

Oklahoma State University
Department of English
Spring 2023 Course Descriptions

ENGL 1113 Composition I

Various

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

ENGL 1123 International Freshman Composition I

20673 TR 1500-1615 JB103

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 ENGL 1113.

ENGL 1213 Composition II

Various

Expository composition with emphasis on technique and style through intensive and extensive readings. Prerequisites: ENGL 1113 or ENGL 1123 or ENGL 1313.

ENGL 1223 International Freshman Composition II

20748 MWF 0930-1020 M101

20749 MWF 1330-1420 M103

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 ENGL 1213.

ENGL 1413 Critical Analysis and Writing II

20750 Sylvestre, Richard MWF 1230-1320 M307

20751 Howerton, Eric TR 0900-1015 JB102 (HONORS)

20754 Carter, Sari MWF 1330-1420 M304 (HONORS)

20755 Rogers, Cynthia TR 1030-1145 OLDC103 (HONORS)

Critical thinking, research, and writing skills necessary for success in courses across the curriculum. Some sections available for honors credit. May be substituted for ENGL 1213 for gifted writers who seek a more challenging course.

ENGL 2243 Language, Text and Culture (HI)

25693 Loss, Sara MWF 0930-1020 M103

This course is designed to encourage the student to reflect on the relationships among language, text, and culture, with a focus on international communities. 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.

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ENGL 2253 Theory and Practice of Digital Studies

30592 Lewis, Lynn TR 1200-1315 CLB318

Science fiction author Arthur C. Clarke once proclaimed “Any sufficiently advanced technology is indistinguishable from magic.” This course supplements Clarke’s view, arguing that only by distinguishing what the digital world offers – and where it fails – can we truly take advantage of its magic. The digital transformation of our writing and thinking lives complicates and challenges as new genres, forms, ideas, and exigencies emerge demanding change. This course investigates digital rhetorics through theory and practice, exploring and writing about phenomena such as memes, the internet of things, virality, avatars, and virtual reality among others.

ENGL 2413 Exploring Literature (DH)

20756 MWF 1230-1320 M212

20758 TR 0900-1015 M103

20760 TR 1030-1145 M212

20761 MWF 1130-1220 M306

31150 Sears, Richard

Readings from a wide range of literature depicting diverse experiences and identities. Class discussions cover literary forms and meanings, along with the imaginative depictions of different communities.

ENGL 2413 Exploring Literature: Honors (DH)

20763 Sears, Richard MWF 1030-1120 M301

Much public commentary today describes a United States in crisis, from racial and wealth inequality to anxiety about opportunity and the future. For this class, we’ll be asking the question, “What does it mean to make it in America?” Basing our inquiry in recent political theory about meritocracy, equity, and social hierarchy, we’ll begin with foundational American success stories, then move on to fiction, essays, poetry, drama, and life writing that complicate and diversify the picture. Some of our readings will be classics, such as slave narratives and the original Horatio Alger story, but we’ll largely explore recent voices that reflect a broad range of contemporary experience. Along the way, we’ll work on strategies for gaining confidence and expertise in reading different genres of literature. Assignments will include in-class and online discussions, quick response exercises, and several reflection essays based on questions generated from class discussion.

ENGL 2413 Exploring Literature: Honors: Baseball and Literature (DH)

20764 Slesinger, Ryan TR 1500-1615 M306

Baseball is a cornerstone of the American cultural imagination. The sport characterizes American identity to such a degree that we sometimes hear the phrase, “as American as baseball and apple pie.” But “Americanness” itself is such a nebulous and shifting category that we approach its definition only through great difficulty. This class will address several of the many artistic works created by diverse American authors, poets, playwrights, and filmmakers that draw from baseball to create a constellation of differing perspectives on American identity.

ENGL 2413 Exploring Literature: Honors (DH)

20765 Wilhelm, Lindsay TR 1030-1145 JB103

Readings from a wide range of literature depicting diverse experiences and identities. Class discussions cover literary forms and meanings, along with the imaginative depictions of different communities.

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ENGL 2453 Introduction to Film and Television (H)

20767/29490 Uhlin, Graig MWF 1030-1120 CLB303/305

Lab: M 1530-1720 NRC207

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.

ENGL 2513 Introduction to Creative Writing (H)

20769 MWF 1130-1220 PS108

20770 MWF 1230-1320 CLB108

20771 Lewis, Lisa TR 1330-1445 GU105

22313 Lewis, Lisa WEB

23725 TR 1030-1145 M204

31644 TR 1030-1205 WEB

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

ENGL 2543 Survey of British Literature I (H)

20773 Silva, Chelsea TR 1330-1445 M212

This survey course introduces students to a range of major and minor British literary works composed before 1800. Our readings will span a variety of genres, including poems, novels, legal documents, autobiographies, romances, dramas, recipes, complaints, travel guides, and philosophical treatises. We will approach early British literature not as a homogenous group of dated texts but as a complex, evolving, and material body of writing that continues to shape political and ideological systems today. Our class is invested in thinking about texts as material objects and authors as embodied subjects—both the authors of the texts we will read, and ourselves, as writers of literary criticism. The course is therefore also intended to guide students in developing the ability to think seriously and deeply about their work as readers and thinkers, and to interrogate their relationship to the practice of writing.

ENGL 2653 Survey of British Literature II (H)

20774 Wilhelm, Lindsay TR 1200-1315 M212

This course is a whirlwind tour of British literature from 1800 to the present day. In the course of our study, we'll pay particular attention to how that literature engaged with the major political, economic, and cultural issues of the day. Readings include famous names such as William Wordsworth and Derek Walcott as well as lesser-known figures such as the lesbian aunt-niece duo Katharine Bradley and Edith Cooper, otherwise known as "Michael Field." Along the way, we'll talk about why Percy Shelley got kicked out of Oxford, what Oscar Wilde meant by "the love that dare not speak its name," and how Field wrote an entire book of poetry about their dead dog (yes, really).

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ENGL 2773 Survey of American Literature I (H)

20776 Johnson, Shelby TR 1500-1615 M212

This course serves as an introduction to colonial and nineteenth-century American literature by foregrounding textual experiments across and beyond the traditional “book.” Over the semester, we will engage with a variety of textual forms from hemispheric European, Indigenous, and African diasporic artists who created books, newspaper stories, oral history, and inscribed objects. In particular, we will focus on how they imagined literary worlds in zones of conflict and compromise through a rich array of media and material objects, and in the process, they created new genres (novels), re-imagined older formats of historical accounting (letters, travel narratives, spiritual autobiographies), drew from oral knowledge (creation stories, medicinal plants), and re-worked non-textual objects (baskets, quilts) in new communicative contexts. As we will see, experiments in media will help us consider the relation between primary texts and the social contexts in which they circulated. We will also practice methods of close, ethical attention to texts and objects, considering not only what they meant, but how they were handled, touched, seen, and heard

ENGL 2773 Survey of American Literature I (H)

31151 Slesinger, Ryan

The Puritans through the Romantic Period.

ENGL 2883 Survey of American Literature II (DH)

20777 Hunziker, Alyssa TR 1030-1145 M304

This course surveys American literature from 1865 to the present, a period which covers the aftermaths of the Civil War and emancipation; the beginnings of Jim Crow; two World Wars as well as overseas wars in the Pacific, Caribbean, and Middle East; and the arrival of new immigrant groups with each new decade. Given these ever-shifting ideas of who was ‘American’ as the nation’s borders continued to shift, our course will ask: How does literature reflect the interests of varied, nuanced, and in-flux ideas of Americanness?

ENGL 2883 Survey of American Literature II (DH)

31152 Slesinger, Ryan

The Romantic Period to the present.

ENGL 2963 Survey of Postcolonial and Indigenous Literatures (HI)

30593 Hallemeier, Katherine MWF 1130-1220 M206

In this survey of modern postcolonial and Indigenous literatures written in English, our focus will be literature that raises questions about going to class. Readings will span genres (novels, memoir, essays, poetry, and short stories) and nations (Kenya, Egypt, Zimbabwe, Australia, South Africa). These literary works will be linked, however, insofar as they invite consideration of how institutional education can be not only a ticket to freedom, but also a distraction from injustice, or even a form of imprisonment. The course will include an introduction to key terms in postcolonial studies and the opportunity to think about the global politics of literature in English in the late twentieth and early twenty first centuries.

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ENGL 3030 Fiction Writing

30594 Cox, Dinah TR 1200-1315 M204

Directed readings and practice in writing fiction with special attention to techniques. Previously offered as ENGL 3033. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

ENGL 3030 Fiction Writing

30595 Klym, Kendall MWF 1230-1320 M103

Directed readings and practice in writing fiction with special attention to techniques. Students will have a chance to learn from experts, experiment, and hone their voices by using a variety of methods and techniques. The course will involve reading assignments and responses, alongside workshop sessions in a safe, respectful setting. Fiction Writing will culminate with polished portfolio submissions. Of particular note is the opportunity to write ekphrastic and formalist fiction.

ENGL 3123 Mythology (H)

31561 Cullick, Rachael MWF 1030-1120 GU105

31563 Cullick, Rachael MWF 1430-1520 GU305

Myths, their cultural context, and their place in world literature. Same course as LATN 3123.

ENGL 3133 Readings in Multi-Ethnic American Literature

30596 Hunziker, Alyssa TR 1200-1315 CLB221

This course surveys recent fiction and comics by multi-ethnic American authors including work by Black, Native, Asian American, and Latinx authors and artists. We will discuss how to read and analyze comics and graphic memoir, how novelists engage with visual culture (photography, comics, film, television), and how the landscape of multi-ethnic American literature is adapting to new media. Readings will include work by Thi Bui, Eric Gansworth, Jessica Hagedorn, LeAnne Howe, Elizabeth LaPensee, Rebecca Roanhorse, and Charles Yu, among others.

ENGL 3193 African-American Literature (DH)

25181 Belton, Andrew TR 1200-1315 M206

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

ENGL 3203 Advanced Composition

20790 Daniel, Josh TR 1330-1445 M103

An advanced writing course based on contemporary theories of composition.

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ENGL 3223 Professional Writing Theory

30597 Cheng, An TR 1500-1615 M202

Most jobs these days require you to write well. But what does “writing well” in the workplace mean? What is this thing called “professional writing” that I have heard about from time to time? How do I become comfortable with and even eager to embrace any professional or workplace writing task?

If you are even remotely interested in questions along these lines, this course is for you. You don’t have to be a professional writing major or minor to take this course (professional writing major and minor students are, of course, strongly encouraged to take this course seriously). This class will be discussion based and analysis oriented. We will build our knowledge base as a class through a range of concepts and topics that can guide you to work on any writing task throughout your professional life. They include organizational culture, types of professional writers, levels of workplace writing, reading rhetorically, analyzing genres, accessibility, writing with peers, writing workflows, writing in global contexts, editing mindfully, and attending to mechanical errors carefully, among many others. Theoretically thought-provoking, but highly accessible readings will help us make meaningful connections among concepts and topics. Samples of professional writing will consolidate our understanding of key concepts and topics. All readings will be provided and no textbooks required. Requirements include active participation in class, quizzes and short response essays to readings, a mid-term and a final exam, and a professional writing portfolio that includes an analytical paper.

ENGL 3263 Film & TV Criticism

31265 Sperb, Jason TR 0900-1015 M305

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

Various

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 ENGL 1213 with an "A" or "B" in ENGL 1113 and consent of the student's college. Prerequisites: ENGL 1113 or ENGL 1213 or ENGL 1313 and junior standing.

ENGL 3333 Short Story (H)

30598 Howerton, Eric TR 1030-1145 M101

This course will examine classic, modern, and post-modern stories with the purpose of revealing the origins and development of the short fiction form. By studying select aphorisms, short stories, fairy tales, and flash fiction, students will hone their analytical and interpretive skills while also developing an understanding of the theory and craft behind this brief, yet powerful, subgenre of fiction.

ENGL 3333 Short Story (H)

31154 Sears, Richard.

Origins, development, theory and craft of the short story.

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ENGL 3353 Film and Literature

31135 Smith, Lindsey WEB

A rite of passage that promises new friends, new skills, and an authentic experience of the outdoors, summer camp is in some ways a uniquely American phenomenon, containing historical and cultural assumptions. Camp is a setting for numerous creative narratives, both on screen and in print. This course will introduce complementary traditions of film and literature through this lens of summer camp. We will consider ways that writers and filmmakers express key experiences of coming of age, identity formation, and historical commentary using essay, graphic novel, documentary, television series, film shorts, and features. Expect a diverse reading list; selections from Welty, Hemingway, and Thoreau will appear alongside Mariko Tamaki, Stephen Graham Jones, and scholars of Native American studies. We'll also screen *Moonrise Kingdom*, *Reel Injun*, *Wet Hot American Summer*, and some throwback eighties camp movies (including a healthy dose of horror!). By the end of the semester, you will be able to identify ways that creative representations of camp tell a story of America as well as highlight and discern the relationship between several storytelling methods.

Course assignments will include quizzes, online discussions, short writing assignments, and a research essay. **THIS COURSE WILL BE ENTIRELY ONLINE.** You must use your campus email and password to access the course. There are no prerequisites.

ENGL 3440 Science Fiction Cinema from 1900 to the Present

30599 Murphy, Timothy MW 1430-1520 M305

Lab: M 1630-1820 M305

This course offers a historical survey of the development of science fiction as an international genre of narrative cinema, from its origins at the start of the 20th century to the present. Students will be introduced to many influential science fiction films from around the world, their historical contexts, and the technical innovations they embody, as well as important critical/interpretive concepts and terms specific to the study of science fiction as a cinematic genre. Writing assignments will focus on interpretive analysis of science fiction films in their historical and generic contexts. || Films studied: || Georges Méliès, *Voyage à la Lune*, *Voyage à travers l'Impossible*, short trick films (France, 1896-1913) || Fritz Lang, *Metropolis* (Germany, 1927) || William Cameron Menzies, *Things to Come* (UK, 1936) || Ishiro Honda, *Gojira* (Japan, 1954) || Fred McCleod Wilcox, *Forbidden Planet* (US, 1956) || Chris Marker, *La Jetée* (France, 1962) || Alain Resnais, *Je t'aime je t'aime* (France, 1968) || Stanley Kubrick, *2001: A Space Odyssey* (US/UK, 1968) || Andrei Tarkovsky, *Solaris* (Russia, 1972) || John Carpenter, *Dark Star* (US, 1974) || Ridley Scott, *Blade Runner* (US, 1982) || Shinya Tsukamoto, *Tetsuo: The Iron Man* (Japan, 1989) || Shane Carruth, *Primer* (US, 2004) || Boots Riley, *Sorry to Bother You* (US, 2018)

ENGL 3453 History of American Film (H)

25972 Sperb, Jason TR 1030-1145 M305

Lab: R 1530-1720 M305

A study of film and literature in relation, whether by way of adaptation studies, the distinct "grammars" of images and language, or the emergence of film and literary forms alongside each other in aesthetic movements.

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ENGL 3483 Screenwriting

31562 Litwack, Zachary R 1730-2010 OSU-Tulsa

"Writing the Short Fiction Film" introduces students to the creative tools and techniques necessary for writing a successful screenplay intended for short form cinema. Utilizing a lecture and workshop format, the course will cover ideation for the short film form, basic dramatic structure, character development, and thematic impact. Students will study supplied screenplays, examine finished short film examples, write multiple drafts of several original screenplays, and engage in the critique process with their classmates' work.

ENGL 3503 Television and American Society (DH)

TBD Takacs, Stacy WEB

The course is online with a synchronous meeting on Mondays at 4:30-5:45 pm. This course examines the role of television in American social life, including its effects on politics, economics, and human relations. Using case studies of particular television series across time, we will ask how TV—as a technology, industry, and cultural form—has shaped our ideas about capitalism, race, gender, sexuality, religion, youth, age, crime, and other issues. Select readings will be available on Canvas, and students will be expected to view select programs as "homework" each week. Selections will be readily available online, via streaming services, or, on Canvas.

ENGL 3813 Readings in the American Experience (DH)

31264 Takacs, Stacy TR 1500-1615 CLBN201

This course will examine hoaxes, propaganda, conspiracy theories, and disinformation in the genre of science fiction. How do works of speculative fiction construct our understandings of what (or who) is reasonable and what (or who) is unreasonable? How might they be used to counter, contest, or cut through the dense noise of contemporary culture? In short, what lessons might such works have to teach us about American life past, present, and future? Texts may include *The Puppet Masters* by Robert Heinlein, *The Feed* by MT Anderson and N.K. Jemisin's *The World We Make*, plus various short stories (especially by feminists and indigenous and black "visionary fiction" writers), TV episodes, and films.

ENGL 4013 English Grammar

25973 Caplow, Nancy TR 1030-1145 M304A

28865 Loss, Sara MWF 1030-1120 M103

The traditional terminology and concepts of English grammar leading or evolving into the several current systems of description. May not be used for degree credit with ENGL 5130.

ENGL 4033 Discourse Analysis

30600 Junnier, Frances TR 1200-1315 M306

Introduction to the analysis of the language used in spoken and written discourse contexts in a variety of genres. May not be used for degree credit with ENGL 5340.

ENGL 4063 Introduction to Descriptive Linguistics

20809 TR 1500-1615 M304A

The methodology of linguistic analysis. May not be used for degree credit with ENGL 5143.

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ENGL 4130 Love, Romance, and the Romance Novel

30601 Hall, Cailey TR 1330-1445 CLB221

Selected topics in British literature from 1660-1800. Various writers and their works and themes and literary developments of the period. Topics vary by semester. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

ENGL 4143 Language and Technology

30655 Redmon, Robert TR 0900-1015 M212

Introduction to the use of linguistic knowledge in computer applications today. How the study of language has contributed to the advancement of technology and how certain computational problems have influenced the way linguists study language.

ENGL 4220 Poetry Is Not a Luxury: 20th-century U.S. Poetry of Protest and Liberation

30602 Hollenbach, Lisa TR 1200-1315 M304A

A course on poetry and politics, with a focus on the role that poetry played in major U.S. social movements of the 20th-century—from the progressive and socialist poetry of the early 1900s, to antiwar poetry and poetry of the civil rights movement, to poetry of other post-1960s liberation movements (including feminist, Chicano, Asian American, Native American, and LGBTQ movements). The course title is taken from Black lesbian feminist poet Audre's Lorde's 1977 essay "Poetry Is Not a Luxury," and the course as a whole takes inspiration from poets of color, women and queer poets, and working-class poets who believe that poetry is a political and social form that belongs to the people and is vital for imagining future worlds. As Audre Lorde puts it, "Poetry ... lays the foundation for a future of change, a bridge across our fears of what has never been before." Poetry lovers and newcomers to poetry are welcome. Coursework will include readings and short writing assignments as well as opportunities for creative, collaborative, and public projects.

ENGL 4583 Writing for the Public

30605 Sicari, Anna MW 1430-1545 M212

Examination and practice of writing for varied publics. Students will produce projects grounded in public advocacy, nonprofit, and/or community sites situated in local, national, and/or web spaces.

ENGL 4600 Studies in Milton

28204 Jones, Edward MWF 1130-1220 M304

Milton's famous epic has a rich reception history. We will keep the text of the poem at the center of our semester-long activities, but we look first at its contemporary reception reflected in the 17th century illustrations for its 1688 edition, an effort extended in the 18th and 19th centuries by those of John Martin and William Blake. From the 20th and 21st centuries we will then read the graphic novel *Paradise Lost* by Pablo Auladell and look at contemporary music that responds to Milton's poem by David Gilmour (guitarist of Pink Floyd), Graham Hart (formerly of the 90s punk band Husker Du), and Mumford and Sons. 2 papers, 2 exams, and a group tutorial.

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ENGL 4620 Advanced Creative Nonfiction Writing

25980 Childers, Sarah TR 0900-1015 M306

Hybrid Creative Nonfiction: This semester, we'll read genre-bending books that venture to the edges of CNF, integrating features of poetry, criticism, fiction, and visual elements. Along the way, we'll consider why texts are, despite genre fluidity, categorized as nonfiction, and why that categorization is important.

ENGL 4630 Advanced Fiction Writing

28205 Parkison, Aimee TR 1500-1615 M102

Students will actively participate in a lively workshop environment. Each student will have two fiction workshops. 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. (No textbook purchase required. We will use a free online textbook created from fiction published in literary journals.) May not be used for degree credit with ENGL 5730 or ENGL 6130. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

ENGL 4640 Advanced Poetry Writing

31045 Minor, Laura MWF 1330-1420 M204

Intensive practice in poetry writing. Previously offered as ENGL 4643. May not be used for degree credit with ENGL 5740 or ENGL 6140. Offered for fixed credit, 3 credit hours, maximum of 6 credit hours.

ENGL 4723 Studies in Shakespeare (H)

31155 Schneeberger, Brandon

Focus on advanced topics in major plays and selected criticism.

ENGL 4723 Studies in Shakespeare (H)

28206 Silva, Chelsea TR 1500-1615 M101

This seminar explores the dramatic works produced by Shakespeare and his contemporaries as both textual and performance objects—in other words, as stories that were acted out in both public and private, and as texts that were read and heard. By exploring dramatic work as both performed and published, students will consider the interpretation of early English drama by its printers, actors, writers, readers, and audiences. How did early modern acting troupes stage the gory tragedy *Titus Andronicus*, for example? What special effects, props, costuming, and design would have shaped its reception? And how did its first publication in print influence its readers' experiences? We will approach Shakespeare not as an individual genius or a literary monolith, but as one of a community of writers and performers whose work formed a vibrant network of dramatic production. In addition to Shakespeare's plays, readings will include masques and longer works by Thomas Kyd, Robert Greene, Christopher Marlowe, Thomas Dekker, and John Milton. Students will also have the opportunity to work with modern cinematic, dramatic, and textual adaptations.

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American Studies

AMST 3503 Television and American Society (DH)

31456 Takacs, Stacy WEB

The course is online with a synchronous meeting on Mondays at 4:30-5:45 pm. This course examines the role of television in American social life, including its effects on politics, economics, and human relations. Using case studies of particular television series across time, we will ask how TV—as a technology, industry, and cultural form—has shaped our ideas about capitalism, race, gender, sexuality, religion, youth, age, crime, and other issues. Select readings will be available on Canvas, and students will be expected to view select programs as "homework" each week. Selections will be readily available online, via streaming services, or, on Canvas.

AMST 3513 Film and American Society (H)

31251 Smith, Lindsey WEB

A rite of passage that promises new friends, new skills, and an authentic experience of the outdoors, summer camp is in some ways a uniquely American phenomenon, containing historical and cultural assumptions. Camp is a setting for numerous creative narratives, both on screen and in print. This course will introduce complementary traditions of film and literature through this lens of summer camp. We will consider ways that writers and filmmakers express key experiences of coming of age, identity formation, and historical commentary using essay, graphic novel, documentary, television series, film shorts, and features. Expect a diverse reading list; selections from Welty, Hemingway, and Thoreau will appear alongside Mariko Tamaki, Stephen Graham Jones, and scholars of Native American studies. We'll also screen *Moonrise Kingdom*, *Reel Injun*, *Wet Hot American Summer*, and some throwback eighties camp movies (including a healthy dose of horror!). By the end of the semester, you will be able to identify ways that creative representations of camp tell a story of America as well as highlight and discern the relationship between several storytelling methods.

Course assignments will include quizzes, online discussions, short writing assignments, and a research essay. **THIS COURSE WILL BE ENTIRELY ONLINE.** You must use your campus email and password to access the course. There are no prerequisites.

AMST 3813 Readings in the American Experience (DH)

31250 Takacs, Stacy TR 1500-1615 CLBN201

This course will examine hoaxes, propaganda, conspiracy theories, and disinformation in the genre of science fiction. How do works of speculative fiction construct our understandings of what (or who) is reasonable and what (or who) is unreasonable? How might they be used to counter, contest, or cut through the dense noise of contemporary culture? In short, what lessons might such works have to teach us about American life past, present, and future? Texts may include *The Puppet Masters* by Robert Heinlein, *The Feed* by MT Anderson and N.K. Jemisin's *The World We Make*, plus various short stories (especially by feminists and indigenous and black "visionary fiction" writers), TV episodes, and films.

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Gender and Women's Studies

GWST 2123 Introduction to Gender Studies (DH)

22324 Turcat, Jessica WEB
25503 McNeal, Frances WEB
27213 Turcat, Jessica WEB

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

GWST 3713 Gender and Representation (D)

26915 Turcat, Jessica WEB

Cultural analysis of gender representation and gender relations. Using cultural texts and practices in several areas such as children's culture, sport, music, film and TV.

GWST 4990 Feminist Theories

27300 Turcat, Jessica

Examines gender studies issues and topics. Previously offered as WMST 4990. May not be used for degree credit with GWST 5990. Offered for variable credit, 1-3 credit hours, maximum of 12 credit hours. Permission of instructor.

Honors

HONR 1000 They Wouldn't Put It on the Internet if It's Not True: Information Literacy in Post-Truth Era: Honor

25433 Reiter, Holly TR 1500-1615 CLB218

HONR 1000 Disney and Culture: Honors

31520 Sperb, Jason MW 0800-0915 M303

HONR 2890 Podcasting: Stuff OSU Should Know: Honors

26898 Wood, Seth W 1330-1420 CLB212

HONR 3063 Honors Jane Austen: Life, Art, and Influence (H)

31410 Jones, Edward MWF 1230-1320 OLDC103