

## UNDERGRADUATE COURSE OFFERINGS FALL 2021 OSU DEPT. of ENGLISH

*Check Banner for Days, Times, Gen Ed Designations, and CRN numbers.*

\* An asterisk by a course name indicates that this section is taught online and asynchronously.

Some upper division courses have applications for General Education designations currently pending and those designations will be added to Banner when approved.

### Multiple Sections Offered:

1113 Composition I

1213 Composition II

1123 International Composition I

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.

1223 International Composition II

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. Previously offered as ENGL 1033. Prerequisite(s): ENGL 1113 or ENGL 1123.

1313 Critical Analysis and Writing I

Expository writing forms, including summary, critique, and synthesis. Writing assignments based on readings from across the curriculum. May be substituted for ENGL 1113 for confident writers who seek a more challenging course.

1413 Critical Analysis and Writing II

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 confident writers who seek a more challenging course

2413 Exploring Literature (formerly called Conversations in Literature)

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.

2513 Introduction to Creative Writing

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

3323 Technical Writing

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.

Other Courses (Some of have more than one section. Check Banner for details):

**2233 Writing as a Profession (H) - Lynn C. Lewis**

This course introduces students to the ethnographic method of research, which will allow them to explore the characteristics of writing as a profession. Course topics orbit around four primary questions. They are: what writing practices are valued in the professional writing context? What knowledge and experience are important to be a professional writer? How do platforms, mediums, and genres affect the work of a professional writer? How does writing matter in a digital age? The course follows a choose-your-own-adventure structure so that students may choose among options such as environmental writing, writing for social justice, writing for social media, and workplace writing to explore. Students will complete two research projects and the course will follow labor-based assessment practices.

**2443 Languages of the World (I) - Nancy Caplow**

Have you ever wondered how many languages are spoken around the world? In fact, there are nearly 7,000 of them – though many languages have been lost, and many others are currently endangered. In this class we'll go on a tour of the world and explore languages from every continent (except Antarctica, of course) and from diverse language families, such as Indo-European, Athabaskan, Na-Dene, Sino-Tibetan, Afro-Asiatic, Tai-Kadai, Austronesian, and Niger-Congo. We'll learn about how languages differ from one another in their sounds and structures, and we'll learn about different strategies for performing the same functions. (For instance, in every culture, people need to be able to ask questions and make negative statements. What are the different ways to achieve this?) You'll learn how languages can be described and contrasted in terms of their sounds (phonetics), sound patterns (phonology), word structure (morphology), and phrase and sentence structure (syntax).

Note: This course is an elective for the Linguistics minor; it's cross-listed in Languages and Literatures, and provides 3 credit hours of the I (International) Gen Ed requirement.

**2453 Introduction to Film and Television - Jeff Menne**

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.

**2543 British Literary Tradition I (H) - Chelsea Silva**

This course introduces students to a range of major and minor British literary works composed before 1800. Our readings will span a wide range 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. This 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.

**2543 British Literary Tradition I (H) *online asynchronous* - Richard Sears\***

This class aims to give you a grounding in major texts from early periods of British literature, texts that have been seminal reference points for generations of authors right up to the present. We will read works from the beginnings of the English language through the 1700s. We build understanding of the readings through both historical and contemporary questions, and gain a sense of the cultures out of which they emerge. No prior background in literature necessary. Assignments include online discussions, reading quizzes, and three short essays. Texts will be available free online.

**2653 British Literary Tradition II (H) - Lindsay Wilhelm**

This survey of British literature covers four broadly defined periods: Romanticism, the Victorian era, Modernism, and Postmodernism. Readings draw from a variety of forms and genres, including lyric poetry, short fiction, and polemic, by a diverse array of authors ranging from William Wordsworth to Zadie Smith. Students will leave with a firmer grasp on how British literature changed (in both form and content) over the last two centuries, as well as the sociopolitical contexts that guided these changes and the major literary terms that we use to describe work from this period. Graded material includes two exams, a close reading essay, a creative/critical piece, and assorted informal assignments as needed. This course uses the Longman anthology.

**2773 American Literature I (H) - Seth Wood**

The literature of early America up to the Civil War.

**2883 American Literature II (DH) - Ryan Slesinger**

From the Romantic period to the present with an emphasis on multicultural literature.

**2963 Survey of Postcolonial and Indigenous Literature (HI) - Alyssa Hunziker**

This course will survey recent works in postcolonial and Indigenous literatures. We will read literature in English across a number of countries (Antigua, Korea, Guam, Iran, Native North America, Sudan, Haiti, the Marshall Islands, among others) and across a variety of genres (novels, short stories, poetry, graphic memoir). While we are reading widely across disparate traditions and contexts, each of our texts engage with the aftermaths of colonization. Our readings will address such topics as: tourism, military occupation, environmental destruction, colonial education and control of language, political and literary representation, postcolonial adaptations, museum collections, Orientalism, and nuclear colonialism, among others.

### 3030 Fiction Writing - Aimee Parkison

Craft original stories that will entertain and inspire your readers. Create original characters who roam imaginative landscapes you design through description, narration, and tone. Tell stories. Write stories. Discover inspiration from your life and your imagination. Entertain and inspire by learning the design of narrative architecture. Structure sentences. Sketch characters. Plot actions. Paint landscapes and portraits with words. Understand how to reach an adult literary audience through the art of story, the professionalization of literary publishing, the reading of published fiction, the lively commentary of workshop, and the wonder of revision.

### 3040 Poetry Writing - Lisa Lewis

A workshop with readings from recent published poets, intended for students interested in improving their craft, technique, and understanding of aesthetic principles in poetry.

### 3060 Creative Non-Fiction 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.

### 3163 Literature of the Ancient World (H) - Chelsea Silva

This course introduces students to ancient Western literature in a variety of genres, from epics to dramas and fragmented poetry. "My soul is wrought to sing of forms transformed to bodies new and strange," begins Ovid's *Metamorphoses*, and it is this theme on which we will focus: the transformation of texts, bodies, and spaces, the process by which something comfortably familiar becomes foreign. Readings will include works by Homer, Sappho, Euripides, Aristotle, and Ovid; assignments will include short weekly responses and two longer papers.

### 3170 Jazz, Blues, and African-American Literature - Timothy Murphy

This course will introduce students to the significant role played by jazz and blues music in the development of African American literature since 1900. Readings and discussions will focus on the most important and influential writers who incorporated jazz and blues into their stories, poems, plays, essays, and memoirs: W.E.B. Du Bois, James Weldon Johnson, Zora Neale Hurston, Langston Hughes, Ralph Ellison, James Baldwin, LeRoi Jones/Amiri Baraka, Angela Davis, Gayl Jones, Ishmael Reed, Toni Morrison, and August Wilson. In order to better understand their writings, however, students will also be required to explore the stages of Black music's evolution—from ragtime through early jazz, city and country blues, big band, bebop, and free jazz to R&B—and important artists in the history of that music, including Scott Joplin, Louis Armstrong, Bessie Smith, Gertrude "Ma" Rainey, Robert Johnson, Billie Holiday, Duke Ellington, Charlie Parker, John Coltrane, Ornette Coleman, James Brown, Aretha Franklin, and others. Grading will be based on three essay assignments plus class participation.

### 3183 Native American Literature (DH) - Alyssa Hunziker

This course surveys writing by Native American authors from the early nineteenth century to the present. Our course will read fiction, poetry, autobiography, and oratory to see how Native authors use narrative to advocate for issues important to Indian Country including history, cultural memory, tribal sovereignty, and environmental stewardship. In our discussions of contemporary Native literature, we will also discuss Indigenous futurisms, emerging Native comics, and may play a video game.

### 3190 African Literature - Katherine Hallemeier

This course will focus on novels of Africa that stage struggles for freedom in the face of ongoing anti-Black state violence. We will consider how these fictions, which range from southern Africa to North America, meditate on the limits of individualism for securing individual and collective thriving. We will also consider how their aesthetic innovations—operating within genres such as psychological realism, gothic horror, and magical realism—enable distinct ways to reimagine resistance and community.

### 3193 African-American Literature (DH) - Quraysh Ali Lansana - *Tulsa Campus*

The Black American independence movements of the Twentieth Century provided both spark and link to resistance movements all over the globe. Students will examine the essays, manifestos, interviews and documents on which most, if not all, of these movements were based, and explore these revolutions through the words and ideas of its leaders, from Sojourner Truth to Huey P. Newton. This course will help engage students in understanding the current role of Black Lives Matter, Black Girl Magic and Rap/Spoken Word Poetry by studying the controversies, leaders and actions that preceded them.

### 3203 Advanced Composition and Rhetoric

An advanced writing course based on contemporary theories of composition.

### 3243 Literary Theory - Rafael Hernandez

This class will examine literary theory and criticism throughout history, focusing largely on modern and contemporary theories of literary criticism and analysis. We will study the foundational modes of theory while examining them in the context of their historical development. Among the topics considered will be New Criticism, hermeneutics and reader-response theory, structuralism and deconstruction, Marxist criticism and the Frankfurt School, psychoanalysis, postmodernism, feminist and gender studies, postcolonial theory, and cultural and ethnic studies. We will also pay attention to conversations in literary history surrounding aesthetic theory and literature's circulation within critical and popular discourses, from the critical essays of Matthew Arnold and Oscar Wilde to contemporary conversations of Program Era literary output, artistic authenticity, and cancel culture.

### 3333 Short Story—*online asynchronous* (H) - Richard Sears\*

This class will introduce you to the art of the short story as a genre of literature. You'll read both classic and contemporary stories written by a diverse group of authors. Along the way, you'll learn about the elements of short stories, some history of the story, and several contemporary themes in stories. The class is self-paced, online. Assignments include written responses to the readings and three short essays. No exams.

### 3343 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 literary tradition? In this course, designed for poetry novices and poetry lovers alike, students will develop a heightened attention to formal concerns in poetry; learn to identify a range of formal practices, poetic genres, and writers and poems; and gain interpretive flexibility as a reader of literature. We will read poems written in English (and even a few in translation) from across the centuries, but we will focus in particular on how contemporary American poets define and redefine the genre.

Frequent short writing assignments, 2 quizzes, and 2 essays.

### 3383 Readings in Narrative: Narrative & Necromancy: Fictions of the Dead - Andrew Belton

Narrative, as a practice of the imagination, or authorial magic, summons vivid characters as lingering visions or apparitions into our minds. Whether recasting historical events or building imaginary worlds, narrative has the power to elevate reading to an adventurous experience of moving through the world of another. In this course, we study narratives that move, with the Other, through the world of the dead. The readings include stories that imagine ghosts, spirits, death (as experience, personification, and dimensionless space), underworlds, afterworlds, and so much more; selections are taken from classical literature (including Egyptian mythology and scenes from Dante's *Inferno*) with more contemporary existential representations including novels like Toni Morrison's *Beloved* and Randall Kenan's *A Visitation of Spirits*. While necromancy, sometimes regarded as "death magic," is a term that describes several practices of fortune-telling, predicting future events, occult knowledge, resurrection, and so forth, the course also makes space for fun pop culture readings of apocalyptic zombies, and the like.

### 3463 History of International Film (HI) - Graig Uhlin

This course surveys the most significant films and film movements in non-U.S. cinema. It offers a broad examination of the historical and stylistic developments in film across a number of national cinemas, including the filmmaking of France, Germany, Italy, Japan, China, Latin America, and Eastern Europe, among other regions of the world. In course screenings, we will watch some of the best films from the history of international cinema, and we'll consider their artistic importance and social relevance. No prerequisites are required.

### 3473 Race, Gender, and Ethnicity in American Film (D) - Stacy Takacs -*Tulsa Campus*

A survey of race, gender, and ethnicity as they have been represented in American films. Same as AMST3473. The lab for this course will be virtual, meaning you will watch films at home, but the course will meet face-to-face for lecture and discussion.

### 3813 Readings in the American Experience (DH) - David Grey -*Tulsa Campus*

Cross-listed with AMST3813

### 3933 Shakespeare (H) - Richard Sears

The goal of this class is to give you the background to read Shakespeare with confidence. Our theme for the semester—Shakespeare's Others—emphasizes the plays' significance for modern audiences. Readings highlight plays in which he explores racial, LGBTQ, religious, ethnic, and other differences. We'll learn about their possible meaning in his own time, and explore how modern theater companies are bringing them to life. In the process, we'll learn the fundamentals: the subgenres in which Shakespeare worked, and recurring themes in the plays as they develop over his career. No prerequisites. Emphasis on class discussion and response essays.

### 4013 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.

### 4043 Teaching English to Speakers of Other Languages- TESOL - Michael Amory

This course explores the multidimensional nature of the teacher as a learner of teaching, the contexts within which teaching occurs, and the activities and content of second/foreign language teaching and learning. Throughout the semester, students will engage in a range of theoretical, pedagogical, and reflective activities that will enable them to: 1.) understand their own beliefs and knowledge about language learning and language teaching and become aware of the impact of such knowledge and beliefs on their classroom practices; 2.) recognize the highly situated and interpretative processes involved in language teaching and be able to reflect on, critically analyze, and evaluate their own teaching practices; 3.) become sensitive to the complex social, cultural, political, and institutional factors that affect language teaching and students' language learning; 4.) come to recognize students' strengths and development as learners and language learners; 5.) understand subject matter content from an instructional perspective and learn to anticipate areas that may require additional instructional support; 6.) use their knowledge of theory to inform their instructional practices; and 7.) participate in professional collaborations with other teachers as they learn about language teachers, language teaching, and language learning. As part of the requirements of the course, students will gain actual classroom teaching experience as well as design a curriculum development project.

### 4063 Introduction to Descriptive Linguistics - Sara Loss

In this introduction to linguistics, we will analyze and describe language from a scientific perspective, laying a foundation in the core areas of the field: phonetics (sounds), phonology (sound patterns), morphology (word creation), syntax (sentence creation), semantics (meaning), and pragmatics (use). Class sessions will consist of lectures, data analysis and problem solving, and discussion of reading assignments. This is a course that values effort and critical thinking.

### 4073 Sociolinguistics - Ho'omana Nathan Horton

In this course, we will explore the ways that languages and language varieties (e.g. dialects) vary in different social contexts. We will also examine how language varieties are regarded and how these attitudes toward language use affect the speakers of these language varieties.

### 4160 Aestheticism and Decadence - Lindsay Wilhelm

This course is a deep dive into two related late nineteenth-century artistic and literary movements: the Aesthetic (or "art for art's sake") movement and its successor movement, Decadence. Aestheticism and Decadence were distinct traditions, but they generally shared a commitment to the decorative arts and a frank interest in physical beauty, sex, and the "flesh." For this reason, both movements were controversial in their time, sparking heated debates about modern culture and social decline. Readings include poetry drawn from two anthologies--*The Pre-Raphaelites from Rossetti to Ruskin* and *Decadent Poetry from Wilde to Naidu*--as well as Oscar Wilde's novel *The Picture of Dorian Gray* and more obscure texts that will be provided as PDFs. Requirements include regular participation in class discussion and a series of writing assignments culminating in a longer research paper.

### 4210 19<sup>th</sup> Century American Literature: Slavery and its Afterlives - William Decker

Racial justice issues that beset 21st-century America have deep historical roots and it behooves us to know something about those roots. This class will read and discuss a selection of 19th-century memoirs and novels for what they have to say about slavery and its post-Civil War aftermath. Featured authors include Frederick Douglass, Harriet Jacobs, Martin Delany, Mark Twain, Francis E. W. Harper, Sutton E. Griggs, and Charles Chesnut. Three 4-6 page essays and a final exam.

### 4263 YouTube: Moving Image and Aesthetics (H) - Graig Uhlin

More than film or television, YouTube is the first choice among audiences for media content. After nearly two decades of everyday people broadcasting themselves, the video-streaming website has developed its own genres (vlogging, reaction videos, cat videos, unboxing, etc.) and its own celebrities (David Dobrik, Miranda Sings, Markiplier, etc.) that are often more popular than their counterparts in legacy media. This course offers a wide-ranging examination of the weird and wonderful world that is YouTube. It considers the site's relationship to traditional media, its characteristic genres, its production of stardom and celebrity, as well as questions about the site's operation, including content moderation, creator compensation, the spread of conspiracy theories, community guidelines and demonetization, and social activism. Assignments involve both critical and creative projects.

### 4300 Studies in Romanticism: Romance, Romanticism, and Readers - Cailey Hall

This is a class for anyone who has ever wondered about the difference between Romanticism and romance. It is also a class for anyone who has ever felt like their preferred forms of cultural consumption might best be described as “guilty pleasures.” This course will explore the long history of the prose romance, and how it relates to the cultural movement often referred to as Romanticism. We will also analyze the rise of the Quixote, an archetypal bad reader whose mind has been seemingly deranged by reading too much romance. Finally, we will consider the afterlives of both romance and Romanticism by studying the late twentieth-century phenomenon of the historical romance novel. Readings will include literature from the eighteenth and nineteenth centuries (*The Female Quixote* by Charlotte Lennox, *Sense and Sensibility* by Jane Austen, “*The Rivals*” by Thomas Sheridan and poetry by Charlotte Smith, Lord Byron, John Keats, and L.E.L.) and more recent work, such as the Netflix series, “*Bridgerton*.”

### 4310 The 1920s in American Literature - Lisa Hollenbach

The 2020s will mark the centennial of a number of literary works long associated with the heights of American modernism, including T. S. Eliot’s *The Waste Land* (1922), F. Scott Fitzgerald’s *The Great Gatsby* (1925), Gertrude Stein’s *The Making of Americans* (1925), and Langston Hughes’s *The Weary Blues* (1926). But with these centennials comes the opportunity to reassess and rethink the hold that the 1920s still has on the cultural imagination of the United States. What will the 1920s mean for the 2020s, and how have the 1920s been variously (re)imagined over the past century? What new perspectives might we bring to this period of U.S. literature and history that began in the aftermath of a devastating global pandemic; that produced a flourishing of cultural production in new media; and that saw the rise of—and organized struggle against—white supremacist and anti-Black violence, restrictive immigration policies, economic inequality, and environmental devastation? Readings to include both literary works published during the 1920s and works published later by writers such as Claude McKay, Langston Hughes, Zora Neale Hurston, Mourning Dove, William Carlos Williams, Marianne Moore, Jean Toomer, F. Scott Fitzgerald, Ernest Hemingway, Nella Larsen, Toni Morrison, and Amaud Jamaul Johnson. Frequent short writing assignments and a longer project.

### 4450 Hip-Hop Cinema - Andrew Belton

As a twenty-first century medium of performance and storytelling, film/cinema, offers a unique form of mass entertainment that enlivens the visual world. Hip Hop Cinema, then, as a unique form of African American visual culture, offers entertainment as a lens into the lives (and imaginaries) of people of the Black and African diasporas. Often, these insights come by way of an auteur filmmaker’s analysis of the convergences between black life as an American spectacle and black life under society’s consumptive gaze as the basis for its popular culture. In revelation, critique, and capture of black bodies (and stories) in motion, this course explores classic films in the hip hop genre, including Spike Lee’s *Do the Right Thing* and John Singleton’s *Poetic Justice*, with more contemporary examples including Wanuri Kahiu’s queer Kenyan drama, *Rafiki*, and Joe Talbot and Jimmy Falls’ *The Last Black Man in San Francisco*.

### 4543 Style and Editing - Anna Sicari

This course seeks to achieve two goals: insightful analysis and better writing through practice, collaboration, and discussion. In this course, we will learn to describe, understand, and apply three terms to our own every day writing: grammar, style, and performance. This class emphasizes that language is not a dead thing. It performs. It brings people together in acts of participation and observation. Through close reading and writing, we will pay careful attention to the ways words work and identify patterns of language—such as figures of speech like metaphor—and investigate ways style adds drama to writing: it adjusts, adds nuance, enhances, cools, or heats the language we use. Language performs. Once we recognize these patterns, we can then begin to enact them in our own writing. We will discuss what it means to edit and why one does it and how editing can change meaning. Through reading, in-class and outside writing exercises and activities, and editing our writing through the lens of style, we will learn how to better our writing in ways that we find meaningful to us.

### 4660 Advanced Poetry Writing - Janine Joseph

In this intensive, workshop-style course, we will write and discuss our own poetry, as well as study the rich and varied work of other contemporary poets. Our course readings this semester include award-winning, full-length poetry collections whose individual poems work toward a much larger thematic, unified whole. They feature poems linked by a common theme, subject, formal innovation, or otherwise singular focus. Our readings will serve as models and guides for our individual, semester-long writing projects that draw from self-selected “Wellspring Texts”—resources to inspire original metaphors, image systems, characters, or specialized vocabularies. We will be writing, in short, with our creative obsessions and preoccupations squarely in mind. Instead of a final exam or portfolio, students will learn to build chapbooks to showcase their work at the semester’s end.

### 4723 Studies in Shakespeare - *online asynchronous* (H) - Bret Burkhardt\*