



# THE ENGLISH REPORTER

Undergraduate News from the English Department

Spring 2014 issue

## Russian and European Cinema:

**The Price of Dignity**

ENGL 1133.01 /M/6:00-8:45 p.m.

Prof. Yevgeny Yevtushenko

### BLOCK I

“Everyone and everything has their price”-- some cynical amateurish philosophers are drilling into our ears, trying to convince us that the whole world is a giant flea market of the conscience, including art not less than politics. 33 silver coins for betrayal of yourself nowadays looks as a too low price for your dignity. But impressively increased amounts of cash soften the torments of conscience. Some undoubted fully gifted film directors are easily betraying their great potential achievements, seduced by petty scripts which aim at juicy commercial success. They know perfectly- the worst product in the arts sometimes commands the highest price.

I witnessed when Federico Fellini –the genius, number one in the world of cinema, showed in his own country a new excellent film –the jewel with greatest living actress in the world –a female Charlie Chaplin- Julietta Mazina, and just a handful lined up for the tickets, while on the other side of the same street was an enormous crowd for new conveyer belt hit with Sylvester Stallone. I dislike the sarcastic comment of the Hollywood mogul: “You couldn’t underestimate the taste of American movie-goers.” I could not imagine such mockery of their audience in the lips of Orson Welles, Billy Wilder, Robert Altman, Stanley Cramer, Steven Spielberg, or Francis Ford Coppola. They were teaching conscience and good taste. The

majority of human beings deserve to be treated seriously, but some coldblooded film-directors treat them like ticket-buying plankton. I’ll orient my students toward film-directors who save the multi-religious spirit of brotherhood and fight against tyrannies, including the tyranny of triumphant vulgarity. “There are no foreign sufferings” I wrote when I was your age. That’s why there are no foreign films.

Great art is always the salvation of dignity. I try to teach to my students to have good taste for art. Their guides in other countries will be great film directors such as Italy’s Federico Fellini, Vittorio DeSica, and Bernardo Bertolucci; Japan’s Akira Kurosawa; America’s Stanley Kramer; Russia’s Tarkovsky, and Nikita Mikhalkov; Poland’s Andrzej Wajda; Hungary’s Ishtvan Szabo; Georgia’s Tengiz Abuladze, and many more who created masterpieces. I want students to love the incredible diversity of our fragile, unique planet. In doing so, they never will feel like an alien in any country in this world which we have to save from the bankruptcy of dignity.

Your grades will be based on your compassion, on your pulsating papers about films, consisting of a few pages, on your active participation in discussions, and on your class attendance and non-laziness to confess your thoughts and feelings, as do these filmmakers in Lorton Hall 207.

**Spring term registration will begin October 28, 2013.  
Please check faculty doors for pre-registration hours.  
Advising begins October 21.**

**Reading Major American Writers**

ENGL 2313.01/MWF/9:00-9:50 a.m.

Prof. Lauren LaFauci

**BLOCK I & ENGLISH CORE COURSE**

What does it mean to call someone an “American”? Is there a difference between being a “citizen” and being an “American”? What and who does this descriptor encompass? Is the conception of “Americanness” stable, or does it change over time? How does gender, race, or class inflect one’s (self-)identification as an “American”? How is the term connected to the physical places it seeks to incorporate? How is it connected to the cultural productions of its authors? What does it mean to be an “American writer,” or to be a “major” American writer?

Through an investigation of the ways in which American individuals construct their often multi-valenced selves through literature, our course will examine these questions and others related to the production of individual and collective American identities. We will investigate the literature and culture of (the region now bounded as) the United States during a period when individual, regional, and national identifications experienced great change. As we do so, we will attend to the ways in which writers construct Americanness—through their writing about the physical environment and nature, about enslavement and the sale of human beings, about encounters with people perceived as “other,” about expansion of territories, about the idea of race, and more.

Because it is a survey course, we will attempt to take as broad a swath of the field as possible, beginning with American Indian voices and colonial encounters with the New World, continuing with the Declaration of Independence (in its draft and final forms), and progressing roughly chronologically through the Civil War (1861-65) and Reconstruction periods and into the early 20th century. In doing so, we will read across genres and types of text, including fiction, nonfiction, oral poetry and stories, and lyric poetry. We will consider other types of text, including paintings, drawings, maps, and primary source documents, broadening what we think of when we name someone a “writer.” Finally, we will consider what is included and what gets left out in a course of this nature. Through assignments that focus on primary source materials and on the texts included in the Bedford Anthology but not on this syllabus, the course asks you to think about American literary history as constructed in a particular time and place by individuals.

**Road Films**

ENGL 2343.01/MWF/3:00-3:50 p.m.

Prof. Claudia Nogueira

**BLOCK I & ENGLISH CORE COURSE**

“This road will never end. It probably goes all around the world” (My Own Private Idaho, dir. 1991). Largely considered an American genre, road films have been, and are being, utilized by filmmakers from around the world to explore issues of

identity, connections to place, and narrative forms. This course will focus on road films from many different countries in order to ascertain the elements of the genre and to understand how the genre is translated through national landscapes. Films may include, but are not limited to: The Adventures of Priscilla, Queen of the Desert; Easy Rider; It Happened One Night; Wages of Fear; Motorcycle Diaries and Thelma and Louise. We will consider such questions as: How does the quest motif, one that is prevalent in road films as well as in narratives from around the world, become a nationally defining instrument? How do such constructions as family, community, and home get (re)defined by road films? How do gender, sexuality, and race affect access to mobility and the freedom that roads represent? Students will be required to write three response papers, to do one oral presentation, and to complete a final comparative analysis.

**Masterpieces of Russian Literature II:  
One of the Generation Who Broke the Iron  
Curtain**

ENGL 2353.01/CPLT 3723.01/M/2:00-4:45 p.m.

Prof. Y. Yevtushenko

**BLOCK I**

In my teacher’s life this is a happy year of anniversaries. I celebrate 20 years of teaching at my beloved University of Tulsa, my second home. I celebrate 80 years since my birthday, but as a writer I am trying to be incurably young. Last year I released 6 new books in Russian, and this year I am in the middle of a new novel, I finished 3 first volumes of giant anthology “10 centuries of Russian poetry in 5 volumes, each one about a thousand pages, and I received a very prestigious literary prize in Italy for my latest poem “Dora Franco.” I had readings in December 2012 in the Moscow Polytechnical museum, book signings in three of the biggest bookstores of Moscow and also a giant concert for five thousand people in the city of Kiev, Ukraine on January 23. Finally, on January 29 I participated as a Russian poet and TU professor in an internationally significant event “Culture without borders” with the famous French singer Mirei Mattie at the UNESCO Palace in Paris.

Many times my students asked me to dedicate a semester completely to my creative biography after so many years teaching other Russian writers. I think the coincidence of two anniversaries permits me finally to grant this request in the fall semester 2013, combining it with a concert for the Tulsa community where I am an honorary citizen, in our beautiful new concert hall of TU together with my students.

I belong to the generation of writers who broke Iron Curtain and opened Russia to the rest of humanity. We were born under the Dictator Stalin’s regime but we learned freedom from the pages of forbidden books, circulating from one to another in the pale typewritten copies. Gradually growing from the loyal schoolboys who sang songs glorifying Stalin in kindergarten, we step by step became so called “individualists” because we didn’t want to be the obedient cogs of the ideological machinery of the state. I was the first of our generation who began to

publish poetry, publishing at 15 years old in newspaper “Soviet Sport” and being 19 years old when I published my first book, when Stalin was still alive. But after Stalin’s funeral, seeing hundreds of people trampled into snow and mud by giant crazy crowd, I became the first bird of the forthcoming “thaw”. I published in 1955 the poem “Zima Junction,” full of rebellious spirit against the Stalinist bureaucracy. I was born in the little town of Zima (winter in Russian). I began to write so called “disobedient poetry” against heirs of Stalin asking for the openness of Russia to the rest of the world, giving an inviting example to the other young Russians in the fight for democracy and the stubborn defense of the human rights. I am very proud that I was the only member of Gorbachev’s parliament who mentioned in his campaign the moral necessity to abolish the special commission who humiliated all Soviet citizens, deciding whether or not to give them permission to go abroad according their so-called loyalty. In 1955 only 2 years after Stalin’s death I published a poem which provoked shock in the bureaucracy: Frontiers are in my way.

It is embarrassing

For me not to know Buenos Aires or New York,  
I want to walk over at will through London,  
And talk with everyone,

Even in broken English.

I want to ride through Paris in the morning,  
hanging on to a bus, like a boy.

Despite this poem that looked alike fairytale in Stalin’s times, I, as a member of Gorbachev’s Parliament, after 1987 helped transform my poem into reality not only for myself, but for all future generations of Russians. This humiliating commission was abolished, I hope irreversibly. Many of our other hopes remain unrealized, drowned in the swamps of corruption and selfishness of today’s Russia. I live on the shoulders of new generations, not hiding my own shoulders from any burden. My voices has been heard abroad. I have since 1960 visited 96 countries, including the USA, fulfilling my early dream and being blessed by Pasternak in Russia and by Robert Frost, Carl Sandburg, John Steinbeck, Arthur Miller and other great Americans. But my voluntary mission to unite all nations with invisible threads of poetry continues.

### **Reading Major British Writers I**

**ENGL 2513.01/TTH/11:00 a.m. -12:15 p.m.**

**Prof. Lars Engle**

#### **BLOCK I & ENGLISH CORE COURSE**

An introduction to reading and writing about literature and to major literary genres and styles, using masterpieces of early English literature from Chaucer to Milton, Behn and Pope. You will write 4 short essays, two in-class essays, and a final exam. Discussion is an important part of the course; attendance is required, and there will be a number of inclass group and individual exercises, an acting assignment, and occasional quizzes.

*Text: The Norton Anthology of English Literature, Volumes A B and C (or Volume One), Eighth Edition.*

### **Reading Major British Writers II**

**ENGL 2523.01/TTH/9:30-10:45 a.m.**

**Prof. Kristen Marangoni**

#### **BLOCK I & ENGLISH CORE COURSE**

Beginning with the 18th century Romantics and ending with 21st century postmodernists, this class will offer a survey of key British writers in a variety of genres. Throughout the semester, we will deal with questions of literary form and style, giving specific attention to the influences of war, technology, gender, and visuality. We will also take several trips to the university archives to study artifacts such as original Blake artwork, Alice in Wonderland ephemera, and Stevie Smith drawings. Required coursework will consist of an annotated bibliography, a 5-7 page essay, a service learning component, and a class presentation. Our primary textbook will be the Norton Anthology of British Literature vols. D,E, and F.

### **Beyond Bella: 21<sup>st</sup> Century Girls’ Adventure**

**ENGL 2923.01 /WS 2923.01/**

**MWF/10:00-10:50 a.m.**

**Prof. Laura Stevens**

#### **BLOCK I & CROSS-LISTED WITH WOMEN’S AND GENDER STUDIES**

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.

### **Literature and Film: Sherlock Holmes**

**ENGL 3053.01/FLM 3153.01/WS 3153.01/**

**M/6:00-8:45 p.m.**

**Prof. Joseph Kestner**

#### **CROSS-LISTED WITH FILM AND WOMEN’S AND GENDER STUDIES**

This course will study narratives by Arthur Conan Doyle

about the great detective Sherlock Holmes and the films made from these tales. Attention will be paid to the role of the detective, the art of film adaptation, and such topics as genders, crime, espionage, surveillance, and law. Readings include: *A Study in Scarlet*, *The Hound of the Baskervilles*, *The Sign of Four*, and short stories from *The Adventures of Sherlock Holmes*, *The Memoirs of Sherlock Holmes*, and *The Return of Sherlock Holmes*. Films to be screened include famous performances of Sherlock Holmes by Basil Rathbone, Peter Cushing, Matt Frewer, Jeremy Brett, Rupert Everett, Vasilij Livanov, Robert Downey Jr., Benedict Cumberbatch, and Jonny Lee Miller.

*Requirements: Final Exam; Final Paper*

*For the first class meeting, please read "The Speckled Band" from The Adventures of Sherlock Holmes.*

### **The Victorian Period: Consumer Culture**

**ENGL 3473.01/WS 3473.01/**

**TTH/2:00-3:15 p.m.**

**Prof. Karen Dutoi**

### **CROSS-LISTED WITH WOMEN'S AND GENDER STUDIES**

The industrial revolution and the spread of capitalism during the nineteenth-century brought with it the growth of the middle-class, the proliferation of ready-made goods, and the rise of department stores. With these economic and social shifts came profound cultural changes: shopping becoming a leisure activity, crime rose, and commodities were fetishized, just to name a few. This course will provide an overview of Victorian literature with a specific focus on consumer culture. We will look at how consumer culture intersects with such areas as gender, imperialism, morality, advertising, fashion, and home decorating and how the literature of the era dealt with the anxieties these culture changes created. Students will read works including Christina Rossetti's *Goblin Market*, Mary Elizabeth Braddon's *Lady Audley's Secret*, Harriet Martineau's *Illustrations of Political Economy*, Elizabeth Gaskell's *North and South*, and William Thackeray's *Vanity Fair*, along with a selection of shorter pieces. We will also study cultural events and movements such as the Great Exhibition and the Pre-Raphaelite Brotherhood.

### **Special Topics: Contemporary Fictions of the Environment**

**ENGL 3803.01/MWF/1:00-1:50 p.m.**

**Prof. Lauren LaFauci**

This course examines the relationship between humans and the nonhuman world in contemporary North American fiction. We will consider issues such as climate change and environmental collapse, biodiversity and extinction, consumption and waste, pollution and toxicity, indigeneity, bioethics, and environmental justice. Of course, we will take

special care to consider how and why these issues (and others) are represented in fictional form. Alongside the work of contemporary writers Ruth Ozeki, Linda Hogan, Ann Pancake, T.C. Boyle, and Margaret Atwood, we will also attend to recent films and other visual texts that complement our primary readings.

### **Special Topics: Modernism and Visual Culture**

**ENGL 3803.02/TTh/12:30-1:45 p.m.**

**Prof. Kristen Marangoni**

Nicholas Mirzoeff has stated that "[v]isual culture does not depend on pictures but on th[e] modern tendency to picture or visualize existence." In this course, we will explore this concept as it relates to modernist art, film, literature, advertisements, and photography. Among the texts we will be reading/viewing are *Citizen Kane*, *The Adventures of Jimmy Corrigan*, *The Picture of Dorian Gray*, *New Selected Poems of Stevie Smith*, and various essays by Woolf, Barthes, Sontag, Benjamin, and Richardson. We will also be taking several trips to the university's special collections department to study original Stevie Smith drawings, war advertisements, and early image capturing devices such as the magic lantern and the Kodak Brownie. Grading will consist of an archival project, participation in a discussion board, a 7-10 page paper, and a class presentation.

### **Special Topics: Early Modern Devotional Literature**

**ENGL 4803.01/MW/2:00-3:15 p.m.**

**Prof. Laura Stevens**

This course will examine the literature, music, and art of prayer and religious devotion in Europe and the Americas from 1500 to 1800. Focusing for the most part on Christian forms of devotion and prayer, we will consider how three major events -- The Protestant Reformation, the Enlightenment, and European colonization of the Americas -- altered the ways in which Christians engaged in acts of worship and religious meditation. We therefore will examine how texts and acts of religious devotion constitute a site of intensive cultural contact, occasional conflict, and ongoing change.

Alongside well-known literary texts, such as the poetry of John Donne, we will consider material objects, buildings, ritualized forms of movement, visual art, the pictorial Testerman Catechism (used by Franciscan missionaries in Mexico), and oral performance.

*Requirements will include 2 quizzes, 1 final examination, 1 final paper, class participation, and weekly Harvey postings.*

### **Special Topics: Gender and Gaming**

**ENGL 4823.01/WS 4863.01/MWF/11:00-11:50 a.m.**

**Prof. Jennifer Airey**

Recent months have witnessed an impassioned public debate over the treatment of women and minorities in video games and the gaming world. In this class, students will explore these on-going discussions and examine constructions of gender, race, and sexuality in contemporary video games. Reading works of feminist and masculinity theory as a lens through which to view each game, we will ask the following questions: How do individual games construct gender, race, and sexuality? What assumptions do they make about the nature of masculinity or femininity? What do video games reveal about our contemporary political and cultural moment? Games to be examined will include: Bioshock Infinite, Grand Theft Auto 5, Mass Effect 2, Resident Evil 5, Silent Hill 2, The Sims, and Tomb Raider. Readings will include selections from theorists such as Butler, Johnson, Kimmel, Levy, Valenti, and Whitehead.

### Advanced Fiction Writing

ENGL4863.01/T/6:00-8:45 p.m.

Prof. Claudia Nogueira

The Advanced Fiction Workshop is a follow-up of “ENGL 3213 – Writing Fiction.” Like its prerequisite, the Advanced Fiction Workshop will include class-wide workshopping of students’ stories, reading literature and essays on fiction writing, and will feature writing exercises for every class. Unlike ENGL 3213, which focuses on the short story, this course will explore different types of fiction writing including novels and flash fiction. Less time will be spent on identifying the elements of the short story and more on honing individual students’ techniques. Students will be required to write three separate pieces: a short story, a chapter of a novel, and a short short story. Students will also be required to write critiques for every workshop.

### 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 10/15/13)

#### Professor Airey

Hagedorn, Amanda  
Hartney, Elizabeth  
Yevtushenko, Dmitry

#### Professor Brewin

Nadri, Shadi

#### Professor Drouin

Boogert, William  
Boul, Katherine  
Decker, Toby  
Lafranzo, Hannah

Scheuter, Michelle

#### Professor Engle

Appleman, Molly  
Kinealy, Teresa  
McCoy, Spencer  
Rind, Sarah

#### Professor Jackson/Graduate Studies (Graduate Student Advisees)

#### Professor Kestner/Film Studies (Film Studies Advisees)

#### Professor Fuller

Kindbom, Kelsey  
Mason, John  
Moore, Justin

#### Professor Laird

Patterson, Helen  
Wood, Olivia

#### Professor Latham

Kham, Mary  
Ott, Alexandra  
Williams, Celeste

#### Professor Nogueira

Baker, Kristyn  
Ross, Emily

#### Professor Stevens

Bunselmeyer, Amy  
Chung, Rebekah  
Hollingsworth, Christopher  
Thater, Daniel  
Young, Randall

### COURSES APPROVED FOR FILM STUDIES MAJOR SPRING 14 TERM 01/13 - 4/28

**FLM 2013** Intro to Filmmaking  
TTH 12:30–1:45 p.m.  
Prof. M. Wright

**FLM 2063** Digital Art: Survey & Practice  
TTH 10:00-12:20 p.m.  
Prof. M. Wright

**FLM 2133/MUS 2133** Music and Film

MWF 1:00-1:50 p.m.

Prof. F. Ryan

**FLM 2153/ART 2153** Photography I

MW 1:00-3:20 p.m.

Prof. D. Farnum / Lab Fee required*(ART 1103 & ART 1113 or instructor's permission required for Film Studies students)***FLM 2213/MUS 2213** Music of the Harry Potter Films (Block I)

TTH 12:30-1:45 p.m.

Prof. J. Rivers

**FLM 3023/COM 3023** Adaptation to Stage & Screen

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

Prof. M. Wright / Lab Fee required**FLM 3153.02/ENGL 3053.01/WS 3153.01** Literature & Film:Sherlock Holmes :Fiction and Film

M 6:00-8:45 p.m.

Prof. J. Kestner

*(Film Studies majors can take multiple times for different sub-titles)***FLM 3163.01/MUS 3123.01** Digital Recording II

M 6:00-8:45p.m.

Prof. W. Bowers

*(FLM 3213 / MUS 3113 or instructor's permission required for Film Studies students)***FLM 3223/MUS 3223** Intro. To Film Scoring

TTH 2:00-3:15 p.m.

Prof. J. Rivers

*(Film Studies & Music majors only & instructor's permission required)***FLM 3243/ART 3243** Graphic Communication I

MW 10:00 a.m.-12:20 p.m.

Prof. M. Valero / Lab Fee required*(ART 1103 & FLM/ART 3443 required)***FLM 3283** Film Theory & Criticism

M 6:00-8:45 p.m.

Prof. J. Van Hanken

**FLM 3443/ART 3443** Adobe Photoshop

TTH 3:30-5:50 p.m.

Prof. J. Butts

*(ART 1103 or instructor's permission required for Film Studies students)***FLM 3463/ART 3463** Adobe Illustrator

MW 3:30-5:50 p.m.

Prof. G. Godsey Lab Fee Required*(ART 3443 or instructor's permission required for Film Studies students)***FLM 503** The Middle Ages on Film

T 6:00-8:45 p.m.

Prof. J. Arnold

**FLM 3573/COM 3573** Video Production: Location

MWF 10:00-11:50 a.m.

Prof. D. Moncrief / Film Fee Required**FLM 4014** Narrative Film Production I

W 2:00-3:15 p.m.

Prof. J. Van Hanken

**FLM 4183** Film Scoring Workshop

MW 10:00 a.m.-12:20 p.m.

Prof. J. Rivers

*(FLM 3223 required)***FLM 4243** Screenwriting III

TTH 9:30-10:45 a.m.

Prof. W. Wright

*(FLM 3143 required)***FLM 4333/THEA 4333** Directing I

MW 10:00-12:00 p.m.

Prof. S. Marzolf

*(THEA 2333 required)***FLM 4343/FLM 4243** Digital Motion II & Animation

TTH 1:00-3:20 p.m.

Prof. A. Higgins

*(ART/FLM 4233 required)***\*\*TU TV TUESDAYS 3:30-5 PM\*\*****TU WOMEN'S AND GENDER STUDIES****SUMMER and FALL 2014 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](mailto:joanne-davis@utulsa.edu); direct other questions to [holly-laird@utulsa.edu](mailto:holly-laird@utulsa.edu).

**SPRING:****WS 2013** Intro to Women's and Gender Studies (Block II)

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TTH 09:30AM-10:45AM

Prof. J. Wilson

**WS 2013** Intro to Women's and Gender Studies Studies (Block II)

TTH 12:30PM-01:45PM

Prof. L. Wilson

**WS 2133/SOC 2133** Inequality in American Society (Block II)

MWF 11:00AM-11:50AM

Prof. S. Chase

**WS 2923/ENGL 2923** Beyond Bella: 21st Century Girls'Adventure (Block I)

MWF 10:00AM-10:50AM

Prof. L. Stevens

**WS 3153/ENGL 3053/FLM 3153** Literature & Film: SherlockHolmes

M 06:00PM-08:45PM

Prof. J. Kestner

**WS 3173/Anth 3173** Gender Across Culture

MW 02:00PM-03:15PM

Prof. L.C. Lindstrom

**WS 3183/HIST 3653** The Vampire in American Culture

TTH 11:00AM-12:15PM

Prof. J. Wilson

**WS 3473/ENGL 3473** The Victorian Period in British Literature

TTH 02:00PM-03:15PM

Prof. K. Dutoi

**WS 3863/ECON 3063** Labor Economics

TTH 09:30AM-10:45A

Prof. M. Hendricks

*(ECON 2013 or ECON 2023 required)***WS 3973/SOC 3973** Sociology of Sexualities

MW 02:00PM-03:15PM

Prof. A. Brune

*(SOC 1033 or Permission of Instructor required)***WS 4023/PSY 4023** Psychology of Women

M 02:00PM-04:45PM

Prof. E. Newman

**WS 4803/ARTH 4803** Gender/Renaissance Art

TTH 02:00PM-03:15PM

Prof. M. Maurer

*(Prereqs ARTH 2203 or 2223 or WGS 2013)***WS 4803/ENGL 4803** Early Modern Devotional Literature

MW 02:00PM-03:15PM

Prof. L. Stevens

**WS 4853/HIST 4853** The History of Sexuality in the UnitedStates

MW 02:00PM-03:15PM

Prof. K. Oertel

**WS 4863/ENGL 4823** Gender and Gaming

MWF 11:00AM-11:50AM

Prof. J. Airey

**WS 4973** Senior Seminar

TTH 12:30PM-01:45PM

Prof. J. Wilson

*(WS 2013, 3113, and at least six hours in WS electives, or permission of instructor required)*