

Oklahoma State University English Undergraduate and Graduate Programs

Courses for Spring 2014

ENGL 0003 (all sections) ACADEMIC ENGLISH for GRADUATE STUDENTS

0003.001 CID13153 TR 9:00AM-10:15AM NCLB313 TBA

0003.002 CID13154 TR 12:30PM-1:45PM M103 TBA

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

ENGL 1113 COMPOSITION I

Various CIDs, days, times, locations, instructors

CID13179,13180,13181 (online) Laird

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

ENGL 1123 (all sections) INTERNATIONAL FRESHMAN COMPOSITION I

1123.001 CID13182 TR 10:30AM-11:45AM JB102 TBA

1123.002 CID13183 MWF 11:30AM-12:20PM CLB118 TBA

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 COMPOSITION II

Various CIDs, days, times, locations, instructors

1213.503,513 CID13271,13272 (online) Bradford

1213.523,533 CID13273,13274 (online) Bruner

1213.543,553 CID13275,13276 (online) Mulliken

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

ENGL 1223 (all sections) INTERNATIONAL FRESHMAN COMPOSITION II

1223.001 CID 13277 MWF 9:30AM-10:20AM M208 TBA

1223.002 CID13278 MWF 10:30AM-11:20AM M103 TBA

1223.003 CID13279 MWF 11:30AM-12:20PM M102 TBA

1223.004 CID13280 MWF 1:30PM-2:20PM M103 TBA

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. (max:18)

ENGL 1313.701 CRITICAL ANALYSIS & WRITING I (honors)

CID13284 MWF 10:30AM-11:20AM M307 Wood, S

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)

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ENGL 1413 CRITICAL ANALYSIS & WRITING II

1413.001 CID13285 MWF 9:30AM-1020AM M101 Morris

1413.002 CID13286 MWF 12:30PM-1:20PM M206 Tunningley, W

1413.003 CID13287 TR 12:30PM-1:45PM M304A Chapman

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:18)

ENGL 1413 CRITICAL ANALYSIS & WRITING II (honors)

1413.701 CID13288 TR 2:00PM-3:15PM M207 Ross, A

1413.702 CID13289 MWF 9:30AM-1020AM M206 Prchal

Critical thinking, research, and writing skills necessary for success in courses across the curriculum. May be substituted for 1213 for gifted writers who seek a more challenging course. (max:18)

ENGL 1413.703 CRITICAL ANALYSIS & WRITING II (honors)

CID13290 MWF 1:30PM-0220PM M307 Miller, S

We sometimes talk about literary works as if their meanings are hidden somewhere inside them, lurking mysteriously "between the lines" or "under the surface." Accordingly, we read "deeply," as if exploring the dark and distant corners of abstract textual interiors, where profound secret truths lie in wait. In fact, though, fully understanding literature involves as much zooming out as zooming in. Reading a literary work responsibly often entails looking "beyond" the work itself, reading history, biography, criticism, and more. In this class, we will examine the relationships between literary works and their historical, biographical, critical and other contexts by reading, researching and writing about fiction by well-known authors. By studying literature in context, students will learn to find, interpret, evaluate and synthesize different types of sources and to produce scholarly writing in various forms. (max:18)

ENGL 1923.001 GREAT WORKS OF LIT (H)

CID13291 MWF 10:30AM-11:20AM M101 Sears

Our theme is stories within stories - ways that authors use more than one story or perspective to create a total work. From the Arabian Nights to Agatha Christie and Toni Morrison, we'll read mostly shorter fiction and novels that include stories within stories, multiple plots, dual realities, mysteries, stories that suggest a backstory, interweaving stories, stories that go backwards, stories from different points of view. All readings are acclaimed masterpieces. If you love a good story and like to experience different ways of telling a story, consider this class. There will be response papers and three short essays, no exams. (max:30)

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ENGL 2243.001 LANG TEXT & CULTURE (H, I)

CID20686 MWF 1130PM-12:20PM M304A Loss

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:30)

ENGL 2413 INTRO TO LITERATURE (D, H)

2413.001 CID13292 MWF 9:30AM-1020AM M301 Beliele

2413.002 CID13293 MWF 12:30PM-1:20PM M212

Macvaugh

2413.003 CID13294 MWF 1:30PM-0220PM M208

Beilfuss, K.

2413.004 CID13295 TR 9:00AM-10:15AM M103 Degnan

2413.005 CID13296 TR 2:00PM-3:15PM CLB307 Franzese

2413.006 CID13297 TR 3:30PM-4:45PM M212 Epps

2413.007 CID13298 MWF 10:30AM-11:20AM M102 TBA

2413.008 CID13299 TR 10:30AM-11:45AM CLB318 TBA

2413.009 CID13300 MWF 11:30AM-12:20PM M306 TBA

2413.010 CID13301 MWF 12:30PM-1:20PM M304 TBA

2413.011 CID13302 TR 9:00AM-10:15AM M301 TBA

2413.012 CID13303 MWF 8:30AM-0920AM M208 TBA

2413.013 CID13304 MWF 9:30AM-1020AM CLB202 TBA

2413.014 CID13305 MWF 10:30AM-11:20AM CLB208 TBA

2413.015 CID13306 MWF 11:30AM-12:20PM CLB319 TBA

2413.016 CID13307 MWF 1:30PM-0220PM M301 TBA

2413.017 CID13308 MWF 2:30PM-3:20PM M304 TBA

2413.018 CID13309 MW 2:30PM-3:45PM CLB206 TBA

2413.503 CID20942 (online) Mulliken

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 (honors) (D, H)

CID13310 MWF 2:30PM-3:20PM M208 Miller, S

In this honors section of "Introduction to Literature," we will study literary works from a range of time periods and genres with a view to (1) developing critical thinking, reading and writing abilities that will benefit you in your endeavors across the curriculum and (2) exploring cultural "difference" in various forms. What social, economic, and political factors influence literary representations of marginalized individuals, groups and issues? What are the consequences of those representations? Gender, sexuality, race and ethnicity will be considered with reference to novels, short stories, poetry and drama. Seminar discussions will seek to capitalize on the rich variety of perspectives that honors students with wide-ranging academic and personal interests can bring to the study of literature. (max:15)

ENGL 2413.702 INTRO TO LITERATURE (honors sections) (D, H)

CID13311 TR 2:00PM-3:15PM M102 Peterson, K

Honors English 2413 introduces students to three major literary genres: fiction, drama, and poetry. In this section, we will read a range of works, from Edgar Allan Poe's short story "The Cask of Amontillado" and Wole Soyinka's tragedy Death and the King's Horseman, to the works of highly acclaimed poets across time periods. Close reading and critical thinking are two primary skills that students will develop as they analyze the elements of literature. English 2413 additionally fulfills the university's diversity requirement; this course aims to prepare students to "critically analyze historical and contemporary examples of socially constructed groups in American society or culture." English 2413 introduces students to texts written by authors from diverse cultures and backgrounds. (max:15)

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ENGL 2413.703 INTRO TO LITERATURE (honors sections) (D, H)

CID13312 TR 12:30PM-1:45PM GU103 Ross, A

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:15)

ENGL 2453 INTRO TO FILM AND TELEVISION (H)

2453.001 CID13313 MWF 8:30AM-0920AM M303 TBA / LAB M 3:30PM-5:30PM M303

2453.002 CID13314 TR 2:00PM-3:15PM M305 TBA / LAB R 5:30PM-7:20PM M305

2453.003 CID13315 TR 12:30PM-1:45PM M303 TBA / LAB T 3:30PM-5:30PM M303

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. (max:25)

ENGL 2513 INTRO TO CREATIVE WRITING (H)

2513.001 CID13316 MWF 11:30AM-12:20PM M204 TBA

2513.002 CID13317 MWF 1:30PM-0220PM M101 Leegant

2513.003 CID13318 TR 12:30PM-1:45PM M204 TBA

2513.004 CID13319 TR 2:00PM-3:15PM M304A TBA

2513.005 CID13320 MW 4:00PM-5:15PM M306 TBA

2513.503 CID13322 (online) Cox

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

ENGL 2543.001 SURVEY BRITISH LIT I

CID13323 TR 9:00AM-10:15AM M206 Mayer

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 2543.002 SURVEY BRITISH LIT I

CID13324 MWF 9:30AM-1020AM M202 Elliott

This course is an introduction to the literatures of the British Isles from the end of Roman occupation to the end of the Long Eighteenth Century, or, per the University catalog, from "The beginnings through the Neo-Classic Period." While the course will substantially treat the long-established canonical authors and works of literature from that period (Beowulf; Chaucer, Canterbury Tales; Malory, Le Morte d'Arthur; Shakespeare; Milton, Paradise Lost; Swift; Pope; Johnson), it will also make a decided effort to integrate and investigate important texts from the periods frequently omitted from similar surveys. The focus of the class will be on developing familiarity with the literary - and thus a large part of the cultural - history of the English-speaking world so as to recognize its continued manifestations in the cultures of the English-speaking world of the late Twentieth and early Twenty-First Centuries. (max:30)

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ENGL 2653.002 SURVEY BRITISH LIT II
CID13326 MWF 1:30PM-0220PM M212 Austin
The Romantic Period to the present. (max:30)

ENGL 2773.001 SURVEY AMERICAN LIT I (D)
CID13327 TR 3:30PM-4:45PM CLB317 Gaboury
The Puritans through the Romantic Period. (max:30)

ENGL 2883.001 SURVEY AMERICAN LIT II (D)
CID13328 MWF 11:30AM-12:20PM M208 Miller
Embracing the rich diversity of literature from this historically eventful period, this course will provide a survey of 19th-, 20th- and 21st-century American texts from a range of genres, developing students' ability to read, think, write and speak critically about literature with reference to literary and cultural contexts. Throughout the semester, we will explore the ways in which literary works can suppress or give voice to marginalized perspectives, analyzing representations of gender, sexuality, race and ethnicity across the canon. The course as a whole seeks to enrich students' appreciation of literature from this period by fostering an atmosphere of intellectual questioning and creative exploration. (max:30)

ENGL 3030.001 FICTION WRITING
CID13330 TR 12:30PM-1:45PM M208 Cox
3 credits, max 6. Prerequisite(s): 2513. Directed readings and practice in writing fiction with special attention to techniques. (max:18)

ENGL 3173.001 WORLD LIT II (H, I)
CID13334 TR 12:30PM-1:45PM M212 Hallemeier
In this class, we will read literature that raises questions about going to class. We will consider how novels from countries such as Kenya, Egypt, and Australia suggest that institutional education can be not only a ticket to freedom, but also a distraction from injustice, or even a form of imprisonment. Authors will include Ngũgĩ wa Thiong'o, Nawal El Saadawi, Ama Ata Aidoo, Doris Pilkington, and J.M. Coetzee. Regular class attendance will, perhaps perplexingly, be mandatory, as will two essays, a presentation, and a final exam. (max:27)

ENGL 3190.001 RDGS POSTCOL LIT: Coming of Age in Indigenous Lit
CID13335 TR 12:30PM-1:45PM LSW202 Smith, L
This course coincides with scholarship in Indigenous studies on global Indigeneity within the broader frameworks of settlement studies and postcolonial theory. We will study Indigenous writers and filmmakers of Hawaii, New Zealand, and Samoa, including Patricia Grace, Albert Wendt, Sia Figiel, Witi Ihimaera, Victoria Kneubuhl, and Kauai Hart Hemmings. Course requirements include class leadership assignments in addition to essays and exams. Attendance and active participation in class discussions are mandatory. This course connects with a travel course I am teaching in Hawaii over spring break. For more information about how to participate, see <http://asoutreach.okstate.edu/study-abroad/44-travel-courses/travel-2013/175-hawaii-2014> (max:27)

ENGL 3123.001 MYTHOLOGY
CID13331 TR 9:00AM-10:15AM M204 Eldevik
Tales of gods and heroes from ancient Greece and Rome, by authors who include Hesiod, Homer, and Ovid. The impact of Greco-Roman mythology on English literature. (max:27)

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ENGL 3203.001 ADV COMPOSITION

CID13339 TR 12:30PM-1:45PM SCPA126 Smith, B

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

ENGL 3223 (all sections) PROFESSIONAL WRITING THEORY

Various CIDs, days, times, locations, instructors

Major theories, issues and methodologies in professional writing. (max:27)

ENGL 3343.001 READINGS IN POETRY

CID20388 TR 12:30PM-1:45PM PS121 Perlow

This course familiarizes majors with key concepts for the interpretation of poetry. It assumes no previous knowledge of poetics, though aficionados are welcome. We will explore poetic syntax, rhyme, meter, figural devices, and verse forms, asking how these shape the experience of reading a poem. The class addresses a wide array of poems, from Shakespeare to slam poetry; but we will focus on innovative poets of the twentieth century - such as Ginsberg, Plath, Stein, and O'Hara - in order to see how experimental poets both draw upon and renovate traditional poetic techniques. (max:27)

ENGL 3373.001 READINGS IN NONFICTION

CID20504 MW 2:30-3:45PM BUS234 Decker

Autobiography in America: Mary Rowlandson to Alison Bechdel Beginning with a 17th-century captivity narrative and concluding with a 21st-century graphic novel, this class will sample the fascinating variety of American autobiographical expression. Authors: Mary Rowlandson, Elizabeth Ashbridge, Frederick Douglass, Harriet Jacobs, Frank Conroy, Malcolm X, Alison Bechdel. 3 papers, a final exam, and an in-class presentation. (max:27)

ENGL 3410.801 POPULAR FICTION: Bestsellers (Tulsa)

CID20236 M 4:30PM-7:10PM TNCB106 Takacs

This course will examine the phenomenon of the best-seller. Beginning with Uncle Tom's Cabin--the book that allegedly inspired the Civil War--and continuing to the present, with The Hunger Games, we will read some of the most popular American literature of all time. We will also try to determine what made these popular texts so popular--marketing, accessibility, timing, or other factors. Note that the course is Tulsa-based. (max:27)

ENGL 3453.001 HIST OF AMER FILM (H)

CID13367 TR 10:30AM-11:45AM M305 Menne / LAB T 5:30PM-7:30PM M305

A history of American cinema told in somewhat nonchronological fashion, this class will treat a set of motifs that can help organize studies of American cinema, such as technology and experimentation (in early cinema and the postwar avant-garde); body genres and spectatorship (melodrama and slapstick); Hollywood and studio styles (Warner Brothers); genre and industrial production (the Western); independents and auteur studies (Alfred Hitchcock, Coen brothers); digital cinema (Pixar and Mumblecore); and business models and "tentpole" movies ("The Dark Knight"). (max:27)

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ENGL 3473.001 RACE, GENDER, ETHNICITY IN AMER FILM (D)

CID13368 TR 2:00PM-3:15PM M303 Takacs / LAB T 3:30PM-5:30PM M305

This course will survey the representation of issues of race, gender and ethnicity in American film from the early days of the medium through contemporary times. Texts for the course include: Harry Benshoff and Shawn Griffin's *America on Film*, plus a series of essays available online. This course fulfills the D and H general education requirements and may be taken under either the ENGL or the AMST prefix. (max:14)

ENGL 4013.001 ENGLISH GRAMMAR

CID20772 W 4:30PM-7:10PM M301 Loss

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:25)

ENGL 4043.001 TESOL

CID20732 TR 9:00AM-10:15AM CLB322 Bakos

Designed to develop the skills and techniques needed in teaching English to speakers of other languages (TESOL). Examines the theoretical issues behind the practice and methodologies and classroom techniques, including the testing of English and the selection and preparation of teaching materials. (max:25)

ENGL 4063.001 INTRO TO DESCRIPTIVE LING

CID13373 TR 10:30AM-11:45AM M304 Caplow

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 4093.801 LANGUAGE IN AMERICA

CID20782 T 4:30PM-7:10PM T-NCB225 Schick

The goals of this course are to familiarize students with regional, social and cultural variations in American English; current issues concerning language education and policy in the USA; and give students a social and historical perspective on the above. There will be an exam, a project (group presentation and paper), and homework assignments (related to weekly readings). (max:25)

ENGL 4170.001 20TH CENTURY BRIT LIT: Magical Realism

CID13375 TR 10:30AM-11:45AM JB103 Hallemeier

A nose with telepathic powers, a bar full of "part-time human beings," an inheritable scar, and a terrorist organization with an acronym problem: such phenomena are par for the course in magical realism, a genre that incorporates the fantastic into reality and thereby exposes reality as fantastic. Our course will examine magical realist novels that are frequently funny, even as they consistently demand serious reflection on histories of nationalism and violence. Authors include Salman Rushdie, Ben Okri, Zadie Smith, and Zakes Mda. (max:25)

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ENGL 4210.001 19TH CENTURY AMER LIT: Bestseller and the Book

CID13376 MW 2:30PM-3:45PM M305 Walker

Seduction, betrayal, murder, moral outrage, mystery, romance - these are the narrative engines of nineteenth- and early twentieth-century America's most popular stories, bestsellers often published as sequels (Charlotte Temple and Charlotte's Daughter), as series (the Horatio Alger and Tom Swift boys books), as serial installments (Bleak House in Harper's New Monthly Magazine), as subscriptions (Huckleberry Finn), as pulp fiction (Riders of the Purple Sage), and as bestsellers turned into popular Hollywood films (Tarzan and The Thin Man). What texts were popular and why? What is the nature of the book and the author, the publisher, and the reader? How did the idea of authorship (and copyright) develop? What can our reading (a *histoire du livre*) of these works today on the page and on the stage tell us about the society that produced, and then, by the millions, consumed them? (max:25)

ENGL 4263.001 MOVING IMAGE AESTHETICS (H)

CID20389 MWF 12:30PM-1:20PM M303 Uhlin / LAB M 5:30PM-7:30PM M303

Although we think of the artwork as an original creation, in reality artists adapt, borrow, allude to, and steal from each other continuously. Whether it is Hollywood producing its latest reboot of the Superman series, independent filmmakers utilizing found footage, or diehard fans creating mash-ups posted to YouTube, borrowing and stealing from the past is a fundamental part of our culture. This course examines various forms of imitation, appropriation, and sometimes outright pirating of moving images, from Gus Van Sant's shot-by-shot remake of Hitchcock's 'Psycho' to the "sweded" films of 'Be Kind Rewind'. It will ask questions about the ethics of borrowing, the value of an artistic commons under threat from overzealous copyright infringement, and how users/fans can repurpose their favorite texts. (max:25)

ENGL 4320.001 POSTMODERNISM: Postmodernism vs. the World

CID13377 TR 3:30PM-4:45PM M206 Perlow

Postmodern thought questions the relation between the actual world and our strategies for representing and remaking it. Often preoccupied with maps, models, and simulations, postmodern literature visual art explore what happens when an imitation seems authentic. Through techniques such as remixing, pirating, and plagiarism, postmodern texts ask whether political resistance remains possible in a world controlled by global corporations whose simulated ideals seem better than the real thing. This course introduces students to some fictions and concepts central to postmodern thought. Among others, we will read fiction by DeLillo, Acker, and Pynchon; poetry by Creeley, Goldsmith, and Tan Lin; and criticism by Hutcheon, Jameson, and Lyotard. (max:25)

ENGL 4350.001 CONT INTL CINEMA

CID13378 MWF 10:30AM-11:20AM M303 Uhlin / LAB W 3:30PM-5:30PM M303

This course highlights the best of contemporary world cinema over the last two decades. The films selected represent the most innovative, topical, and sometimes controversial sampling from a thriving global film culture. We will address these recent works from the perspective of issues facing the film industry today: globalization, the rise of film festivals, digital technologies, and the emergence of vibrant national cinemas in Latin America, the Middle East, Eastern Europe, East Asia, and elsewhere. Some films to be screened: 'La Haine', 'Code Unknown', 'This is Not a Film', 'Waltz with Bashir', and 'Holy Motors'. (max:25)

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ENGL 4400.001 REGIONAL LIT: Faulkner and the South

CID13379 MW 4:00PM-5:15PM M305 Walker

Tradition and innovation in Faulkner's stories of fictional Yoknapatawpha County, with emphasis on comic and Gothic conventions, on his exploitation of distinctive regional traditions of the American South, and on his concern with the burden of the past and alienation from the present. Some talk of identical twins (Twain), post offices (Welty), good country people (O'Connor), childhood and race (Lee), Civil War and Reconstruction (Mitchell), getting good help (Stockett), and the role these places, people, and historical moments play in the development of a southern literary myth. (max:25)

ENGL 4523.001 PROFESSIONAL WRITING INTERNSHIP

CID13385 TBA M302B 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 4553.001 VISUAL RHETORIC AND DESIGN

CID20390 TR 2:00PM-3:15PM BUS124 Lewis, Lynn

This course investigates the ways in which images move us -- the field of visual rhetoric. 21st century culture is visual -- a truism -- we all know. But what does this mean for persuasion? How can design increase persuasive power? We will examine and discuss family photographs, iconic photographs, comics and other plentiful visual artifacts. In addition, as we develop our theoretical foundation, we will learn to create and evaluate a variety of visuals. Inquiry presentations, design portfolio and research papers. (max:25)

ENGL 4630.001 ADV FICTION WRITING

CID13386 MW 2:30PM-3:45PM M301 Graham

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

ENGL 4630.002 ADV FICTION WRITING

CID20391 MWF 12:30PM-1:20PM M202 Graham

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

ENGL 4640.001 ADV POETRY WRITING

CID13388 M 6:45PM-9:30PM M202 Lewis, Lisa

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

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ENGL 4630.801 ADV FICTION WRITING

CID13387 T 4:30PM-7:10PM T-MCB2219 Miller, T

As blockbuster author P. C. Cast will tell you, this class is about making dreams come true. P. C. actually wrote her first novel, *GODDESS BY MISTAKE*, when she took the course. Students who enroll this semester will also have the opportunity to reach their full creative potential by focusing on individual as well as class projects. Special highlights will include the opportunity to attend a private reception for Kathryn Stockett, author of *THE HELP*. 3 credits, max 6. Prerequisite(s): 3030. Intensive practice in fiction writing. (max:18)

ENGL 4640.002 ADV POETRY WRITING

CID20393 TR 2:00PM-3:15PM CLB301 McLarney

As advanced poets, you will work at the most sophisticated undergraduate level, writing poems of your own and exchanging thoughtful criticism of classmates' poetry. The end goal of the course is creation of a portfolio. While much of our class time will be devoted to workshop, most weeks, the class will also read and discuss a published volume of contemporary poetry. All of the assigned texts are comprised of series of poems. We are focusing on series because they invite us to consider how poetry collections are organized and assembled. At this stage of your development as a writer, you will be beginning to accumulate your own body of work, investigating how your poems function together, and identifying which are representative of the style you want to cultivate. (max:18)

ENGL 4710.001 POST 1800: Thomas Hardy: Poetry, Fiction

CID20394 MWF 11:30AM-12:20PM M103 Austin

One of the most popular and critically acclaimed novelists of the nineteenth century was an influential twentieth-century poet, one who refused to be comforted. In addition to reading Hardy's savagely ironic poetic satires, we shall read the elegies for his dead first wife and four tragic novels, his greatest, confronting homelessness, mental illness, and the double standard. Two essays, a midterm, final, and oral reports. (max:25)

ENGL 4893 (all sections) RESEARCH WRITING FOR INT'L GRADUATE STUDENTS

Various CIDs, days, times, locations, instructors

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 3473.001 Cross-Listed with ENGL 3473 (D, H)

CID13368 TR 2:00PM-3:15PM M303 Takacs / LAB T 3:30PM-5:30PM M305

This course will survey the representation of issues of race, gender and ethnicity in American film from the early days of the medium through contemporary times. Texts for the course include: Harry Benshoff and Shawn Griffin's *America on Film*, plus a series of essays available online. This course fulfills the D and H general education requirements and may be taken under either the ENGL or the AMST prefix. (max:13)

ASL 1225.001 AMERICAN SIGN LANGUAGE II

CID MTWRF 12:30PM-1:20PM STOUT40 Busby

This is a continuation of ASL1115, this course further develops receptive and expressive skills in ASL in authentic situations and expands the study of Deaf Culture, grammar, linguistics, number rules, role shifting, classifiers, and storytelling. Prerequisite: ASL 1115 with passing grade of "C" or better or approval of instructor. (max:20)

ASL 2233.001 AMERICAN SIGN LANGUAGE IV

CID TR 6:45PM-0800PM CLB221 Busby

This course focuses on ASL poetry and narrations; use of ASL narratives, ABC stories, classifiers stories, and ASL poems will be studied in depth. Learners will also create poems as well as narrative stories that follow ASL structure and grammatical rules. Prerequisite: ASL2113 with passing grad of "B" or better or approval of instructor. (max:20)

GWST 2113.001 TRANSNATIONAL WOMEN'S STUDIES (S)

CID14581 TR 9:00AM-10:15AM M306 Beauchamp

Introduction to research on women and gender in transnational contexts. Interpersonal relationships, socioeconomic status, power and authority as women experience them, myths and realities among women of different races, classes, ethnicities, sexual orientation, nationalities, ages, and physical ability. (max:25)

GWST 2123 INTRO TO GENDER STUDIES (D, H)

2123.001 CID14582 TR 12:30PM-1:45PM M102 St. Pierre

2123.002 CID14583 MW 2:30PM-3:45PM M212 Glover

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 3450.001 TOPICS GENDER STDS: Gender, Bodies, and Science

CID14584 TR 2:00PM-3:15PM M212 Beauchamp

1-3 credits, max 12. Prerequisite(s): 2113 or 2123 or permission of instructor. Suggested topics include: women and health, women and science, women and religion. (max:25)