

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

ENGL 0003 ACADEMIC ENGLISH FOR GRADUATE STUDENTS

CID (VARIOUS)

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

ENGL 1010.503 STUDIES IN ENGLISH COMPOSITION

CID13208 (ONLINE) 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. (max:19)

ENGL 1113 COMPOSITION I

CID (VARIOUS)

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

ENGL 1123 INTERNATIONAL FRESHMAN COMPOSITION I

CID (VARIOUS)

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

CID (VARIOUS)

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

ENGL 1223 INTERNATIONAL FRESHMAN COMPOSITION II

CID (VARIOUS)

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

CID13335 MWF 10:30-11:20 am M307

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 CRITICAL ANALYSIS & WRITING II

CID13340 TR 3:30-4:45 pm M206

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)

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ENGL 1413.702 CRITICAL ANALYSIS & WRITING II

CID13341 MWF 9:30-10:20 am M206

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 1413.703 CRITICAL ANALYSIS & WRITING II

CID13342 MWF 1:30-2:20 pm M307

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 CRITICAL ANALYSIS & WRITING II

CID (VARIOUS)

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 1923.001 GREAT WORKS OF LITERATURE

CID13343 MWF 10:30-11:20 am M101 SEARS, RICHARD

Our theme for the semester is strong characters – central figures in a story that especially speak to our experience or inspire imagination. We will explore well loved works – mostly short novels and stories – that feature a wide variety of extraordinary central characters. In the process, we will investigate how an author creates a character that comes to life, and how strong characters embody real world concerns. Authors include Toni Morrison, Ernest Hemingway, Agatha Christie, Truman Capote, Jane Austen, and others. There will be response papers and three short essays, no exams. (max:25)

ENGL 2243.001 LANGUAGE, TEXT & CULTURE (H,I)

CID13344 MWF 11:30-12:20 pm M304A 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:30)

ENGL 2413 INTRODUCTION TO LITERATURE

CID (VARIOUS)

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)

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ENGL 2413.TBA INTRODUCTION TO LITERATURE

CID (TBA) EPPS, PETER

While reading Jane Austen's wickedly satirical Northanger Abbey and Shakespeare's ghost-ridden Hamlet, we will examine how short stories, poems, and plays contribute to traditions that are open to the views of others. Charlotte Smith's Elegiac Sonnets, on the one hand, and H. P. Lovecraft's Fungi from Yuggoth, on the other, will provide us with "Outsider" perspectives which are quite purposely formal, while the poetry of Edgar Allan Poe and Emily Dickinson offer more conventional experiments. Both professor and student will guide our selections as presentations, papers, and discussions forage freely among Weird Tales stories, Southern Gothic, and the tales of Jorge Luis Borges. (max:30)

ENGL 2413.701 INTRODUCTION TO LITERATURE

CID13364 MWF 9:30-10:20 am M304A

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:17)

ENGL 2413.702 INTRODUCTION TO LITERATURE

CID13365 TR 2:00-3:15 pm M102

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:17)

ENGL 2413.703 INTRODUCTION TO LITERATURE

CID13366 TR 9:00-10:15 am HSCI330 PETERSON, KATRINA

Honors English 2413 introduces students to three major literary genres: fiction, drama, and poetry. Close reading and critical thinking are two primary skills that students will develop as they learn the vocabulary and elements of literature. English 2413 additionally fulfills OSU's diversity requirement; the course aims to prepare students to "critically analyze historical and contemporary examples of socially constructed groups in American society or culture." To achieve this goal, English 2413 introduces students to a wide range of texts, written by diverse authors from a variety of cultures and backgrounds. (max:17)

ENGL 2413.704 INTRODUCTION TO LITERATURE

CID20972 MWF 11:30-12:20 pm CLB218

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:17)

ENGL 2453 INTRODUCTION TO FILM & TELEVISION (H)

CID (VARIOUS)

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)

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ENGL 2513 INTRODUCTION TO CREATIVE WRITING (H)

CID (VARIOUS)

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

ENGL 2543.001 SURVEY OF BRITISH LITERATURE I

CID13377 TR 9:00-10:15 am M206 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. Two midterms and a final; one paper; quizzes; class participation. (max:30)

ENGL 2653.001 SURVEY OF BRITISH LITERATURE II

CID13379 TR 9:00-10:15 am M212 FRANZESE, ANTHONY

This course will attend to shifting styles and transformational ideas identified with significant works of Romantic, Victorian and Twentieth Century British literature. The course will endeavor to offer not so much a history of literary events as a literary history of consciousness. We will measure our success by our ability to discern demonstrable continuities and creative departures in the course of our readings as we consider them, finally and in large measure, through the lens provided by John Fowles, a 20th Century author. (max:30)

ENGL 2653.002 SURVEY OF BRITISH LITERATURE II

CID13380 MWF 1:30-2:20 pm M212 AUSTIN, LINDA

A survey of British literature from the Romantic period to the present. (max:30)

ENGL 2773.001 SURVEY OF AMERICAN LITERATURE I (D)

CID13381 MW 2:30-3:45 pm M305 WALKER, JEFFREY

La Longue Carabine? the Belle of Amherst? the Solitary Singer? Who is the real Leather-Stocking? the real Emily Dickinson? the real Walt Whitman? Why were storytellers obsessed with questions of identity (personal, national, sexual) in early America, and how did they use these questions to give shape and direction to America's literary and cultural tradition? Find out how America's literary tradition began, developed, and flourished as we investigate the stories of Americans from pre-settlement through the nineteenth century. (max:30)

ENGL 2883.001 SURVEY OF AMERICAN LITERATURE II (D)

CID13382 TR 10:30-11:45 am HSCI024 SAMMONS, BENJAMIN

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

ENGL 3030.001 FICTION WRITING

CID13384 MWF 11:30-12:20 pm M204 GRAHAM, TONI

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

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ENGL 3123.001 MYTHOLOGY (H)

CID13385 MWF 12:30-1:20 pm M103 JONES, EDWARD

We will read texts about a twenty-year war, a ten-year siege, and the founding of a new culture. Since our 'L' word does not readily explain why a father sacrifices his daughter, a mother ambushes her husband, a son slaughters his mother, and another son kills his dad and marries his mom, we will spend time considering eros, philia, and agape as well as titans, centaurs, furies, and the always delightful Medusa. 2 papers, 2 exams, 1 tutorial. (max:27)

ENGL 3123.701 MYTHOLOGY (H)

CID20671 MWF 10:30-11:20 am CLB219 WADOSKI, ANDREW

What is myth? How do myths differ from other kinds of stories? What functions did myths serve in the past, and why do we still read them now? Why is the word myth sometimes used interchangeably with the word "lie"? This course pursues these questions through a range of Greek and Roman texts: Hesiod's Theogony and Works and Days, Homer's Iliad and Odyssey, Lucretius's De Rerum Natura, Virgil's Aeneid, and Ovid's Metamorphoses. We may also consider critical and artistic responses to classical myth by writers such as Plato, St. Augustine, Milton, and Yeats. In addition to the daily readings, assignments include essays, quizzes, and exams. (max:22)

ENGL 3170.001 READINGS IN LITERATURE: LITERARY OBSCENITY & CENSORSHIP IN THE 20TH CENTURY

CID20672 TR 3:30-4:45 pm GU105 MURPHY, TIMOTHY

Works of literature have been censored and suppressed by churches and states throughout history, generally in order to repress political and/or theological dissent. During the 20th century in the English-speaking world, however, literary censorship has focused primarily on the legal category of obscenity. Although obscenity is an ambiguous and controversial category from the viewpoint of both literary studies and law, it is usually understood to involve the representation of ideas and actions involving sexuality and/or violence that are offensive to the standards of the community. Through case studies of major literary works and documents from the obscenity trials to which they were subjected, this course will analyze the relationship between literary and legal methods of reading and interpretation as that relationship evolves over the past century. The course will conclude with an examination of the status of obscenity and censorship today. Students will read Lawrence's *Lady Chatterley's Lover* (1928), Hall's *Well of Loneliness* (1928), Miller's *Tropic of Cancer* (1934), Ginsberg's *Howl* (1956), Burroughs' *Naked Lunch* (1959), and Acker's *Empire of the Senseless* (1988) in their entirety, as well as excerpts from Joyce's *Ulysses* (1922), Nin's *Delta of Venus* (1940s) and Britton's *Lord Horror* (1990). Grading will be based on students' performance on two 7- to 10-page preliminary essays and a 12- to 15-page final essay, in addition to regular attendance and participation. (max:27)

ENGL 3173.001 WORLD LITERATURE II (H,I)

CID13386 MWF 8:30-9:20 am M206 PRCHAL, TIMOTHY

Selected literary masterpieces exemplifying ideals and values in non-Western cultures. Emphasis on the study of non-Western literature available in English. (max:27)

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ENGL 3193.001 AFRICAN-AMERICAN LITERATURE (D,H)

CID20674 TR 9:00-10:15 am CLB102 MEHRA, SHAILA

This course surveys major works in the African American literary tradition from the 18th – 21st century. We will study the historical, political, and aesthetic forces that have shaped African American poetry, prose, and drama, paying attention to the significance of literacy; music and literature; freedom struggles and anti-racism; and the intersections of race with gender, sexuality, and class. Authors may include Douglass, DuBois, Hurston, Ellison, Baldwin, Morrison, Whitehead, and Obama. Attendance and active participation expected. Exams, quizzes, and a portfolio of several short writing assignments. (max:27)

ENGL 3200.351 PROBLEMS IN ENGLISH

CID13388 - M205

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

ENGL 3203.001 ADVANCED COMPOSITION

CID13391 TR 12:30-1:45 pm M208

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

ENGL 3223.001 PROFESSIONAL WRITING THEORY

CID20675 TR 2:00-3:15 pm M208 LEWIS, LYNN

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

ENGL 3263.001 SCREEN THEORY

CID13392 TR 10:30-11:45 am M305 UHLIN, GRAIG

This course provides an introduction to some of the defining questions in the study of moving images. Is film an art, and if so, what kind of art? Does the moving image tell the truth or does it manipulate us? In what ways do images mean different things to different people, or to different social groups? How do we relate to images – just by seeing them, or do images affect us in other ways? Does it matter where and how and with what technologies we view images? This course examines the history of debates over the meaning of moving images, whether film, television, or new media, and also considers the relevance of these debates to the contemporary moment. Students will be introduced to some of the fundamental theoretical concepts that have shaped these debates, and the selected film screenings will offer an opportunity to assess these concepts. (max:27) (LAB: R 3:30-5:20 pm M305)

ENGL 3323 TECHNICAL WRITING

CID (VARIOUS)

Prerequisite(s): 1113 or 1213 or 1313 and junior standing. This course introduces theories of communication in the workplace through the study of textual and visual rhetorics. The course explores the relationship between action and writing in a variety of contexts through guided readings and discussions. In addition, students will have the opportunity to explore key concepts through composing work and inquiry projects. This course may be substituted for 1213 with an "A" or "B" in 1113 and consent of the student's college. (max:19)

*Course is approved for graduate credit.

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ENGL 3383.001 READINGS IN NARRATIVE

CID20676 TR 12:30-1:45 pm CLB308 ELDEVIK, RANDI

Various narrative subgenres, including fairy tale, saga, chivalric romance, horror, fantasy, realistic fiction, and travel narrative. Works include Bram Stoker's DRACULA and Faulkner's AS I LAY DYING. (max:27)

ENGL 3433.001 INTRODUCTION TO TELEVISION STUDIES: QUALITY TV - THE SOPRANOS, MAD MEN, AND BREAKING BAD

CID20698 MW 2:30-3:45 pm M303 MENNE, JEFFREY

In this course we will use the acclaimed TV shows "The Sopranos," "Mad Men," and "Breaking Bad" to assess the aesthetics of "quality television" and cast them in relation to the medium's institutional history. We will consider, too, the "gendering" of the medium and the role played by showrunners and "difficult men" (as Brett Martin puts it) in the rise of quality television. Weekly screenings will be a mandatory part of attendance. (max:27) (LAB:M 4:00-6:00 pm M303)

ENGL 3453.001 HISTORY OF AMERICAN FILM (H)

CID13417 MWF 10:30-11:20 am M303

Lab 2. Examines the history of cinema in the U.S. from its beginnings until the present, addressing such issues as: the origins of cinema, the coming of sound, American film genres, the Hollywood studio system, censorship, the challenge of television, the new American cinema of the 1970s, the politics of independent film production, and the rise of computer-generated imagery. (max:16) (LAB:M 11:30-1:20 pm M303)

ENGL 3473.001 RACE, GENDER, ETHNICITY IN AMERICAN FILM

CID13418 TR 2:00-3:15 pm M305 UHLIN, GRAIG

This course investigates questions of race, gender, and ethnicity as they are raised by depictions in American film and television. It will focus primarily on the period from the 1950s to 1970s, when various social movements (civil rights, feminism) were changing the face of American media. We will examine how Hollywood responded to these social movements, how independent film and documentary represented what Hollywood would not, and how television brought the tumultuous events of these decades into the living rooms of America. The course will also examine how the filmmaking of this period has impacted contemporary media and its depictions of race and gender. (max:27) (LAB:T 3:30-5:20 pm M305)

ENGL 4013.001 ENGLISH GRAMMAR

CID13421 W 4:30-7:10 pm M301 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:25)

***ENGL 4033.001 DISCOURSE ANALYSIS**

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

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

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ENGL 4043.001 TEACHING SPEAKERS OF OTHER LANGUAGES

CID13423 TR 9:00-10:15 am JB102 HAMMILL, MATTHEW

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 INTRODUCTION TO DESCRIPTIVE LINGUISTICS**

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

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

***ENGL 4093.001 LANGUAGE IN AMERICA**

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

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

ENGL 4110.001 RENAISSANCE POETRY

CID20686 MWF 11:30-12:20 pm M304 WADOSKI, ANDREW

3 credits, max 6. There are few moments in the history of English poetry as transformative and fertile as the sixteenth century. In this class, we will explore the radical innovations undertaken by poets like Wyatt, Spenser, Sidney, Shakespeare, and Donne as they pushed the boundaries of aesthetic, mimetic, and conceptual possibility in the English language. We will learn about the forms and conventions within, and often against which these poets worked; and the social, political, and cultural forces shaping their writings. While our main focus will be on English poetry and poetics, the course will also examine key sources and influences such as Petrarch, the Bible, and Ovid. In addition to the daily readings, assignments include essays, quizzes, and exams. (max:25)

ENGL 4210.001 ORPHANS AND ASYLUMS

CID13429 MW 4:00-5:15 pm M305 WALKER, JEFFREY

3 credits, max 6. Growing up is hard to do—at any age, at any time, at any place. Many nineteenth-century novels, often dashed off as Bildungsroman or adolescent reform stories, boosted sales of "the book," captured a younger reading audience, and initiated a cultural dynamic that changed the nature of growing up in America. Penned here or imported from England, these novels appeared as serials, sequels, series, and subscriptions, and their stories (often adapted into modern film) fomented social reform for those orphans and the asylums they entered or sought. (max:25)

ENGL 4300.001 ROMANTICISM

CID20684 TR 2:00-3:15 pm CLB202 WALLEN, MARTIN

3 credits, max 6. If you have ever felt thrilled at being alive RIGHT NOW, then you'll want to read the Romantics. Put aside all that high-flown business about justifying the ways of God to man and worrying over being "new" and "modern" enough: Romanticism will show you all over again why otherwise sensible people fall in love with literature and with living to the max. (max:25)

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ENGL 4320.001 POSTMODERN MOBILITIES

CID13431 TR 12:30-1:45 pm M212 DECKER, WILLIAM

3 credits, max 6. This class will examine the literature of postmodern mobility: diaspora, migration, exile, repatriation, tourism, time travel, business travel, virtual travel, translation, code shifting, cool hunting, commodity circulation. Students will sample a range of genres: travelogue, novel, memoir, science fiction, graphic narrative. Texts will include short PDF selections of postmodern theorists (Lyotard, Baudrillard, Jameson, Soja, Appadurai) and the following longer narratives: Butler, Kindred; Diaz, The Brief Wondrous Life of Oscar Wao; Chatwin, In Patagonia; Gibson, Pattern Recognition; Ondaatje, Running in the Family; Satrapi, Persepolis. Three papers, one in-class presentation, and a final exam. (max:25)

***ENGL 4520.351 PROBLEMS IN ENGLISH**

CID13435 - M205

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

***ENGL 4523.001 PROFESSIONAL WRITING INTERNSHIP**

CID13439 - M302B CHENG, AN

This course provides a supervised work-and-learning experience in professional writing. Students who wish to enroll must receive prior permission from the instructor. Enrollment is contingent upon the availability of internships. Interns should spend nearly all of their time engaged in writing and writing-related activities such as editing, design, interviewing, or conducting research. The internship students will meet with the instructor and with other internship students regularly to discuss their projects. They will maintain a work-related log that documents what they do on the job and what they are learning about the workplace and the profession. They will also write progress reports and develop a portfolio that contains significant samples of work completed. (max:12)

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

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

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

***ENGL 4620.001 ADVANCED CREATIVE NONFICTION WRITING**

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

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

***ENGL 4630.001 ADVANCED FICTION WRITING**

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

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

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***ENGL 4630.002 ADVANCED FICTION WRITING**

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

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

ENGL 4630.801 ADVANCED FICTION WRITING

CID13387 T 4:30-7:10 pm T-MCB2219 MILLER, TERESA

3 credits, max 6. Prerequisite(s): 3030. A course that will focus on the practical as well as the creative aspects of writing. In addition to developing individual projects, students will work through assigned exercises that are designed to apply to all genres of writing. Students will also learn about basic publishing practices and submission techniques. Special highlights will include an opportunity to attend a private reception for iconic author Neil Gaiman. (max:20)

***ENGL 4630.81G ADVANCED FICTION WRITING**

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

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

***ENGL 4640.001 ADVANCED POETRY WRITING**

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

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

***ENGL 4640.002 ADVANCED POETRY WRITING**

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

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

ENGL 4700.001 MILTON'S PARADISE LOST

CID20687 MWF 1:30-2:20 pm CLB213 JONES, EDWARD

3 credits, max 6. An entire semester to examine a war in heaven, an escape from Hell, a fall on earth, and a narrator who insists on talking about himself. Milton's epic features a special garden, a talking snake, a not so friendly God, and an Eve more edgy than the one found in your Sunday Bible. 2 papers, 2 exams, 1 tutorial. (max:25)

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

CID (VARIOUS)

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

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ENGL 4993.701 SENIOR HONORS THESIS

CID13453 - M205

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

AMST 3423.583 AMERICAN POPULAR CULTURE (H)

CID20785 (ONLINE) TAKACS, STACY

Emergence and development of American Popular culture forms, rituals, and consumerism. Parades and festival; circuses; minstrelsy; motion pictures; popular music; sports; comic books; the Internet and cyberspace. Specific attention to issues of race, class and gender. (max:45)

AMST 3473.001 RACE, GENDER, ETHNICITY IN AMERICAN FILM (D,H)

CID10446 TR 2:00-3:15 pm M305 UHLIN, GRAIG

A survey of race, gender, and ethnicity as they have been represented in American films. Same course as ENGL 3473. (max:13) (LAB:T 3:30-5:20 M305)

AMST 3503.801 TELEVISION AND AMERICAN SOCIETY (D,H)

CID20619 M 4:30-7:10 pm T-NCB244 TAKACS, STACY

Examination of television within the social and cultural context of the US. Looks at the aesthetic and industrial practices that shape representation on TV and the effects of those practices, particularly for socially disempowered groups. Same course as ENGL 3503. (max:30)

AMST 4990.801 INTERNSHIP

CID10457 - T-NCBTBA TAKACS, STACY

1-3 credits, max 6. An internship opportunity which combines independent study and practical fieldwork experience focusing on a particular problem or topic related to America culture and experience. (Examples: Internship in Archival Fieldwork, Material Culture Fieldwork, Museum Management, Sound Recordings and Native American Heritage Site). (max:1)

GWST 2113.001 TRANSNATIONAL WOMEN'S STUDIES (S)

CID14642 TR 9:00-10:15 am M306 GLOVER, JESSICA

This course is an interdisciplinary introduction to the field of women's studies and to key issues, theories, and methods related to the study of gender and women in transnational contexts. Course materials will incorporate information from a broad range of academic fields, and from multiple geographic locations and perspectives, beginning in Stillwater, Oklahoma and expanding outward. We will explore the connections and disconnections of women's lived experiences across national, economic, political, and cultural borders and boundaries. We will engage the ways in which global policies, material desires, and powers affect and connect people locally and globally. Instructor: Jessica Glover. Questions? Contact Jessica.Glover@okstate.edu (max:25)

*Course is approved for graduate credit.

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GWST 2123.001 INTRODUCTION TO GENDER STUDIES (D,H)

CID14643 MW 2:30-3:45 pm M212 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) (max:25)

GWST 3713.001 GENDER AND REPRESENTATION (D)

CID20858 MW 4:00-5:15 pm M204 ST PIERRE, SCOTT

An interdisciplinary humanities-based analysis of the representation of gender and gender relations in 20th and 21st century U.S. media forms. We will study works both "high" – literary fiction, drama, fine art – and "low" – exploitation film, comic books, pop music, chick lit, and video games – to see how gender has been envisioned and depicted in the past century. We will read these primary texts alongside critical and theoretical ones to help us focus on pertinent issues in the analysis of gender. What does critically examining such texts tell us about how we think about what we think it means to be a gendered person in the contemporary United States? And how are these representations woven together with other ideas, anxieties, or fantasies about sexuality, race, class, and dis/ability? No prior experience with gender studies required, though recommended. Fulfills a (D) requirement. Available for graduate credit (*). (max:25)

***GWST 4990.35G GENDER AND REPRESENTATION**

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

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

HONR 1000.706 PERCEPTIONS OF BEAUTY

CID15313 TR 12:30-1:45 pm M204 BRUNER, BELINDA

1-3 credits, max 6. Prerequisite(s): Honors Program participation. Introduction to topics in various disciplines by faculty from the undergraduate colleges for freshman and sophomore students in the University Honors Program. (max:22)

HONR 1023.704 MIDDLE AGES TO RENAISSANCE (H)

CID15318 MWF 10:30-11:20 am OLDC103 JONES, EDWARD

Prerequisite(s): Honors Program participation. Interdisciplinary study of art, history, philosophy and literature from the Middle Ages to the early Renaissance. Team-taught by faculty from appropriate disciplines in a lecture and discussion format. For the Honors student. No degree credit for students with prior credit in HONR 2113. (max:22)

HONR 3033.701 CONTEMPORARY CULTURES - NONWESTERN (I,S)

CID20424 TR 10:30-11:45 am OLDC201 HALLEMEIER, KATHERINE

Prerequisite(s): Honors College participation. Interdisciplinary study of contemporary cultures of non-western world including lifestyle, housing and food. Team-taught by faculty from appropriate disciplines in a lecture and discussion format. (max:22)

*Course is approved for graduate credit.

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HONR 3033.702 CONTEMPORARY CULTURES - NONWESTERN (I,S)

CID20425 TR 10:30-11:45 am OLDC103 MODER, CAROL

Prerequisite(s): Honors College participation. Interdisciplinary study of contemporary cultures of non-western world including lifestyle, housing and food. Team-taught by faculty from appropriate disciplines in a lecture and discussion format. (max:22)

*Course is approved for graduate credit.