

*Oklahoma State University English Programs & Instructors*  
*Courses for Summer and Fall 2016*

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**SUMMER 2016**

**ENGL 3203.503 – ADVANCED COMPOSITION – Ron Brooks - Online**

This course is an advanced writing course based on contemporary composition theory. We will focus on writing for the web, digital and multi-modal literacy. Weekly Writings and a final portfolio. Online.

**ENGL 4723.211 – SHAKESPEARE – Jeffrey Walker**

Explore Shakespearean comedy (especially the comedies of remarriage), with an eye as to how we (and some Hollywood filmmakers) view life through the comic lens (as opposed to the tragic lens) and use it as a mode of representing human experience. The concern will be with comedy as a mode of vision and with the resources of comedy (wit, humor, satire, irony, parody) which, in their various ways, implement that vision.

**FALL 2016**

**ENGL 1923.61416, 61420 - GREAT WORKS OF LIT - Martin Wallen**

Great Books! The most exciting, entertaining, and revealing literary works ever written. Starting with Greek myths and moving all the way to the twentieth century, these enjoyable readings will help you understand the background to modern life.

**ENGL 2233.61426 - WRITING AS A PROFESSION - Ron Brooks**

This course aims to develop students' awareness of professional writing as rhetorical, social, and ethical action. Furthermore, it aims to help students understand the range of rhetoric as it applies to professional writing, to experience the social and collaborative dimensions of writing, and to enable students to imagine their futures as writing professionals who will use their art both ethically and humanely. Students will be expected to research and revise their work extensively throughout the course of the semester. Weekly writings and a final portfolio.

**ENGL 2243.62032 - LANG TEXT & CULTURE - Sara Loss**

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.TBD – INTRODUCTION TO LIT (Honors) – Lisa Hollenbach**

This class is an introduction to elements of the literary genres of poetry, fiction, and drama, and to skills of critical analysis. It focuses on the diversity of underrepresented and socially constructed segments of American society, culminating in the study of the remarkable hybrid-genre work *Cane* by Jean Toomer. Course requirements include discussion, frequent writing assignments, and a short research presentation.

**ENGL 2543. 61657 – SURVEY BRITISH LIT – Edward Jones**

A survey of English poetry, prose, drama, and fiction from the Old English period through the 18th century. Some authors and works may be familiar (*Beowulf*, *The Canterbury Tales*, Shakespeare, Milton, and *Gulliver's Travels*); others may be those you have always intended to read (*Marlowe's Dr Faustus*, *Sir Gawain and the Green Knight*, *Everyman*, *Spenser's Faerie Queene*, and *John Donne's Holy Sonnets*). Here is your chance to do both.

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**ENGL 2653.61660 - SURVEY BRITISH LIT II - Katherine Hallemeier**

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 3060.61674 CREATIVE NONFICTION WRITING – Sarah Beth Childers**

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 3153.65944 - LIT BY WOMEN - Lindsey Smith**

We will study Native American literature by women of a variety of tribal and regional backgrounds, addressing subjects such as environmental justice, Indigenous feminism, and sexuality. Our reading list will include poetry, fiction, and memoir by Joy Harjo, Louise Erdrich, Luci Tapahonso, Susan Power, Leslie Marmon Silko, Linda Hogan, and Alison Hedge Coke. Course requirements include research essays, presentations, and discussion leading.

**ENGL 3163.61676 - WORLD LIT I - Randi Eldevik**

Major works of European literature, from ancient Greek epic up to the 20th century. A variety of genres and authors. Midterm and final exam; take-home essays.

**ENGL 3193.65945 - AFRICAN-AMERICAN LIT - Shaila Mehra**

This course is designed to familiarize you with the most significant works of 20th century African American literature. We will study the century's major literary movements—Harlem Renaissance, Chicago Renaissance, Black Arts Movement, and post-Civil Rights literature—with a focus on how inter-textual exchange and national politics of race, class, gender, sexuality, and region shape this body of writing. Full-length works will include *Passing*, *Invisible Man*, *Dutchman*, *Beloved*, and *The Intuitionist*, along with poems and short stories.

**ENGL 3343.61440 – READING POETRY – Lisa Hollenbach**

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 traditional formal structures? How do historical and cultural contexts shape poetic meaning? In this course, designed for poetry novices and poetry lovers alike, students will learn a range of strategies for reading poetry, including formal analysis, vocalization and critical listening, and contextual analysis. To develop our interpretive flexibility, we will read poems written in English (and even a few in translation) from across the centuries. We will focus in particular, however, on how contemporary American poets define and redefine the genre.

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### **ENGL 3443.61448 - STDS IN FILM GENRE: Hitchcock, Suspense, and Espionage - Jeffrey Walker**

Hitchcock invented Hitchcock, and this invention spawned the espionage film, the thriller, the spy, and the everyday man whose everyday affairs assumed global importance. Find out what made Hitchcock and what Hitchcock made—and remade; merge murder and mayhem, sew seduction into sedition, marry comedy to suspense, not only in Hitchcock's films, but also in the films of other directors of the genre. Blend the Hitchcock thriller with New Hollywood minimalism and discover how the espionage film addresses global politics in the twenty-first century.

### **ENGL 4013.65098 - ENGLISH GRAMMAR - Nancy Caplow**

This course provides a thorough study of the basics of English grammar. By the end of the semester, students will be able to identify all parts of speech, understand how words fit together to form clauses and sentences, explain the main verb types in English and how they are used, and analyze the structure of simple and complex sentences.

### **ENGL 4013.65099 - ENGLISH GRAMMAR - Sara Loss**

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 4073.65101 - INTRO TO SOCIOLINGUISTICS - Dennis Preston**

This is a course about language variation with a focus on American English. We will identify and use a number of resources in studying and carrying out research in this area. Although we will begin with the most regional notion of "dialect," we will focus on several ways in which language may vary in large and small speech communities: style, age, sex, gender, ethnicity, status, and other non-English language backgrounds.\*\*We cannot, however, look at language variation without looking at language itself, so we will attend to the linguistic levels that may vary: phonetic, phonological, morphological, lexical, syntactic, semantic, and pragmatic. We review the relevant background information as we tackle these various levels, but if you have not had an introductory course in linguistics, you may want to do a little reading. See what books are being used in introductory linguistics courses.\*\*You will take some quizzes and write two papers that will be based on authentic data that you collect. The first will focus on some quantitative aspect of language variation at the syntactic level or below. The second will focus on some pragmatic or conversational aspect of variation and may be qualitative or combine qualitative and quantitative approaches, or it may be a continuation and expansion of your first paper. We will discuss these projects in greater detail when they are assigned. Graduate students enrolled in this class will be required to provide more thorough documentation for their papers. (held w/ENGL 5173)

### **ENGL 4093.65103 - LANGUAGE IN AMERICA - Sara Loss**

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.

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**ENGL 4110.65947 - 16th-C BRIT LIT: Elizabethan Literature - Andrew Wadoski**

Sixteenth century English writers were fascinated by the power of literary fictions to render new kinds of worlds and societies, and to imagine forms of life far beyond those encountered in either the natural world or in contemporary social life. To recall the words of Sir Philip Sidney, whereas nature gives us a world made of brass, "the poets only deliver a golden." Focusing on Sir Thomas More's *Utopia*, Edmund Spenser's *Faerie Queene*, and William Shakespeare's *Midsummer Night's Dream*, *As You Like It*, and *The Tempest*, this course will examine a range of Renaissance golden worlds along with the social and intellectual contexts to which their writers were responding. Readings will also include extracts from key sources and analogues as well as some secondary material. In addition to the daily readings, assignments will include short essays, a research project, and a midterm and final exam.

**ENGL 4143.66529 - LANGUAGE & TECHNOLOGY - Stephanie Link**

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 4200.65948 - EARLY AMER LIT: Savage Worlds, Savage People - Jeffrey Walker**

Journey into new worlds, most often savage, and most often defined by savage acts in the name of civilizing the "savage," not in the savage's own terms, but purely in what would become America's terms—the savage in loving submission to our will, willingly speaking English, the language of "civilization," a term ultimately meaning "capitalist democracy." Travel with a host of adventurers as they explore new worlds and do battle with seducers, seditionists, savages, and scalawags.

**ENGL 4220.61494 - 20th-C AMERICAN LIT - Jazz, Blues & American Lit - Tim Murphy**

This course will survey literary responses—in forms of fiction, non-fiction, poetry and drama—to the development of blues and jazz music over the course of the 20th century. Works to be studied include LeRoi Jones, *Blues People* and *Dutchman*; Zora Neale Hurston, *Mules and Men*; James Weldon Johnson, *Autobiography of an Ex-Colored Man*; E.L. Doctorow, *Ragtime*; Angela Davis, *Blues Legacies and Black Feminism*; Langston Hughes, *Selected Poems*; Toni Morrison, *Jazz*; Jack Kerouac, *Mexico City Blues*; Ishmael Reed, *Mumbo Jumbo*; and Sherman Alexie, *Reservation Blues*. Blues and jazz musical performances will also be assigned, by artists including Scott Joplin, Louis Armstrong, Bessie Smith, Billie Holiday, Duke Ellington, Charlie Parker, Miles Davis, John Coltrane, Ornette Coleman, and others. Grading will be based on performance on three essays plus regular attendance and participation in class discussion.

**ENGL 4230.61504 - LIT OF DIVERSITY: Indians in Unexpected Places - Lindsey Smith**

This course takes its title from Philip Deloria's book, which investigates our perceptions of Native Americans within the context of modernity. We will not only consider how Indigenous identities are rendered within diverse ethnic communities, but also we will study the intricacies of Indigenous cosmopolitanism and sci fi. Since this is an advanced course, expect to be accountable for considerable reading and writing assignments as well as class discussion. We will study authors such as William Faulkner, Toni Morrison, Francine Washburn, Gerald Vizenor, Daniel H. Wilson, LeAnne Howe, and Sherman Alexie and view several films.

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**ENGL 4263.61507 MOVING IMAGE AESTHETICS: "NEW HOLLYWOOD" – Jeff Menne**

In this course we will consider the aesthetic identity of New Hollywood cinema. The period begins in the 1960s, and whether it ends or not is open to debate. But in any case it's a period marked by greater spectacle (violence, special effects, etc.) and more aggressive style. Movies to be considered include: *Taxi Driver*, *The Graduate*, *Harold and Maude*, *Cabaret*, *Saturday Night Fever*, *MASH*, *Alien*, *Two-Lane Blacktop*, *Badlands*, *2001*, *Star Wars*, *Jaws*, and others.

**ENGL 4300.65950 - ROMANTICISM: The Very Best of Romantic Poetry - Martin Wallen**

Romanticism: The Romantics announced a blissful dawn, and setting their calendars at year one, revolutionized literature and the way we see ourselves in the world. If their writings don't get you into the streets with raised fist, they'll at least make you happy to read them.

**ENGL 4310.61511 - MODERNISM: Irish Modernisms - Elizabeth Grubgeld**

This course uses the occasion of the 100th anniversary of the 1916 Revolution to look at how Irish modernism imagines the new century. Framing the inquiry with several readings in theories of Irish modernism, the course will dive into a wide variety of music, film, and novels, short stories, poetry and plays by such writers as W.B. Yeats, Elizabeth Bowen, James Joyce, and Samuel Beckett. Along the way, we will meet many characters attempting to negotiate the demands of past and future, of tradition and modernity. Portfolio of short writings, one paper in rough & final draft, active participation, and a few actor's exercises.

**ENGL 4350.001 CONTEMPORARY INTERNATIONAL CINEMA: "GLOBAL CINEMA" – Jeff Menne**

In this course we will consider how cinema has both depicted the globalizing economy and become global in recent decades. The course will break down into four units: "Liberalization," "Global Cities," "Precarious Labor," and "The Communist Past." Movies to be considered include: *No* (Pablo Larraín, 2012), *Y tu mamá también* (Cuarón, 2001), *Amores perros* (Iñárritu, 2000), *Sleep Dealer* (Rivera, 2008), *Good Bye, Lenin* (Becker, 2003), *The World* (Jia, 2004), *Two Days, One Night* (Dardenne, 2014), *The Lives of Others* (Donnersmarck, 2006), *Pan's Labyrinth* (Del Toro, 2006), *La Haine* (Kassovitz, 1995), and others.

**ENGL 4520.65106 - PROB IN ENGL - Global Experimental Fiction - Tim Murphy**

This course will survey the attempts that 20th-century US fiction writers have made to escape from the constraints of conventional realism in narrative by experimenting with new literary forms and styles: extreme stream of consciousness, mixing of genres, surrealism, visual narration, literalization of metaphor, criticism as fiction, nonlinear narration, plagiarism, and so on. Works to be studied include William Faulkner, *The Sound and the Fury*; Jean Toomer, *Cane*; Djuna Barnes, *Nightwood*; Lynd Ward, *Vertigo*; William Burroughs, *Naked Lunch*; Vladimir Nabokov, *Pale Fire*; Donald Barthelme, *The Dead Father*; Joanna Russ, *The Female Man*; Kathy Acker, *Empire of the Senseless*; Mark Leyner, *Et Tu, Babe*. Grading will be based on performance on three essays plus regular attendance and participation in class discussion.

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**ENGL 4530.65952 - STDS IN PROF WRTG: Exploring Professional Genres - An Cheng**

How does your hometown's city council compose and distribute its meeting agendas and memos? Why is the manual of the new bread machine at home written that way? Who are the stakeholders in a company's social responsibility report, and what standards do reports like that adhere to? Questions like these will help us explore the contextual and textual dimensions of a wide range of professional genres in this course. Using various frameworks of analysis, we will develop an eclectic understanding of genre and its relevance to our future professional writing practice. Assignments include short response papers, quizzes on readings, presentations, a research report, a final exam, and a digital or paper-based portfolio of professional genres relevant to your future work, among others. Students from all areas welcome. No background in rhetorical genre theory expected and no prerequisite courses needed.

**ENGL 4710.61525 - SINGLE AU OR WK POST 1800: Flannery O'Connor - Elizabeth Grubgeld**

Strange visitations and ambiguous messengers; wild humor and sobering events; Midgeville, Georgia and Brooklyn, New York; the best of mid-century American fiction and stories as old as the Desert Fathers. This class looks at Flannery O'Connor in tandem with Bernard Malamud to probe thorny ethical problems while we laugh out loud with recognition of our own follies. Interpretive vertigo promised. Extra bonus: crash course in Catholicism, Judaism and the history of Ukraine. Required: the willingness to climb out on a creaky limb. Portfolio of short writings, one paper in rough& final draft, active participation.

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