

Oklahoma State University English Programs & Instructors

Courses for Spring 2017

ENGL 0003 "Academic English for Graduate Students"

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

ENGL 1010 "Studies in English Composition"

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 "Composition I"

The fundamentals of expository writing with emphasis on structure, development and style.

ENGL 1123 "International Freshman Composition I"

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.

ENGL 1213 "Composition II"

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

ENGL 1223 "International Freshman Composition II"

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 "Critical Analysis and Writing I"

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.

ENGL 1413 "Critical Analysis and Writing II"

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.

ENGL 1413 "Critical Analysis and Writing II"

Bradford, Timothy TBA (Max:15)

Paris, The City of Light, has long attracted crowds of American writers and artists hungry for artistic freedom, inspiration, and camaraderie, as well as cheap food, drink, and lodging. This course will examine in detail what pushed and/or attracted them to Paris, their experiences with the bourgeois and bohemian poles of the city, and the influence of its societies and cultures on their work. George Catlin, Mark Twain, Isadora Duncan, Gertrude Stein, Man Ray, Ernest Hemingway, Sylvia Beach, Langston Hughes, James Baldwin, and Dorothea Tanning are some of the figures we will encounter, and primary and secondary readings, art books, maps, and films will be used to explore the terrain. In addition, this course will emphasize the experiences of African Americans as well as gay and lesbian Americans. Course work includes reading/art/film responses, a presentation, and multimodal assignments that incorporate, respond to, and extend the course materials and themes.

ENGL 1923.21564 (H) "Great Works of Literature"

Eldevik, Randi TR 9:00-10:15 STW M306 (Max:30)

Works from 21st-century America as well as other countries and time periods. Various genres--fiction, poetry, drama, essays.

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ENGL 2243.26478 (H,I) "Language, Text and Culture"

Loss, Sara MWF 9:30-10:20 STW M204 (Max:30)

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.

ENGL 2413.21566 (D,H) "Introduction to Literature"

2413.21566 Jones, Edward MWF 12:30-1:20 STW M212 (Max:30)

Literature from around the world in a number of genres--short and long poetry, drama, short stories, and novels. We will read some English and American literature, but just as much if not more from Asia, Europe, Africa, and Australia.

ENGL 2413 (D,H) "Introduction to Literature"

2413.25250 Mulliken, Jasmine - STW WEB (Max:30)

2413.21586 (HONORS) Wadoski, Andrew TR 10:30-11:45 STW JB103 (Max:17)

2413.21569 (HONORS) Hollenbach, Lisa TR 2:00-3:15 STW CLB307 (Max:17)

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.

ENGL 2413.21584 "Introduction to Literature"

(HONORS) Austin, Linda TR 12:30-1:45 STW M212 (Max:17)

An introduction to the major genres of literature: poetry, fiction (the short story) and the novel. A special unit on the 20th-century African American writer James Baldwin is included, as well as classics by Jane Austen and Shakespeare. Two essays, quizzes, and dramatic readings.

ENGL 2453 (H) "Introduction to Film and Television"

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. Required LAB.

ENGL 2513 (H) "Introduction to Creative Writing"

2513.21597 TBA TR 12:30-1:45 STW JB103 (Max:21)

2513.25251 Cox, Dinah - STW WEB (Max:21)

Literary composition with emphasis on techniques and style through readings and writings in fiction, poetry and creative nonfiction.

ENGL 2543.21600 "Survey of British Literature I"

Wadoski, Andrew TR 9:00-10:15 STW M206 (Max:30)

This is a course on British literature from the 7th to the 17th centuries. Not merely a survey of great or essential works arranged in chronological order (although that is certainly an aspect of it), it focuses on literary history and on the intersections of literature with a variety of histories. Our survey of 10:00 years of poetry, prose, and dramatic fiction examines a range of aesthetic interests and representational strategies; shifting accounts of British national and cultural identity; the development of modern English from its Germanic and Romance roots; the changing role of literature in society and the various ways literature interacted with its social contexts; and the role of literature in exploring religious identity and contested faiths. Central to this course is an attempt to come to terms with the notion of 'British literature' itself. Our readings and discussions will be animated by two linked questions. First, what is the link between nation and literature? Second, in what ways do these literary works either sustain or complicate notions of coherent British national, cultural, and linguistic identities?

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ENGL 2653.21605 "Survey of British Literature II"

Grubgeld, Elizabeth TR 10:30-11:45 STW HSCI326 (Max:30)

The Romantic Period to the present.

ENGL 2773.21608 (D) "Survey of American Literature I"

Decker, William MW 4:00-5:15 STW M202 (Max:30)

The Puritans through the Romantic Period.

ENGL 2883.21609 (D) "Survey of American Literature II"

Holland, Trever MWF 10:30-11:20 STW M101 (Max:30)

The Romantic Period to the present.

ENGL 2963.21616 (H,I) "Survey of Nonwestern Traditions"

Holland, Trever MWF 12:30-1:20 STW M103 (Max:30)

Survey of Nonwestern, including Native American, literatures.

ENGL 3060.28035 "Creative Nonfiction Writing"

Childers, Sarah Beth TR 12:30-1:45 STW GU105 (Max:18)

This semester, we're going to explore the versatile genre of creative nonfiction. We'll try personal and researched material, lyric and narrative structures, memoir pieces and personal essays. We'll work on describing our own lives and other people's lives with equal vividness, using imagination, research, and linguistic beauty to bring memories, facts, and historical events to life. At the end of this semester, you'll have two solidly revised essays, ideas and drafts for essays you'll write in the future, and a stronger understanding of where you fit in as a writer among contemporary essayists.

ENGL 3123.26864 (H) "Mythology"

(HONORS) Wallen, Martin TR 12:30-1:45 STW GU103 (Max:22)

In this class, we will read about the most famous and shocking battles between gods and humans. We will discuss the invisible forces that made the Greeks more powerful (and better looking) than the Trojans; and we'll find out why these forces faded away. If you want to know the truth behind the myths, then you'll have to take this course.

ENGL 3123.21638 (H) "Mythology"

3123.21638 Eldevik, Randi TR 2:00-3:15 STW M206 (Max:27)

Myths, their cultural context, and their place in world literature.

ENGL 3170.26476 "Reading Photographs"

Austin, Linda TR 3:30-4:45 STW M204 (Max:27)

3 credits, max 6. Do we approach a photographic image as a transparent document of reality or a piece of art with a particular code? How do photographers convey specific views of women, America, youth, and controversial subjects through images without words? Our study of photographs will involve hundreds of visual images. You will write two essays, a midterm, and a final.

ENGL 3183.26522 (D,H) "Native American Literature"

Holland, Trever MWF 11:30-12:20 STW CLB318 (Max:27)

Origins and development of a literary tradition in its historical and cultural context.

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ENGL 3190.26477 "Contemporary African Fiction"

Hallemeier, Katherine TR 9:00-10:15 STW M212 (Max:14)

3 credits, max 6. 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 authors such as Yvonne Adhiambo Owuor, Teju Cole, Zakes Mda, and NoViolet Bulawayo. Readings will include novels, short stories, blog posts, and tweets.

ENGL 3200.21639 "Frontier Mosaic: A Hands-On Experience in Creative Publishing"

(HONORS) Parkison, Aimee W 2:30-3:20 STW M310 (Max:13)

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

ENGL 3203.21640 "Advanced Composition"

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

ENGL 3223.26475 "Professional Writing Theory"

Daniel-Wariya, Luke MWF 12:30-1:20 STW M101 (Max:27)

This course covers major theories about the practice of Professional Writing, both in the academic world and the private sector. Students will inquire into such topics as ethics, intercultural communication, new media, and the transition from the classroom to the workplace.

ENGL 3263.21641 "Screen Theory"

Uhlin, Graig TR 10:30-11:45 STW M305 and R 3:30-5:20 STW M303 (Max:27)

Lab 2. An inquiry into the major concepts and debates of mass-media theory. Issues addressed include the nature of the relation between images and reality; the psychological and cultural significance of style in film, television, and new media representations; and the role that mass-media play in the organization of social and political relations.

ENGL 3323 "Technical Writing"

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.

ENGL 3363.26473 (H) "Readings in Drama: African American Performance"

Mehra, Shaila MWF 1:30-2:20 STW M101 (Max:10)

This course focuses on experimental African American performance from the Black Arts Movement to the present. How do African American playwrights and performers imagine the relationship between identity and power? How do dramatic works challenge our traditional understandings of national belonging? In what ways can African American drama and performance complicate received notions of racial identity and racial difference, allowing us to see Blackness in new and unusual ways? African American performance is not only a form of expression but also a mechanism for social and political analysis, the transmission of knowledge, and the cultivation of resistance. Through our examination of plays, films, performance art, and videos, we will investigate how African American performance creates expansive, liberatory visions of Black identity and culture.

Course content may include *Dutchman* and *Slave Ship* (Jones/Baraka), *The Colored Museum* (Wolfe), *for colored girls...* (Shange), *Twilight: Los Angeles* (Deavere Smith), *Funnyhouse of a Negro* (Kennedy), *The America Play* (Parks); two films by Spike Lee (*Bamboozled* and *Girl 6*); performance art by William Pope.L and Hennessy Youngman; situation videos by Claudia Rankine and John Lucas; and performances by Beyoncé Knowles-Carter and Kendrick Lamar.

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ENGL 3410.26470 "Murder Will Out: The Detective in Fiction"

Walker, Jeffrey MW 2:30-3:45 STW M305 (Max:25)

3 credits, max 6. Follow the trail of the detective in fiction (on the page), in film (on the stage), and on radio and television (on the tubes); use your powers of logic and of deductive reasoning (elementary, really); solve the most difficult of problems and puzzles; and discover who did what, to whom, why, and how.

ENGL 3453.21670 (H) "History of American Film"

Menne, Jeffrey MW 4:00-5:15 STW M303 AND M 5:30-7:20 STW M303 (Max:27)

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.

ENGL 3473.21674 (D) "Race, Gender, and Ethnicity in American Film"

Uhlin, Graig TR 2:00-3:15 STW M305 AND T 3:30-5:20 STW M305 (Max:14)

Lab 2. A survey of race, gender, and ethnicity as they have been represented in American films. (Same course as AMST 3473)

ENGL 3813.21677 "Readings in American Experience: Harlem Renaissance"

Lisa Hollenbach, TR 3:30-4:45 STW M304A (Max:27)

This course investigates the African American cultural revolution of the 1920s and 1930s known as the Harlem Renaissance. Symbolically centered in Manhattan's historically black neighborhood, yet national and even international in scope, the Harlem Renaissance represents a dynamic period of artistic innovation, racial consciousness, and social activism. This interdisciplinary course focuses on the literature of the movement in the context of other cultural forms (music, visual art, theater, and film) as well as intellectual and social history. Paths of inquiry may include race, gender, sexuality, and class; art and politics; modernist experimentation; interracialism; print culture; and sound culture. Readings will include book-length works by Jean Toomer, Zora Neale Hurston, and Nella Larsen as well as poetry, short fiction, and essays by writers such as James Weldon Johnson, Langston Hughes, Sterling Brown, Angelina Weld Grimké, Claude McKay, Countee Cullen, Jessie Redmon Fauset, W. E. B. Du Bois, and Alain Locke. In addition to print sources, we will also explore digital resources that highlight the ongoing significance of this early 20th-century movement for the 21st century.

ENGL 4013.21679 (*) "English Grammar"

Loss, Sara MWF 11:30-12:20 STW CLB213 (Max:25)

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.

ENGL 4043.26474 "Teaching English to Speakers of Other Languages"

Link, Stephanie MWF 10:30-11:20 STW CLB306 (Max:25)

Teaching by Principles offers a comprehensive survey of practical language teaching options firmly anchored in current research on second language acquisition and pedagogy. Students develop the skills and techniques needed in teaching English to speakers of other languages (TESOL). We examine the theoretical issues behind the practice and methodologies and classroom techniques, including the testing of English and the selection and preparation of teaching materials.

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ENGL 4063.21680 (*) "Introduction to Descriptive Linguistics"

Caplow, Nancy TR 12:30-1:45 STW M304A (Max:22)

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.

ENGL 4093.27668 "Language In America"

Loss, Sara MW 2:30-3:45 STW M304A (Max:20 undergraduate/5 graduate)

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.

ENGL 4320.21699 "Neo-Slave Narrative: Morrison and Butler"

Decker, William MW 2:30-3:45 STW M306 (Max:25)

As demonstrated by the popularity of the film, *Twelve Years a Slave* (based on Solomon Northup's 1853 book), the pre-Civil War past persists in haunting contemporary America as the nation continues to deal with what W. E. B. Du Bois has called "the social heritage of slavery." This class will focus on two of the leading practitioners in the neo-slave vein, Toni Morrison and Octavia Butler, whose innovations in this genre draw inventively on several others—historical novel, travelogue, science fiction, futurist dystopiad, vampire tale. Beginning with a brief review of the classic 19th-century narratives of Frederick Douglass and Harriet Jacobs, we will proceed to a reading of Morrison (*Song of Solomon, Beloved*) and Butler (*Kindred, Parable of the Sower, and Fledgling*). Two films, *Superfly* (1972) and *Twelve Years a Slave* (2013), and the silhouettes of Kara Walker (b. 1969) will round out our study of the neo-slave narrative. 3 four-page papers plus final exam.

ENGL 4450.21701 "The South in Film and TV"

Davis, Andrew W 6:45-9:30 STW M102 AND R 5:30-7:20 STW M303 (Max:18)

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

ENGL 4520.26530/AMST 3550.26531 (*) "Native American Studies & the Arts"

Smith, Lindsey R 7:20-10:00 TUL T-NCB244 (Max:15)

This course is an interdisciplinary discovery of artistry in Native American cultural expression. Students will learn about the practice of craft, fine art, photography, literature, and film (and the blurred lines between those forms) as well as the historical and political contexts of Native American arts. Diverse readings and guest writers from the Tulsa Artist Fellowship will complement trips to local exhibits and performances. Course content will be a hybrid of in-person and online assignments.

ENGL 4563.26468 (*) "Scientific & Tech Lit"

Daniel-Wariya, Joshua MWF 1:30-2:20 STW M206 (Max:25)

This course covers theories, methods, and practices for analyzing and composing scientific arguments. Students in "Exo-Rhetorics" will study scientific literature about deep space exploration and the search for extrasolar planets. Projects will include critical rhetorical analysis, presentations, and website design.

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ENGL 4620.26469 (*) "Advanced Creative Nonfiction Writing"

Childers, Sarah TR 10:30-11:45 STW M304 (Max:18)

3 credits, max 6. Prerequisite(s): 3030 or 3040 or 3060. This semester, we're going to focus on the creative nonfiction subgenre of the short-short essay. All of the pieces that you write will be 1000 words or less, so you'll have to develop your compression skills, tightening your language and choosing the most vivid images, and you'll develop your skills at focusing in tightly on a moment and/or idea. We'll explore a variety of ways to write the short-short—reading and writing narrative pieces, lyric pieces, memoir pieces, and personal essays that include research. The class reading will include short pieces from anthologies and the online journal *Brevity*, plus two books that tell one cohesive story in short-shorts.

ENGL 4630.21706 (*) "Advanced Fiction Writing"

Parkison, Aimee MWF 1:30-2:20 STW M204 (Max:18)

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 stories, 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. Since this is an advanced course that focuses on craft, the class will assume that students have had previous creative writing courses and workshop experience.

ENGL 4640.21708 (*) "Advanced Poetry Writing"

Joseph, Janine TR 2:00-3:15 PM CLB 221 (Max:18)

3 credits, max 6. Prerequisite(s): 3040. In this intensive, workshop-style course, we will write and discuss our own poetry, as well as study the rich and varied work of other contemporary poets. We will also frequent the stacks of OSU's Edmon Low Library as a way of practicing the writing and assembling of linked poems that echo similar metaphors, image systems, personas, historical moments, or specialized vocabularies.

ENGL 4893.21714 (*) "Research Writing for International Graduate Students"

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.

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AMST 2103 (D,H) "Introduction to American Studies"

2103.21315 Takacs, Stacy TR 12:30-1:45 STW AGH009 (Max:30)

2103.21317 Takacs, Stacy TR 12:30-1:45 STW AGH009 (Max:15)

Interdisciplinary study of American civilization through case studies of four different time periods in order to understand the multiple roles of culture in American life.

AMST 3473.21318 (D) "Race, Gender, and Ethnicity in American Film"

Uhlin, Graig TR 2:00-3:15 STW M305 AND T 3:30-5:20 STW M305 (Max:13)

A survey of race, gender, and ethnicity as they have been represented in American films. Same course as ENGL 3473.

AMST 3550.26531 "The Arts and American Society"

Smith, Lindsey R 7:20-10:00 TUL T-NCB244 (Max:15)

This course is an interdisciplinary discovery of artistry in Native American cultural expression. Students will learn about the practice of craft, fine art, photography, literature, and film (and the blurred lines between those forms) as well as the historical and political contexts of Native American arts. Diverse readings and guest writers from the Tulsa Artist Fellowship will complement trips to local exhibits and performances. Course content will be a hybrid of in-person and online assignments.

AMST 3743.26303 (D,H) "Readings in American Experience: Harlem Renaissance"

Lisa Hollenbach, TR 3:30-4:45 STW M304A (Max:27)

This course investigates the African American cultural revolution of the 1920s and 1930s known as the Harlem Renaissance. Symbolically centered in Manhattan's historically black neighborhood, yet national and even international in scope, the Harlem Renaissance represents a dynamic period of artistic innovation, racial consciousness, and social activism. This interdisciplinary course focuses on the literature of the movement in the context of other cultural forms (music, visual art, theater, and film) as well as intellectual and social history. Paths of inquiry may include race, gender, sexuality, and class; art and politics; modernist experimentation; interracialism; print culture; and sound culture. Readings will include book-length works by Jean Toomer, Zora Neale Hurston, and Nella Larsen as well as poetry, short fiction, and essays by writers such as James Weldon Johnson, Langston Hughes, Sterling Brown, Angelina Weld Grimké, Claude McKay, Countee Cullen, Jessie Redmon Fauset, W. E. B. Du Bois, and Alain Locke. In addition to print sources, we will also explore digital resources that highlight the ongoing significance of this early 20th-century movement for the 21st century.

GWST 2113: Transnational Women's Studies

Burke, Megan TR 2:00-3:15 CLB 317

This course offers an introduction to the critical study of gender in a global world. We will learn how to think about gender as social and historical and as part of a larger constellation of histories of colonialism, economic globalization, and capitalist production and consumption. We will critically examine how women have been and are uniquely impacted by such histories and how our own lives and identities are enmeshed in and created by these histories.

GWST 2123: Introduction to Gender and Women's Studies

Glover, Jessica MWF 10:30-11:20 CLB 122

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 and into contemporary society.

GWST 2123: Introduction to Gender and Women's Studies

Glover, Jessica WEB

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Connect this spring 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 history.

GWST 3450: Gender and Education

Glover, Jessica MWF 12:30-1:20 CLB 309

This course explores intersections between gender and education from both historical and contemporary perspectives. It is designed to familiarize students with some of the primary issues, arguments, and evidence from academic research and popular culture concerning gender and education; examine how education participates in the construction of gendered identities, roles, expectations, experiences, and opportunities; as well as consider the fluctuating, historical, and contextually-specific nature of both "gender" and "education." Foundational to these goals is exploring how the intersection of gender with significant identity categories such as race, sexuality, and class relates to educational practices. We will attempt to answer these and additional questions: How do students of all genders experience school? How is this experience shaped by factors such as race, ethnicity, sexual orientation, and class? What hinders and what helps students' personal development and academic achievement? What needs to change? How do social and cultural contexts affect the learning and development of students? How do these contexts shape the role and status of teachers? What can be learned from looking at a philosophy of education that takes gender into account?

GWST 3450: Gender and Body Politics in Literature

Glover, Jessica MWF 1:30-2:20 CLB 321

This reading-, writing-, and discussion-intensive course explores how the body remains one of the most significant sites for the enactment of power relations and is hence a vital site for their production, transformation, and critique. Taken as a whole, this course focuses on how writers tackle difficult and often taboo themes while portraying how the body often masks the particular racial, gendered, and sexualized practices that produce embodied difference. Among the topics we will examine are theories of gender as a performative masquerade; the relationship between patriarchy and biopower; the role of fashion, beauty, fitness, and public health discourses in mobilizing 'body panic' among women and enchanting them with 'body projects'; and how women attempt to negotiate and resist heteronormative institutions, rituals, and roles.

GWST 4503/5990: Theorizing Men and Masculinities

Burke, Megan R 4:30-7:10

This seminar is an interdisciplinary examination of the meaning and lived experience of masculinities. We will ask: What does it mean to be a man in the United States and elsewhere? Who gets to decide? Is masculinity bound to a particular body? Is it social? Imaginary? Violent? And lastly, what is the relationship between norms of masculinity, sexuality, race, and class? This course is open to graduate students and undergraduates with experience in gender and women's studies.

More info on GWST courses at <http://womensstudies.okstate.edu/course-offerings/spring-2017>