

*Oklahoma State University English Programs & Instructors*  
*Courses for Fall 2017*

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**ENGL 0003 Academic English for Graduate Students** *Enrollment Max:15, Max Credits:3*

CRN 61178 - TR 1400-1515 CLB202 in STW

CRN 61180 - TR 0900-1015 CLB322 in STW

**ENGL 1010 Studies in English Composition** *Enrollment Max:19, Max Credits:2*

CRN 62347 - Daniel-Wariya, Joshua - [WEB](#)

**ENGL 1113 Composition I** *Enrollment Max:19, Max Credits:3*

CRN 61182-62349 (106 total sections) - MWF 0730-0820 M212 in STW

**ENGL 1123 International Freshman Composition I** *Enrollment Max:18, Max Credits:3*

CRN 61385-61399 (5 total sections) - MWF 1030-1120 AGH119 in STW

**ENGL 1213 Composition II** *Enrollment Max:19, Max Credits:3*

CRN 61406-66398 (33 total sections) - MWF 0730-0820 M102 in STW

**ENGL 1223 International Freshman Composition II** *Enrollment Max:18, Max Credits:3*

CRN 61468-61472 (3 total sections) - MWF 1130-1220 ES211A in STW

**ENGL 1313 Critical Analysis and Writing I: Honors** *Enrollment Max:15, Max Credits:3*

CRN 61442 - TR 1530-1645 M307 in STW

CRN 61451 - TR 1030-1145 M208 in STW

CRN 61444 - MWF 0930-1020 M101 in STW

CRN 61476 - TR 1400-1515 M208 in STW

**ENGL 1413 Critical Analysis and Writing II: Honors** *Enrollment Max:15, Max Credits:3*

CRN 61457 - MWF 1230-1320 M307 in STW

CRN 61460 - TR 1030-1145 OLDC103 in STW

CRN 61464 - Grubgeld, Elizabeth - TR 1400-1515 CLB309 in STW

A course to polish your analytical writing skills while reading selections by some of the influential thinkers in history, from the ancients to the present. Lots of discussion, many different kinds of writing, and a self-directed research project.

**ENGL 1923 Great Works of Literature (H)** *Enrollment Max:25, Max Credits:3*

CRN 61282 - Eldevik, Randi - MWF 0930-1020 M206 in STW

Selections from the U.S., England, and other countries. From the Middle Ages to the 21st century. Prose fiction and poetry.

**ENGL 2233 Writing as a Profession (H)** *Enrollment Max:30, Max Credits:3*

CRN 61292 - Daniel-Wariya, Joshua - TR 1400-1515 CLB206 in STW

**ENGL 2413 Introduction to Literature (DH)** *Enrollment Max:30, Max Credits:3*

CRN 61298 - MWF 0930-1020 M301 in STW

CRN 61329 - TR 1400-1515 M304A in STW

CRN 61307 - MWF 1130-1220 M202 in STW

CRN 61337 - TR 1400-1515 M204 in STW

CRN 61308 - Eldevik, Randi - MWF 1130-1220  
M103 in STW

CRN 61342 - MWF 1130-1220 CLB302 in STW

CRN 61344 - TR 1030-1145 M304A in STW

CRN 61316 - MWF 1230-1320 M301 in STW

CRN 61346 - TR 1230-1345 HSCI316 in STW

CRN 61318 - MW 1600-1715 M301 in STW

CRN 61348 - MWF 1030-1120 CLB212 in STW

CRN 61322 - TR 0900-1015 M304 in STW

CRN 61349 - TR 0900-1015 M306 in STW

CRN 61325 - MWF 1330-1420 M103 in STW

CRN 61352 - TR 1230-1345 M103 in STW

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### **ENGL 2413 Introduction to Literature: Honors (DH) *Enrollment Max:22, Max Credits:3***

**CRN 61473 - Wallen, Martin - MWF 1130-1220 CLB121 in STW**

**CRN 61475 - Austin, Linda - MW 1430-1545 M304A in STW**

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.

**CRN 61477 - Walker, Jeffrey - TR 1230-1345 M305 in STW**

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

### **ENGL 2413 Introduction to Literature (DH) *Enrollment Max:30, Max Credits:3***

**CRN 66399 - WEB**

### **ENGL 2443 Languages of the World (I) *Enrollment Max:30, Max Credits:3***

**CRN 69145 - Loss, Sara - MWF 0930-1020 LSE113 in STW**

This course is a survey of the Languages of the World. We will consider the complexity of the question of how many languages are in the world. We will also consider the history of our linguistic diversity and the role that geography often plays in the distribution of languages. Finally, we will explore how languages can differ from one another, as well as some typological considerations (that is, common patterns across languages). Students will investigate a minor world language as part of the course.

### **ENGL 2453 Introduction to Film and Television (H) *Enrollment Max:25, Max Credits:3***

**CRN 61361 - Menne, Jeffrey - DISCUSSION - F 1030-1120 M305 in STW**

**CRN 61369 - Menne, Jeffrey - DISCUSSION - F 1030-1120 M 303 in STW**

**CRN 61375 - Menne, Jeffrey - DISCUSSION - F 1120-1220 M 305 in STW**

***All Sections* - Menne, Jeffrey - MW 1030-1120 LSW103, LAB - M 1530-1720 PS103 in STW**

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

### **ENGL 2513 Introduction to Creative Writing (H) *Enrollment Max:21, Max Credits:3***

**CRN 61390 - MWF 1130-1220 M306 in STW**

**CRN 61391 - MWF 1430-1520 M204 in STW**

**CRN 61394 - Joseph, Janine - MWF 1030-1120 M202 in STW**

This course is designed to serve as an introduction to the writing of poetry, short fiction, and creative nonfiction, with special attention to the way the elements of good writing craft applies across all three genres. Our work in this course is three-fold. First, we will learn to read like writers, discussing the techniques, practices, and styles of diverse literary traditions and accomplished authors. Second, we will write our own creative pieces inspired by and modeled after our readings. You will also periodically be assigned in-class and take-home prompts as a way to get you to exercise other or new writing muscles. They will provide you with an opportunity to try different forms and voices for size, to broaden (or perhaps challenge) your own writing comfort zones, and, when necessary, to give you strategies for overcoming "writer's block." You might find, too, that they might teach you new ways to approach your own thinking, writing, and revision processes. Finally, in workshop-style, we will help each other shape the best versions of our poems and prose by reading and offering feedback on each other's work.

**CRN 61396 - TR 1400-1515 M307 in STW**

**CRN 61398 - Graham, Toni - TR 1230-1345 CLB217 in STW**

**CRN 61400 - TR 1530-1645 M206 in STW**

**CRN 66400 - Cox, Dinah - WEB**

### **ENGL 2543 Survey of British Literature I *Enrollment Max:30, Max Credits:3***

**CRN 61510 - Wadoski, Andrew - MWF 1130-1220 M206 in STW**

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### **ENGL 2653 Survey of British Literature II *Enrollment Max:30, Max Credits:3***

**CRN 61513 - Hallemeier, Katherine - MWF 0930-1020 M102 in STW**

This course examines British literature from the Romantic Period to the present. We will read prose, poetry, and drama in relation to major historical events and literary movements, ranging from the late eighteenth to the early twenty-first century.

### **ENGL 2773 Survey of American Literature I (D) *Enrollment Max:30, Max Credits:3***

**CRN 61514 - Decker, William - TR 0900-1015 M301 in STW**

### **ENGL 2883 Survey of American Literature II (DH) *Enrollment Max:27, Max Credits:3***

**CRN 61516 - MWF 1030-1120 M306 in STW**

**CRN 61517 - TR 0900-1015 M202 in STW**

### **ENGL 3030 Fiction Writing *Enrollment Max:18, Max Credits:3***

**CRN 61520 - Parkison, Aimee - TR 1230-1345 M306 in STW**

This fiction-writing workshop will combine the reading and discussion of published fiction with creative work. This course is intended for student writers who have taken an introductory 2000-level course in creative writing, and are therefore familiar with, and comfortable with, peer-critique "workshopping," and also have a basic sense of what makes quality creative writing, and who can now benefit from integrating, through the reading and discussion of contemporary fiction, role models from literature. Students will write original short fiction pieces as exercises based on topics, which will emerge from our reading: form, content, style, voice, characterization, narrative, and tone. The final project for the course will be to radically rewrite one fiction exercise from the semester as a finished short story, series of short-shorts, or a novel chapter, according to lessons learned and inspiration gleaned from one of the shorter assignments.

### **ENGL 3040 Poetry Writing *Enrollment Max:18, Max Credits:3***

**CRN 61522 - Joseph, Janine - MWF 1230-1320 M103 in STW**

This course is built from this very idea of the age-old practice of apprenticeship to a guild craftsman. The contemporary version of this notion is that, before one can experiment and "be" avant-garde, one must first be steeped in traditional techniques. Our course is devoted to exploring within specific meters, set stanzas, and inherited forms, as a firm base or background to write in whatever mode—free or formal—you might select for future work. In our study of form, we will also review some basic poetic elements—line, meter, rhyme, music, imagery, form, tradition, repetition, and style.\*\*\*Additionally, as this class is only a semester long, we cannot cover every poetic form. To do so would be to rush madly without room to study, experiment, and converse. Thus, rather than cover every stanzaic or metrical variation, we will practice a selected mix of old and new forms to both provide us with a basic understanding of traditions and evidence of how formal poetry is still alive and kicking today.

**CRN 65046 - Lewis, Lisa - TR 1400-1515 M306 in STW**

### **ENGL 3163 World Literature I (H) *Enrollment Max:27, Max Credits:3***

**CRN 61526 - Austin, Linda - MW 1600-1715 M306 in STW**

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

### **ENGL 3203 Advanced Composition *Enrollment Max:18, Max Credits:3***

**CRN 61528 - Sicari, Anna - MWF 1030-1120 M208 in STW**

### **ENGL 3243 Literary Theory and Criticism *Enrollment Max:27, Max Credits:3***

**CRN 61529 - Wallen, Martin - MW 1430-1545 CLB309 in STW**

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### **ENGL 3323 Technical Writing** *Enrollment Max:19, Max Credits:3*

CRN 61404 - MWF 0830-0920 M208 in STW  
CRN 61408 - MWF 0930-1020 M208 in STW  
CRN 61409 - MWF 1030-1120 M304A in STW  
CRN 61411 - MWF 1130-1220 M208 in STW  
CRN 61413 - MWF 1230-1320 M102 in STW  
CRN 61418 - MWF 1330-1420 M208 in STW  
CRN 61420 - MW 0800-0915 M202 in STW  
CRN 61423 - MW 1430-1545 ES211A in STW  
CRN 61426 - MW 1600-1715 M304 in STW  
CRN 61428 - TR 0900-1015 M101 in STW  
CRN 61430 - TR 1030-1145 M101 in STW  
CRN 61432 - TR 1230-1345 M304 in STW

CRN 61435 - TR 1400-1515 M301 in STW  
CRN 61437 - MWF 1230-1320 M204 in STW  
CRN 67575 - MWF 1430-1520 M208 in STW  
CRN 67576 - TR 1530-1645 CLB317 in STW  
CRN 64182 - Chamberlain, Gail - M 1340-1620 T-  
MCB2303 in TUL  
CRN 64184 - Chamberlain, Gail - M 1920-2200 T-  
NCB243 in TUL  
CRN 64186 - Chamberlain, Gail - TR 1500-1615 T-  
MCB2303 in TUL  
CRN 66401 - Beilfuss, Michael - WEB

### **ENGL 3323 Technical Writing: Honors** *Enrollment Max:19, Max Credits:3*

CRN 68738 - Brooks, Ronald - MWF 0930-1020 JB103 in STW

### **ENGL 3343 Reading Poetry** *Enrollment Max:27, Max Credits:3*

CRN 61305 - Hollenbach, Lisa - MWF 1330-1420 BUS009 in STW

What defines poetry as a literary genre across time, place, and language? What are its formal characteristics, and how do poets innovate in relation to literary tradition? In this course, designed for poetry novices and poetry lovers alike, students will develop a heightened attention to formal concerns in poetry; learn to identify a range of formal practices, poetic genres, and writers and poems; and gain interpretive flexibility as a reader of literature. We will read poems written in English (and even a few in translation) from across the centuries, but we will focus in particular on how contemporary American poets define and redefine the genre.

### **ENGL 3463 History of International Film (HI)** *Enrollment Max:27, Max Credits:3*

CRN 61327 - MWF 1130-1220 M303, LAB - W 1530-1720 M303 in STW

### **ENGL 3813 Readings in the American Experience (DH)** *Enrollment Max:15, Max Credits:3*

CRN 64200 - Gray, David - T 1630-1910 T-NCB212 in TUL

### **ENGL 3933 Shakespeare (H)** *Enrollment Max:27, Max Credits:3*

CRN 68741 - Wadoski, Andrew - MWF 1030-1120 CLB119 in STW

### **ENGL 4013 English Grammar** *Enrollment Max:25, Max Credits:3*

CRN 64404 - Caplow, Nancy - TR 1030-1145 M102 in STW

CRN 69146 - Loss, Sara - MWF 1030-1120 PS109 in STW

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.

### **ENGL 4033 Discourse Analysis** *Enrollment Max:12, Max Credits:3*

CRN 68742 - Halleck, Gene - TR 1400-1515 CLB218 in STW

This course provides an overview of discourse analysis. We will investigate such topics as discourse and identity, discourse and pragmatics, discourse analysis in the legal context (forensic linguistics), the discourse of medical encounters, and research on gender and discourse.

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### **ENGL 4043 Teaching English to Speakers of Other Languages**

**CRN 26474 - Link, Stephanie -**

This class 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.

### **ENGL 4073 Introduction to Sociolinguistics *Enrollment Max:15, Max Credits:3***

**CRN 64406 - Preston, Dennis - T 1630-1910 M102 in STW**

### **ENGL 4080 Studies in Linguistics *Enrollment Max:25, Max Credits:3***

**CRN 69147 - Loss, Sara - MW 1430-1545 M301 in STW**

This course is concerned with how words are combined to form sentences across the world's languages. We will learn how to analyze sentences through the lens of generative grammar. Generative grammar assumes that an infinite set of syntactically well-formed (grammatical) sentences can be produced (generated) on the basis of a finite set of principles, which are universal (valid in every language) and which may not be violated because they are an integral part of the human language faculty. Understanding how Generative Grammar works will help you understand other theories, as well. This class will also help you identify grammatical structures that may transfer to the learning of English as a Second Language. You will learn how to construct an argument, provide evidence for claims, present information in an organized manner, and understand how findings fit into our current knowledge. Student performance is assessed based on classroom discussions, participation, and engagement in the material. There are no prerequisites for this course.

### **ENGL 4093 Language in America *Enrollment Max:25, Max Credits:3***

**CRN 64407 - Preston, Dennis - TR 1230-1345 CLB309 in STW**

### **ENGL 4120 Literature and Stuart England: 1603-1649 *Enrollment Max:25, Max Credits:3***

**CRN 68743 - Jones, Edward - MWF 1230-1320 CLB321 in STW**

### **ENGL 4130 Studies in 18th Century British Lit.-Literature in the Age of Empire: The Anglo-Caribbean Experience *Enrollment Max:25, Max Credits:3***

**CRN 68696 - Frohock, Richard - ENGLAND**

### **ENGL 4210 Studies in 19th Century American Literature *Enrollment Max:25, Max Credits:3***

**CRN 68744 - Walker, Jeffrey - TR 1400-1515 M305 in STW**

Seduction, betrayal, murder, moral outrage, mystery, romance—these represent the narrative engines of America's most popular stories, bestsellers often published as sequels (Charlotte Temple and Charlotte's Daughter), as series (Ragged Dick and Tom Swift), as serial installments (Bleak House in Harper's New Monthly Magazine), as subscriptions (Huckleberry Finn), and as national bestsellers turned into blockbusters (Tarzan and The Thin Man). What texts were popular and why? What is the role of the author, the publisher, and the reader in the production of the book? What can our reading (a *histoire du livre*) of these books tell us about the society that produced, and then, by the millions, consumed them?

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### **ENGL 4230 Topics in American Studies: Defending the Sacred: A Standing Rock Syllabus**

*Enrollment Max:25, Max Credits:3*

**CRN 68745 - Smith, Lindsey - TR 1030-1145 CLB318 in STW**

This course is a study of the significance of water both as inspiration for Native American literature and as cultural touchstone. The protest at Standing Rock has brought greater attention to the "water is life" movement, and we will investigate its legal, historical, and political contexts. Expect an interdisciplinary list of readings. The Standing Rock Syllabus, a project of the NYC Stands with Standing Rock Collective, will provide much of our course framework, though our readings will be anchored in literature by writers such as Leslie Marmon Silko, Eden Robinson, and Lurline Wailana McGregor. We will also study films that document conflicts over water in Indian country, including those by Kyle Bell and Klee Benally.

### **ENGL 4310 Irish Modernisms - Irish Hauntings** *Enrollment Max:25, Max Credits:3*

**CRN 61371 - Grubgeld, Elizabeth - TR 1230-1345 CLB306 in STW**

Enchanted streams, benign and malevolent spirits, decrepit houses, mad uncles, and guilty ghosts: Irish Gothic and the modern. Mostly fiction, a bit of poetry, a few films, and some history.

### **ENGL 4340 Postcolonial Literature and Human Rights** *Enrollment Max:25, Max Credits:3*

**CRN 68746 - Hallemeier, Katherine - MWF 1030-1120 CLB206 in STW**

Since the Universal Declaration of Human Rights was adopted by the United Nations General Assembly in 1948, the language of human rights has both proliferated and come under scrutiny. In order to better understand contemporary conversations about human rights, we will discuss fiction, creative nonfiction, and poetry that confronts scenes of state violence, forced migrancy, and environmental catastrophe. We will consider how postcolonial literature can participate in and exceed legal visions of justice, even as we turn to this literature as an occasion to analyze some of the concepts upon which appeals to human rights depend, such as equality, dignity, and even humanity itself. Big questions call for incredible writers. These may include J.M. Coetzee, Shailja Patel, Teju Cole, and Arundhati Roy.

### **ENGL 4400 Caribbean Literary History** *Enrollment Max:25, Max Credits:3*

**CRN 68747 - Frohock, Richard - MWF 0930-1020 CLB222 in STW**

### **ENGL 4450 Culture and the Moving Image – Adaptation and Collaboration in Science**

**Fiction Cinema** *Enrollment Max:25, Max Credits:3*

**CRN 68944 - Murphy, Timothy - MW 1600-1715 M305, LAB - W 1845-2130 M305 in STW**

This course combines a survey of major achievements in international science-fiction cinema with an investigation of the relationship between text and film within the genre. Each of the films to be studied emerged from either an adaptation of a pre-existing literary text or a direct collaboration between a writer and a filmmaker. The case studies are organized in film-historical sequence rather than literary-historical sequence, which reveals more clearly the contrasts between the media in terms of formal composition, thematic meaning and historical significance. Grades will be based on regular attendance/participation, two preliminary essays and a longer final essay. Films/texts to be studied include:

Metropolis by Fritz Lang & Thea von Harbou (1927)  
Things to Come by William Cameron Menzies & H.G. Wells (1936)  
20,000 Leagues Under the Sea by Richard Fleischer & Jules Verne (1954)  
Forbidden Planet by Fred McCloud Wilcox & William Shakespeare (1956)  
2001: a space odyssey by Stanley Kubrick & Arthur C. Clarke (1968)  
Je t'aime je t'aime by Alain Resnais & Jacques Sternberg (1968)  
Solaris by Andrei Tarkovsky & Stanislaw Lem (1971)  
Stalker by Andrei Tarkovsky, Arkady & Boris Strugatsky (1979)  
The Lathe of Heaven by David Loxton, Fred Barzyk & Ursula K. Le Guin (1980)  
The Thing by John Carpenter & John W. Campbell (1982)  
Blade Runner by Ridley Scott & Philip K. Dick (1982)  
Arrival by Denis Villeneuve & Ted Chiang (2016)

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**ENGL 4543 Style and Editing** *Enrollment Max:25, Max Credits:3*

**CRN 68748 - Brooks, Ron - MWF 1030-1120 M103 in STW**

**ENGL 4620 Advanced Creative Nonfiction Writing** *Enrollment Max:21, Max Credits:3*

**CRN 68749 - Childers, Sarah Beth - MWF 1130-1220 ES211B in STW**

CNF writer Vivian Gornick claims that a person can't write an essay well until he or she knows "who" (or what specific part of that writer's identity) is writing that particular essay. This semester, we're going to study the ways that CNF writers construct their writing personas and portray themselves as characters in their books and essays.

**ENGL 4630 Advanced Fiction Writing** *Enrollment Max:21, Max Credits:3*

**CRN 68750 - Parkison, Aimee - TR 1530-1645 M208 in STW**

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 4893 Research Writing for International Graduate Students** *Enrollment Max:15, Max Credits:3*

**CRN 61446 - TR 1230-1345 M307 in STW**

**CRN 61449 - MW 1430-1545 CLB121 in STW**

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**A&S 1111 First Year Seminar: English Majors** *Enrollment Max:30, Max Credits:1*  
CRN 60091 - Bonner, Clarissa - TR 1230-1320 CLB206 in STW

**AMST 3223 Theories and Methods of American Studies** *Enrollment Max:25, Max Credits:3*  
CRN 62293 - Takacs, Stacy - W 1630-1910 T-NCB224 in TUL

**AMST 3223 Theories and Methods of American Studies** *Enrollment Max:25, Max Credits:3*  
CRN 62293 - Takacs, Stacy - W 1630-1910 WEB in TUL

**AMST 3423 American Popular Culture (H)** *Enrollment Max:30, Max Credits:3*  
CRN 68914 - Takacs, Stacy - T 1330-1610 T-MCB2220 in TUL

**AMST 3950 Water Is Life: A Standing Rock Syllabus** *Enrollment Max:10, Max Credits:3*  
CRN 68943 - Smith, Lindsey - TR 1030-1145 CLB318 in STW

**AMST 3950 Topics in AMST: Black Lives Matter** *Enrollment Max:30, Max Credits:3*  
CRN 69367 - Mehra, Shaila - MWF 1230-1320 M304A in STW

Protests against police brutality have brought greater attention to the centrality of anti-Black racism in American life. In this course, we will study some of the historical, ideological, and cultural forces that shape anti-Black racism. Our goals are twofold: 1) to examine how African American intellectuals have reflected on the personal and communal effects of racial injustice on Black people; 2) to explore the relationship of Black Lives Matter to the phenomenon of mass incarceration. We will read works by James Baldwin, Ta-Nehisi Coates, Claudia Rankine, and Michelle Alexander, among others; and we will view films including *The 13th*, *Fruitvale Station*, and *The Prison in Twelve Landscapes*. This is an interdisciplinary, reading- and writing-intensive course.

**GWST 2123 Introduction to Gender Studies (DH)** *Enrollment Max:27, Max Credits:3*  
CRN 61958 - Glover, Jessica - MWF 1030-1120 M206 in STW

**GWST 2123 Introduction to Gender Studies (DH)** *Enrollment Max:25, Max Credits:3*  
CRN 61959 - Burke, Megan - TR 0900-1015 M102 in STW

**GWST 2123 Introduction to Gender Studies (DH)** *Enrollment Max:51, Max Credits:3*  
CRN 67616 - Glover, Jessica - WEB

**GWST 3450 Gender Violence and Resistance** *Enrollment Max:25, Max Credits:3*  
CRN 61960 - Burke, Megan - TR 1400-1515 SCPA126 in STW

**GWST 4113 Feminist Theories** *Enrollment Max:20, Max Credits:3*  
CRN 68058 - Glover, Jessica - MW 1600-1715 CLB222 in STW

**HONR 1000 The Story of Lizzie Borden: Axe Murder in American Culture** *Enrollment Max:22, Max Credits:3*

CRN 69618 – Miller, Stephanie – TR 1230-1345 OLDC201 in STW

In 1892, Lizzie Borden was accused of killing her father and stepmother with an axe. She was eventually acquitted, but her story had captured the American cultural imagination. This course will take a chronological approach to the history of the Lizzie Borden story as it evolved from news reports contemporaneous to the case through broadsides and early true-crime takes to fictionalized versions in the form of short stories, novels, plays, a ballet, an opera, and a few films, including most recently a Lifetime series starring Christina Ricci. Ultimately, we will ask what it says about American culture that—for better or for worse—we just cannot let Lizzie go.

**HONR 1033 The Early Modern World (H)** *Enrollment Max:1, Max Credits:3*  
CRN 69279 - Jones, Edward - MWF 1330-1420 OLDC103 in STW

**HONR 3000 Advanced Honors Topics - Literature in the Age of Empire: The Anglo-Caribbean Experience** *Enrollment Max:25, Max Credits:3*  
CRN 69013 - Frohock, Richard - 7/3/2017 - 10/13/2017- ENGLAND