

# *Oklahoma State University English Programs & Instructors*

## *Courses for Spring 2016*

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### **ENGL 4013\*.001 ENGLISH GRAMMAR - LOSS**

CID:13421 M 4:30-7:10pm M202

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 4063\*.001 INTRODUCTION TO DESCRIPTIVE LINGUISTICS - LOSS**

CID:13424 TR 3:30-4:45pm M304A

In this introduction to linguistics, we will analyze and describe language from a scientific perspective, laying a foundation in the core areas of the field: phonetics (sounds), phonology (sound patterns), morphology (word creation), syntax (sentence creation), and semantics (meaning). Class sessions will consist of lectures, data analysis and problem solving, and discussion of reading assignments. This is a course that values effort and critical thinking.

(Max:22)

### **ENGL 4553\*.001 VISUAL RHETORIC AND DESIGN - DANIEL-WARIYA**

CID:20605 TR 10:30-11:45am M208

Covers the theories, practices, and methods of how visual design strategies—such as spacing, color, and typography—communicate with, persuade, and connect with diverse audiences. Students will analyze and compose products such as infographics, videogames, websites, and advertisements. (Max:25)

### **ENGL 4630\*.001 ADVANCED FICTION WRITING - GRAHAM**

CID:13436 MWF 1:30-2:20pm M204

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

### **ENGL 4630\*.002 ADVANCED FICTION WRITING - PARKISON**

CID:13437 TR 12:30-1:45pm M304A

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. (Max:18)

### **ENGL 4640\*.001 ADVANCED POETRY WRITING - MOODY**

CID:13440 MWF 12:30-1:20pm M101

In English 4640/Advanced Poetry Writing, our focus this semester will be on "voice." We will workshop your original poems, and we will write exercise poems aimed at helping each of you move closer to locating your own voice. We will also read selected essays on poetics posted on D2L in addition to eight books by eight contemporary American poets (Eduardo C. Corral, Graham Foust, Kristin Naca, Claudia Rankine, Mary Ruefle, James Shea, Brandon Som, Stacey Waite), each of whom exhibits a singular voice, and we will sometimes imitate these voices—oddly enough, such imitation can help you further hone your own voice. You will also partner with classmates to lead us through discussions of each book. (Max:18)

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**ENGL 4640\*.002 ADVANCED POETRY WRITING** - LEWIS, LISA

CID:13441 W 6:45-9:30pm M202

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

**ENGL 4893\*.01G RESEARCH WRITING FOR INTERNATIONAL GRADUATE STUDENTS**

CID:13443 TR 9:00-10:15am CLB322

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)

**ENGL 4893\*.02G RESEARCH WRITING FOR INTERNATIONAL GRADUATE STUDENTS**

CID:13444 MWF 8:30-9:20am M304A

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)

**ENGL 5013.001 INTRODUCTION TO GRADUATE STUDIES** - GRUBGELD

CID:13482 TR 3:30-4:45pm M101

Principles and procedures in scholarly research. (Max:13)

**ENGL 5013.002 INTRODUCTION TO GRADUATE STUDIES** - LINK

CID:13483 TR 2:00-3:15pm M307

Principles and procedures in scholarly research. (Max:16)

**ENGL 5123.001 APPROACHES TO LANGUAGES ACQUISITION** - HALLECK

CID:20659 R 4:30-7:10pm M310

An overview of theories of first and second language acquisition. (Max:12)

**ENGL 5130.001 STUDIES IN ENGLISH GRAMMAR** - LINK

CID:13485 TR 9:00-10:15am CLB306

3 credits, max 6. Selected study of current topics in grammatical theory as it applies to the teaching of English. (Max:12)

**ENGL 5133.001 PHONETICS & PHONOLOGY** - CAPLOW

CID:20607 W 4:30-7:10pm M207

This course examines the sounds and sound patterns observed in the languages of the world, laying a foundation for continued study in both linguistic theory and TESL application. We will first consider articulatory phonetics – the production of consonants, vowels, and phonation types – as well as suprasegmental phenomena such as stress, tone, and intonation. We will then move on to phonology, examining rules and constraints that account for sound interaction in a variety of languages, and developing skills in phonological argumentation and hypothesis-testing. We will draw comparisons between English and other languages, and consider interference with second language acquisition. (Max:12)

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### **ENGL 5153.001 SYNTAX** - LOSS

CID:20651 TR 12:30-1:45pm M307

This class is the study of the principles and rules for constructing phrases and sentences in natural languages. The intellectual emphasis of the course is on understanding the reasoning process that guides syntactic analysis, especially the role of the Universal Grammar hypothesis and the logical problem of language acquisition in guiding research. Students will be expected to master the concepts introduced and be able to apply them to data in a range of languages. (Max:12)

### **ENGL 5363.001 THEORY/HISTORY/SCREEN** - MENNE

CID:20972 W 4:30-7:10pm M303

Designed to provide students with an overview of fundamental theoretical and historical scholarship in film and television studies. -- *LAB W 4:30-7:10pm* (Max:12)

### **ENGL 5553.001 STUDIES IN VISUAL RHETORIC & DESIGN** - LEWIS, LYNN

CID:20652 TR 2:00-3:15pm M208

If, indeed, the 21st century world has taken a "visual turn," how can we, as scholars and teachers, make sense of it? What rhetorics does the visual world privilege? This course investigates these questions through select themes, such as social documentary image, iconic image, display, and pedagogy.

As we develop our theoretical foundation, we will learn to design and evaluate a variety of visuals and consider how visual rhetorics are represented in our respective fields of study. The course combines hands-on design work with theoretical readings in the field. (Max:12)

### **ENGL 5583.001 ENVIRONMENTAL WRITING** - DAMRON

CID:20661 TR 3:30-4:45pm M207

Earthquakes, typhoons and floods, oh my! From apocalyptic to contemplative, rhetorical to poetic, scientific to political, environmental writing in American discourse has come a long way since Henry David Thoreau's *Walden*. In this course, we will touch on classic environmental/nature literature as a means of understanding the complex niche this writing occupies. Then, we will examine current environmental writing through reading, analyzing and writing about texts as diverse as the Pope's encyclical on climate change, citizen science reports, and pieces at the intersection of science and native knowledge. Finally, we will consider pedagogical implications for writing. Students will be required to keep field notes, present a book review and do a project for the course. (Max:12)

### **ENGL 5680.001 THE EPIC MODE IN FICTION SINCE 1968** - MURPHY

CID:13526 TR 12:30-1:45pm M310

This course will examine the variations on epic narration--the encyclopedic novel, historiographic metafiction, the systems novel, the hypertext/database novel, the New (Italian) Epic--that contemporary writers have adopted in order to confront the changes in the global social and cultural order that have taken place since 1968. To do this, we will first construct a theoretical framework from critical readings by Lukacs, Bakhtin, Mendelson, Hutcheon, LeClair and others and then use it to help us read six novels that are usually considered too lengthy to be studied in a graduate course: Pynchon's *Gravity's Rainbow*, Perec's *Life: A User's Manual*, LeGuin's *Always Coming Home*, Silko's *Almanac of the Dead*, Wallace's *Infinite Jest*, and Luther Blissett's *Q*. In addition to a final research essay, each student will lead course discussion on one novel, then write up her/his presentation and assess the success of his/her effort in a pedagogical self-reflection. PROSPECTIVE STUDENTS ARE ADVISED TO GET A HEAD START ON THE READING AS SOME OF THESE NOVELS ARE NOTORIOUSLY DIFFICULT AS WELL AS LENGTHY. (Max:12)

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### **ENGL 5730.001 SEMINAR IN FICTION WRITING** - PARKISON

CID:13528 T 4:30-7:10pm M310

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. (Max:12)

### **ENGL 6140.001 STUDIES IN POETRY WRITING** - MOODY

CID:20654 W 4:30-7:10pm M307

In English 6140/Studies in Poetry Writing, we will focus on how we create what we create, and why we do it. Each week, we will divide our time among three tasks: 1) we will workshop your poems; 2) one of you will assign the class a writing exercise to complete and share the following week; and 3) one of you will lead us through a discussion of a chapter from Mary Ruefle's *Madness, Rack, and Honey: Collected Lectures*, a text that will help us think through the how, what, and why of making our own poems. (Max:12)

### **ENGL 6160.001 STUDIES IN CREATIVE NONFICTION** - CHILDERS

CID:20990 R 4:30-7:10pm M202

3 credits, max 9. Prerequisite(s): Admission to MFA or PhD in Creative Writing or consent of instructor. For out-of-genre writers, this course will serve as an accelerated introduction to the versatile genre of creative nonfiction, and it will allow experienced creative nonfiction writers to expand their repertoire of stylistic and structural techniques. Because creative nonfiction requires writers to express their ideas in clear, lyrical prose, all students will improve at the level of the line. Every week in this course, we will workshop student work and read and discuss published creative nonfiction. For six of the fifteen weeks, students will turn in a short creative nonfiction piece inspired by a published book or essay we read for that week's class. At midterm and the end of the semester, students will turn in a heavily revised final copy of an essay they have workshopped. (Max:12)

### **ENGL 6220.001 SEMINAR IN GENRE: CLASSIC AMERICAN TRAVEL NARRATIVES** - DECKER

CID:20606 TR 10:30-11:45am M207

This seminar will examine a series of writings that I have grouped under the (dubious) rubric, "Classic American Travel Narratives": Washington Irving, *A Tour on the Prairies*; Margaret Fuller, *Summer on the Lakes in 1843*; Herman Melville, *Typee*; Frederick Douglass, *Narrative of the Life*; Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Samuel Clemens, *The Innocents Abroad*; Mary Antin, *The Promised Land*; Langston Hughes, *The Big Sea*. Shorter selections by Henry James, Edith Wharton, and James Baldwin will fill out the list of primary texts. Some semester-long questions: Who travels, by what manner of volition or compulsion, and to what purpose? Who writes accounts of travel, and for what readerships, purposes, and markets? To what observations and further inquiries might a critical demographic analysis of (literary) travel lead? Our investigations will be informed by theorists of travel and mobility (Dean MacCannell, Caren Kaplan, Arjun Appadurai, among others). One critical review (approximately 8 pages), one seminar paper (18 to 24 pages), two in-class presentations. (Max:12)

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**ENGL 6270.001 CELTIC FRINGE IN BRITISH ISLES** - ELDEVIK

CID:20655 TR 2:00-3:15pm CLB221

Of interest to students in Native American Studies as well as students of British literature, and taking as its foundation Michael Hechter's core/periphery analysis of how the growth of English power resulted in the marginalization (and later the sentimentalization) of the Welsh, Scottish, and Irish peoples, this seminar will track that process through early works of Celtic literature up to the more recent literature inspired by them--Yeats' "Celtic Twilight" poems and plays, Peacock's "Elphin," Macpherson's "Ossian," et al. For his or her own special project, each seminar member will choose one of these recent writers. (Max:12)

**ENGL 6500.001 PLACE AND PUBLIC RHETORIC IN PROFESSIONAL WRITING** -  
BROOKS, R

CID:20657 T 6:45-9:30pm M207

We will use books by Jeff Rice, Jenny Rice, Michael Warner, Julie Lindquist, Gregory Ulmer, Nedra Reynolds, DJ Spooky (AKA The Subliminal Kid), and others. Projects include: written essays, podcasts, & videos, which you will use to create a public, web-based project exploring a heavily-researched place of your choosing. (Max:12)