



THE UNIVERSITY *of*
TULSA

THE ENGLISH REPORTER

Undergraduate News from the English Department

Spring 2015 Issue

Russian and European Cinema:

To Be an Eccentric is Courageous
ENGL 1133-01 - M 6:00-8:45 pm
Prof. Yevgeny Yevtushenko

BLOCK I

This course will be dedicated to the many unusual filmmakers whose peculiarities kept them outside of the practices of so called mainstream cinema. These are filmmakers who were too sentimental, too intelligent, too romantic, too philosophical, too cynical, too optimistic or perhaps just too stubborn to be fashionable. The primary material for this course will be films of superabundance made by filmmakers who impart their unique style onto the work.

The course will take as its starting point Federico Fellini, whose eccentric generosity will be explored in some depth in a range of films spanning a few weeks. In addition to Fellini, we will discover many other charming eccentricities from filmmakers from Poland, Russia, Hungary, Brazil and even from

Lapland. We may even include one or two eccentric American directors. Assignments will be primarily based on short, 2-page response papers to the films watched in the course.

**Fall term registration will begin October 20, 2014.
Please check faculty doors for pre-registration hours.
Advising begins October 20.**

If you are majoring in English, you must meet with your advisor before enrolling. To find your advisor, see pp. 5-6.

Masterpieces in Russian Literature:

The Risky Pleasure to Be Outspoken: Russian Poetry from the 18th to the 21st Century
 ENGL 2353-01 - M 2:00-4.45 pm
 Prof. Yevgeny Yevtushenko

BLOCK I

Imagine for a moment a tree growing in the oasis of the African desert. From this tree one tiny black seed is torn from the branch, swept up far into the heavens in a cataclysmic sandstorm. As it soars into the white foam of cloud-stuff this seed is carried quickly to a strange and distant land where, without warning, it plummets towards the earth below. In a new land made of white, burning cold-stuff called snow, this seemingly innocent seedling must now adjust to a life so foreign to the warm sands that gave birth to it before that haboob had so rudely stolen it from its branch. It is a wonder of all wonders that this innocent seedling did not die beneath the snow drifts. No, death was never an option. Tiny green sprouts nibbled their way through the snowmelt and it was about to thrive alive with fruits and aromas never before known.

This may sound like a fairytale, but it nonetheless provides a strong approximation for the real life story of Alexander Pushkin, Russia's greatest poet. Pushkin's great grandfather was an Ethiopian prince transplanted to Russia when he was adopted by Peter the Great. Raised amidst the Russian aristocracy and with a distinctly African heritage, Pushkin would cultivate a life devoted to being a poet-rebel until his death in a duel. Though many his writings would be censored by the tsar, Pushkin became the spiritual father of all Russian literature. As a poet, novelist, playwright, historian and editor, Pushkin's proclivity for being outspoken pushed the political and structural boundaries of expression.

It was Pushkin's experience as an outspoken poet that birthed a general sense that the entire history of Russian poetry was a history of censorship struggle. Following Pushkin's life, so many poets throughout Russian history have been hung, shot or exiled. Most of these poets are honored and admired today like national heroes. In addition to Pushkin, we will pursue a line of flight that enables us to further develop the pleasures and dangers of being

outspoken. Other writers to be explored include Mikhail Lermontov and your teacher Yevgeny Yevtushenko. The longstanding tradition of Russian poetry to defend conscience is alive and will be the primary focus of the course.

Reading Major American Writers

ENGL 2313 - MWF 1:00-1:50 p.m.
 Prof. Diane Burton

BLOCK I

According to *The University of Tulsa Undergraduate Bulletin*, this course is devoted to "reading and discussing important American poetry, prose, and drama from the beginnings to the present, exploring critical approaches to literary study, and learning to write literary criticism." The course is designed as a survey of the literature, including an examination of a standard canon of American literature in English from the time of the first English-speaking colonies to the present. This endeavor is not quite as easily defined as it may at first seem; part of our work will be trying to discover what is meant by "canon" and by "American literature."

Course Text

There are two required texts for the course:
 Baym, Nina, General Editor. *The Norton Anthology of American Literature*, Shorter 8th Edition, NY: Norton, 2012
 Larsen, Nella. *Passing*. A Norton Critical Edition, ed. Carla Kaplan, NY: Norton, 2007— should be included with the anthology

The anthology is available in two versions, one very thick volume or two not quite so thick volumes; the contents and page numbering should be identical in both. The Norton is a standard text that both reflects and shapes the academic literary canon. Each edition tells us something about the field at the moment it is issued, so the newest edition is usually to be preferred for a survey course. The volume includes headnotes on authors, as well as literary and historical summaries and timelines providing context for the readings. The critical edition of *Passing* includes supplemental readings on the historical, political, literary, and critical context of the novel, so if you have a different edition of either text, you may

need to make arrangements to get some of the material for assignments. In addition, I plan to provide links on the class Harvey site to some public and some publisher-provided electronic sources for background information.

Required work for the course includes the following assignments: weekly **email responses** to readings or class discussions, occasionally on assigned topics, to be posted to a Harvey discussion board; **two short essays** (4-6 pp, double-spaced), topics to be distributed and discussed in advance; **one slightly longer essay** (6-8 pp, double-spaced), on *Passing*, using as secondary sources elements from among the supplementary materials included in the Norton Critical Edition; **one brief in-class presentation**, to focus either on context (biographical, literary, historical, social, political) of a selected author and/or work or on a close reading of a selected text; a **comprehensive final examination**, format to be discussed in advance; **active participation** in the course, including regular attendance and class discussion.

Reading Major British Writers I

ENGL 2513 - MWF 9:00-9:50 a.m.
Prof. Lexi Stuckey

BLOCK I

This course is designed to provide students with appropriate breadth of the literature of Britain, from the 600s to 1800. Students should leave the class familiar with major literary figures and texts, as well as with an understanding of the arc of the formation of a national literature. Questions the course will investigate include: how do historical and cultural events affect each period's literature? How do genres develop throughout these centuries? How does literature reflect changes in political and class hierarchies? How does literature reflect changes in gender construction?

We will read broadly, including poetry, drama, fiction, and non-fiction prose, and authors will include anonymous Anglo-Saxon writers, Geoffrey Chaucer, William Shakespeare, John Donne, Katherine Philips, Samuel Pepys, Aphra Behn, Alexander Pope, Samuel Johnson, and Olaudah

Equiano. Requirements include three short essays, class participation, and a midterm and final exam.

Reading Major British Writers II

ENGL 2523.01 - TTH 12:30-1:45 p.m.
Prof. Irina Strout

BLOCK I

The proposed Block course "Major British Writers II" will survey the key literary works of British literature from the Romantic Period through Modernism within their cultural, social and historical contexts. We will read the texts that have a considerable influence on the future of Great Britain and their ability to compel contemporary readers. The course will examine the development of selected literary styles and periods and establish connections between various writers and genres from 1800 to 1950s. The course will offer a sense of literary history and its development in the past century and a half. The close reading and analysis of the selected texts will deepen our understanding of the historical changes in British writings, ideas, and values. The course will provide a chance to further develop critical thinking skills and acquire in-depth knowledge of important texts by such key British writers as J. Keats, W. Wordsworth, S. Coleridge, A. Tennyson, R. Browning, C. Rossetti, T. Hardy, O. Wilde, J. Austen, M. Shelley, J. Conrad, J. Joyce, V. Woolf and many others. The course requirements include active class participation, two short essays, a longer research project, an oral presentation and a final exam.

Reading Major British Writers II: The Culture of Youth

ENGL 2523.02 - MWF 1:00-1:50 p.m.
Prof. Jeff Drouin

BLOCK I

This course will survey the expression and representation of youth in British literature from 1800 to the present. Along the way, we will look at the broader context of the Romantics, the Victorians, and the moderns through the lens of youth, covering the major authors of those periods and finishing with the

rock opera *Quadrophenia* by The Who. Students will complete regular short blog posts, three papers, and a final exam.

Beyond Bella: Twenty-First Century Girls' Adventure

ENGL 2923 - MWF 10:00-10:50 a.m.

Prof. Laura Stevens

BLOCK I

While the traditional girl's narrative has usually been one of courtship, ending in marriage, the twenty-first century has seen an explosion of interest in stories that feature girls engaged in heroic adventure. Drawing upon genres such as the gothic, detective fiction, espionage, and science fiction, these stories seem to call their audiences to think about girls and women exhibiting traditionally unfeminine characteristics in traditionally unfeminine situations. Some of them also, however, speak to and extend long-standing as well as new female stereotypes, raising questions about sexuality, aggression, heroism, and desire in young men and women. By considering a collection of contemporary novels, films, comic books, and TV shows from the late 1990s to the present day, while also looking at precursors such as *Anne of Green Gables* and *Nancy Drew*, this course will examine the depiction of girls in the context of adventure. Texts will include *Buffy the Vampire Slayer*, *The Hunger Games*, *Twilight*, and *Divergence*, among others.

Creative Writing: Introductory Short Fiction

ENGL 3213 - MW 2:00-3:15 p.m.

Prof. Claudia Nogueira

This course is an introduction to fiction writing; it is designed to be a prerequisite for a more advanced fiction course. As such, we will be attempting to define the short story and to understand its components. You will have writing exercises every class period that will aid in your development of such skills as plot construction, providing effective details, and creating believable characters. The course will also require that you produce two short stories, a revision, a self-evaluation, and an anthology project. The stories that you write will be

workshopped so that you will not only receive feedback on your writing, but will also build a vocabulary with which to speak about the craft and will develop a set of criteria for effective writing. You will be expected to attend class regularly, be prepared to write during the class period, be open to constructive criticism, and be willing to contribute to your peers' development of their own writing skills. There are no required texts for the course.

Creative Writing: Poetry

ENGL 3223 - TTH 11:00-12:15 p.m.

Prof. Grant Jenkins

In this course, I want to simulate for you, as closely as possible, what it is like to be a poet. You will be reading, talking about, and practicing poetry writing. More specifically, the course will expose you to some of the latest poetic forms and techniques, as this is a course in contemporary poetic practice. In addition to weekly exercises, you will be expected to write poems on your own outside of class and to gather your best poetry in a portfolio. Reading is also a major part of being a poet, so we will spend a substantial portion of class time discussing recent readings in the theory and practice of poetry writing. Finally, poets are usually part of a larger community, so you will share your work in small groups, attend readings by visiting poets outside of class time, join various social media sites, and at the end of the term, participate in a class poetry reading at a venue on campus. You will assess your own work and provide a grade in the form of a self-assessment cover letter to your final portfolio.

The Victorian Period: Women and Empire

ENGL 3473/WS 3473 - TTH 2:00-3:15 p.m.

Prof. Karen Dutoi

The British empire reached its peak—geographically, economically, morally—during the Victorian era. Women may not have led military campaigns, but as the wives of officers, they traveled to the edges of the empire, and as nurses, they cared for the men at the front lines. The names of women do not appear in lists of explorers and scientists of the day, but there were female adventurers and discoveries made by women. Women traveled the empire as missionaries and educators, and many of

them wrote about their experiences. Women were also colonized subjects, facing subjugation and control due to both gender and race. This class will explore these issues and the roles of women in the British empire through the literature of the period, including fiction by Charlotte Brontë, Olive Schreiner, and Joseph Conrad, and nonfiction narratives by women, such as Mary Seacole's *Wonderful Adventures in Many Lands* and Mary Kingsley's *Travels in West Africa*.

London in the Age of Queen Anne

ENGL 3723/REL 3973/ARTH 4403

MW 3:30-4:45 p.m.

Prof. Clare Haynes

This course explores a hugely dynamic period in the history of what was the world's largest city. It was a time of economic growth, recovery from recent natural disasters and enormous political upheaval. As London was rebuilt, the arts flourished and new patterns of urban life were established. In the midst of all this change, Londoners also engaged in bitter battles over their religious beliefs, in print and on the streets. We will investigate the city, its sights and sounds, as well as the lives of its citizens, using a variety of materials that shed light on their hopes and dreams, and their convictions. Thus, as we explore early-modern London, students will learn how to approach and use poetry, prayers, sermons, newspapers, paintings, music and buildings as historical sources.

Gothic and Gender in Eighteenth-Century and Romantic Literature

ENGL 3803/WS 3863 - MWF 11:00-11:50 a.m.

Prof. Lexi Stuckey

This course examines the varied depictions of women and men (and femininity and masculinity) in Gothic literature. Students will read works of Gothic prose, drama, and poetry from the eighteenth century and Romantic period, with a particular focus on texts written by women. Authors include Radcliffe, Lewis, Lee, Parsons, Dacre, Byron, Polidori, and Shelley. We will investigate the Gothic genre, its conventions, and the cultural conditions that influence its forms. Throughout the semester, we will ask questions like, How does the Gothic comment on

issues of class, race, gender, politics, national identity, and the law? How do Gothic authors conceptualize terror and horror? Are there differences in the ways male authors and female authors write male and female characters in Gothic narratives? If so, what characterizes the Male and Female Gothic? How do writers differently employ Gothic conventions and for what purposes?

Film Genres: Ingmar Bergman and Swedish Cinema

ENGL 4163/FLM 4163/WS 4863 - M 6:00-8:45 p.m.

Prof. Joseph Kestner

This course will study masterpieces of the world-class Swedish director Ingmar Bergman and the stunning development of Swedish cinema. Topics will emphasize particularly Swedish practices, motifs, and subjects such as: location shooting; the Myth of Midsummer/Sex/Archipelago; religion; Hollywood/Sweden cross-cultural influences (actors Greta Garbo, Lars Hanson, Ingrid Bergman, Max von Sydow), guilt about neutrality in the Second World War; genders; intense family relations, strong relationship with theatre (Strindberg), the close-up; directors writing their own scripts; and the great cinematographers Jaenzon, Fischer, and Nykvist.

Films include works by the following directors: Sjöberg: *Torment*, *Miss Julie*; Bergman: *Summer Interlude*, *Summer with Monika*; *Smiles of a Summer Night* (with a glance at Sondheim's *A Little Night Music*); *The Seventh Seal*; *The Virgin Spring*; *Wild Strawberries*; *Through a Glass Darkly*; *Winter Light*; *Persona*; *Shame*; Molander: *Interrmezzo*; Sjöström: *Terje Vigen*; *The Outlaw and His Wife*; Stiller: *Sir Arne's Treasure*; Widerberg: *Elvira Madigan*; and Oplev: *The Girl with the Dragon Tattoo*.

Requirements: Final Paper; Final Examination

Shakespeare

ENGL 4543 / MW 2:00-3:15 p.m.
 Prof. Lars Engle

In this course we will read comedies, tragedies, and romances from the second half of Shakespeare's career. Assignments will include weekly reading notes, a shorter essay (c. 1500 words), a longer essay (c. 3000 words), a midterm, a final, and group exercises in acting and criticism. In the group acting exercise, you will memorize and perform part of a Shakespearean scene. You will have the opportunity to rewrite the shorter paper, and you will be able to write the longer paper in stages.

Special Topics: The Modernist Novel

ENGL 4803 - MWF 10:00-10:50 a.m.
 Prof. Jeff Drouin

This course will examine the modernist novel in broad context during the first half of the twentieth century. It will cover key aspects of modernism, including narrative technique, memory, identity, gender, race, nationality, reaction to World War I, and modernity in novels by British, Irish, American, and French authors. Authors included are William Faulkner, E.M. Forster, Henry Green, Ernest Hemingway, James Joyce, Marcel Proust, Gertrude Stein, and Virginia Woolf.

ENGLISH MAJORS AND ADVISORS:

If your name does not appear here and you have declared English as your major, please notify the English office.

(Updated 10/10/14)

Professor Airey

Miranda Dabney
 Amanda Hagedorn
 Jackson James
 David Lepine
 Shadi Nadri

Professor Drouin

William Boogert
 Katherine Boul
 Hannah Lafranzo
 Laci Lynn

Justin Moore
 Emma Stewart
 Morgan Taylor

Professor Engle

Amy Bailey
 Rachel Chambers
 Teresa Kinealy
 Phillip Meinkoth
 Emma Roush
 Caitlin Woods

Professor Jackson/Graduate Studies
(Graduate Student Advisees)**Professor Kestner/Film Studies**
(Film Studies Advisees)**Professor Fuller**

Emily Boutwell
 Gabrielle Brotherton
 Whitney Cipolla
 Kyle Doud
 Kelsey Erwin
 Kelsey Kindbom
 Victoria McGouran
 Mikayla Pevac
 Brenna Reavis
 Ann Schlotzhauer

Professor Laird

Jerusha Blankenship
 Natalie Merrick
 Chelsea Mullins

Professor Latham

Ashley Slater

Professor Nogueira

Emily Ross

Professor Stevens

Destiny Hrcir
 Stephanie Johnston
 Lindsay Lane
 Kuo-Yin Li
 Megan Grier
 Daniel Thater

**COURSES APPROVED FOR FILM STUDIES MAJORS
Spring 2015**

FLM 2013 Introduction to Filmmaking
TTH 12:30PM-01:45PM
Prof. Michael Wright & Chris Long

FLM 2063 Digital Art: Survey & Practice
TTH 10:00AM-12:20PM
Prof. Aaron Higgins

FLM 2153/ART 2153 Photography I
MW 01:00PM-03:20PM
Prof. Dan Farnum

FLM 2383/THEA 2383 Introduction to Script Analysis
TTH 03:30PM-04:45PM
Prof. Michael Wright

FLM 3033/POL 3033 American Politics & Film
MW 06:00PM-07:15PM
Prof. Thomas Horne

FLM 3143 Screenwriting I
TTH 09:30AM-10:45AM
Prof. Michael Wright

FLM 3163/MUS 3123 Digital Recording II
M 06:00PM-08:45PM
Prof. Walter Bowers
(*Permission Required*)

FLM 3223/MUS 3223 Introduction to Film Scoring
TTH 12:30PM-01:45PM
Prof. Joseph Rivers
(*Music and Film Majors Only, Permission Required*)

FLM 3243/Art 3243 Graphic Communication I
MW 10:00AM-12:20PM
Prof. Teresa Valero

FLM 3283 Film Theory & Criticism
M 06:00PM-08:45PM
Prof. Jeff Van Hanken
(*Film majors only, or Instructor's Permission*)

FLM 3343 Digital Photography
MW 10:00AM-12:20PM
Prof. Dan Farnum

FLM 3443/ART 3443 Adobe Photoshop
TTH 03:30PM-05:50PM
Prof. Josh Butts

FLM 3463/ART 3463 Adobe Illustrator
MW 03:30PM-05:50PM
Prof. Glenn Godsey

FLM 3573/COM 3573 Video Production: Location
MWF 10:00AM-11:50AM
Prof. David Moncrief

FLM 4014 Narrative Film Production I
W 02:00PM-04:45PM
Prof. Jeff Van Hanken
(*Instructor's Permission Required, Lab Fee*)

FLM 4163/ENGL 4163/WS 4863 Film Genres: Bergman and Swedish Cinema
M 06:00PM-08:45PM
Prof. Joseph Kestner

FLM 4183/MUS 4183 Film Scoring Workshop
TTH 12:30PM-01:45PM
Prof. Joseph Rivers

FLM 4973 Advanced Film & Video Seminar
TBA
Prof. Joseph Rivers

TU WOMEN'S AND GENDER STUDIES

Spring 2015 Schedule of Courses

Program Requirements: the major in Women's and Gender Studies requires a minimum of 30 hours of course work, 6 hours of Women's and Gender Studies core and 24 hours in Women's and Gender Studies electives. Courses from at least three disciplines must be included in the elective credits, and seven courses must be at or above the 3000 level. See bulletin for Minor.

Those working toward a certificate in Women's and Gender Studies should complete a minimum of 21 hours of course work, 6 hours in the Women's and Gender Studies core (WS 2013, Introduction to Women's Studies, WS 3113, Feminist Theory), 3 hours in WS 4963, Seminar in Women's and Gender Studies) and 12 hours in Women's and Gender Studies electives. Courses from at least three disciplines must be included in the elective credits, and six hours must be at or above the 3000 level. For advice, please see joanne-davis@utulsa.edu; direct other questions to holly-laird@utulsa.edu.

WS 2013 Introduction to Women's and Gender Studies
TTH 03:30PM-04:45PM
Prof. Lisa Wilson
(*Block II*)

WS 2083/PSY 2083 Psychology of Trauma

TTH 09:30AM-10:45AM

Prof. Joanne Davis

(Block II)

WS 2103/ATRG 2103 Women and Sports

TTH 11:00AM-12:15PM

Prof. Jan Drummond

WS 2123/SOC 2123 Crime, Justice, and Social Order

MWF 09:00AM-09:50AM

Prof. Adrienne Brune

WS 3173/ANTH 3173 Gender Across Culture

MW 03:30PM-04:45PM

Prof. Lamont Lindstrom

WS 3273/HIST 2873 History of Women in the US to 1900

TTH 09:30AM-10:45AM

Prof. Jan Wilson

WS 3473/ ENGL 3473 Victorian British Literature

TTH 02:00PM-03:15PM

Prof. Karen Dutoi

WS 3863-1/ HIST 3543 Civil War and Reconstruction

MW 02:00PM-03:15PM

Prof. Kristen Oertel

WS 3863-2/POL 3293 Inequalities within American Democracy

TTH 12:30PM-01:45PM

Hindman M

WS 3863-3/ENGL 3803 Gothic and Gender in 18th-Century and Romantic Literature

MWF 11:00AM-11:50AM

Prof. Lexi Stuckey

WS 3973/SOC 3973 Sociology of Birth and Reproduction

MWF 11:00AM-11:50AM

Prof. Adrienne Brune

WS 4803-1/HIST 5513 Cultural Representations of Disability

TTH 11:00AM-12:15PM

Prof. Jan Wilson

WS 4803-2/ARTH 4803/HIST 4873 A Magnificent Art: The Court, 1400-1750

TTH 09:30AM-10:45AM

Prof. Maria Maurer

WS 4863/ENGL 4163/FLM 4163 Film Genres: Bergman and Swedish Cinema

M 06:00PM-08:45PM

Prof. Joseph Kestner

WS 4973 Seminar

TTH 12:30PM-01:45PM

Prof. Jan Wilson