun Also Rises* (Hemingway), and a short fiction by Fitzgerald, Boyle, Rhys, and others. We'll also learn about music, dancing, and art. Final, one paper, and series of short assignments. (max:25)

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***ENGL 4350.001 CONT INTL CINEMA**

MWF 10:30 am-11:20 am M208 UHLIN, GRAIG

Lab M 3:30 pm-5:20 pm M305

3 credits, Lab 2. This course trades a wide-ranging overview of different national cinemas for an in-depth look at one: French and Francophone film since 1980. The class emphasizes contemporary trends in French cinema: cinema du look, genre and art-house films, relation to American film, horror and the "new extremism," and transnational and festival distribution, among other topics. The course will emphasize the generic trends, historical context, and industry developments that give shape to current French film. (max:25)

***ENGL 4523.001 PROFESSIONAL WRITING INTERNSHIP**

M302B CHENG, AN

Prerequisite(s): 4543 and 4553 or permission of instructor. Supervised work-and-learning experience in writing, editing, document design, and research in the workplace. (max:25)

***ENGL 4543.001 STYLE AND EDITING**

MW 2:30 pm-3:45 pm GU105 DANIEL-WARIYA, JOSHUA

An intensive study of writing style and editing from the sentence level (including diction and grammatical arrangement) to the levels of genres of communication. Writing assignments on style for different audiences. (max:25)

***ENGL 4600.001 STUDIES IN CHAUCER**

MWF 11:30 am-12:20 pm CLB307 ELDEVIK, RANDI

Selections from The Canterbury Tales and other works by this author, with an emphasis on the wide variety found in Chaucer's experimentation with genre traditions, with tone, with characterization, and with narrators' voices. Intended for students who have little or no experience with Chaucerian English, this course will help students develop reading comprehension skills. Quizzes, midterm and final exam, two take-home writing assignments. (max:25)

***ENGL 4710.001 JOAN DIDION/CONTEMPORARY MEMOIR**

MWF 1:30 pm-2:20 pm CLB218 DECKER, WILLIAM

3 credits, max 6. Focusing on one of our most distinctive living American prose stylists, this class will examine memoir as a genre of life writing that has claimed a prominent place in the contemporary literary marketplace. Texts: Hemingway, A Moveable Feast; Wolff, This Boy's Life; Bechdel, Fun Home; Didion, Slouching Toward Bethlehem, The Year of Magical Thinking, Blue Nights. We will also read a handful of shorter selections by others working in the vein. Three papers, one in-class presentation, and a final exam. (max:25)

***ENGL 4893.01G-03G RESEARCH WRITING FOR INTL GRAD**

Various Days & Times - M307

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)

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AMST 2103 INTRODUCTION TO AMERICAN STUDIES (D,H)

Various Times & Instructors

Introduction, via topical case studies, to some of the major themes, methods and materials used in the interdisciplinary study of American culture. (max:30)

AMST 3223.801 THEORIES & METHODS OF AMST (H)

T 4:30 pm-7:10 pm T-NCB261 TAKACS, STACY

Introduction to assumptions, methods, and theory of cultural analysis in American studies scholarship. (max:25)

AMST 3653.001 THE BODY IN AMERICAN CULTURE

TR 10:30am-11:45am MSCS 445 KINDER, JOHN

Applied cultural analysis. Practical instruction in the use of cultural tools and technologies to tell American stories. Students will create hands-on projects in public culture using the artistic and historical resources available in the community. (max:30)

AMST 3683.801 CULTURE IN THE MAKING

R 4:30 pm-7:10 pm T-NCB219 TAKACS, STACY

Applied cultural analysis. Practical instruction in the use of cultural tools and technologies to tell American stories. Students will create hands-on projects in public culture using the artistic and historical resources available in the community. (max:30)

GWST 2123.001-002 INTRO TO GENDER STUDIES (D, H)

Various Days & Times - HSCI303

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 2123.503 INTRO TO GENDER STUDIES (D, H)

ONLINE

Connect this fall online! This course employs an interdisciplinary set of tools for analyzing women's experiences and studies the ways that sex and gender manifest themselves in social, cultural, and political contexts. This course does not only consider differences between women and men, but also explores differences among women. The readings and discussion will be designed to examine ideas about race, class, sexuality and other aspects of identity in addition to gender. Together we will discuss the relationships among these categories, and will analyze when and how such categories operate throughout American history. (max:25)