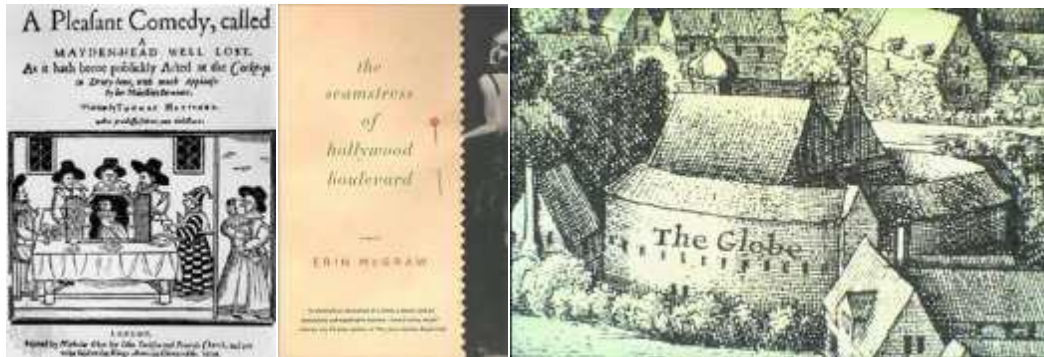




## Autumn 2013 English Department Graduate Courses

For more information about English Department Graduate courses being offered, next semester or any time upcoming, contact Debra Lowry, Associate Director, Curriculum and Assessment ([lowry.40@osu.edu](mailto:lowry.40@osu.edu)).

See something you like? Visit [Buckeye Link](#) to schedule it now!



# Welcome to the Autumn 2013

## English Department Graduate Coursebook!

To browse the Coursebook, you can leaf through the pages, and enlarge them to enable you to read course descriptions.

For more information about any course offered next semester, or to schedule a class, once the registration window opens, you can consult [Buckeye Link](#) – Ohio State's Online Academic Center.

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## English 5710

### Introduction to Old English Language and Literature

Professor Christopher Jones  
jones.1849@osu.edu

Old English is the language of the great heroic poem *Beowulf* and many other fascinating works from the early medieval British Isles (circa 700-1100 A.D.). English 5710 is a beginning course for students who want to learn how to read some of this literature in its vivid original language. No prior knowledge of the subject is necessary. We will spend roughly the first third of the course on pronunciation and grammar, then the latter two-thirds translating and discussing selected passages from Old English prose and poetry.

Requirements include a final exam, several short grammar and translation quizzes, and a longer final translation project or critical essay.

Undergraduate Major Course, Graduate Course



## English 5721

### Studies in Renaissance Drama: Sex, Money, Power

Professor Chris Highley  
highley.1@osu.edu

William Shakespeare was only one of several remarkable playwrights associated with the great flowering of drama in England between c.1588 and 1642. This class, designed for advanced undergraduate as well as graduate students, will examine the plays by some of Shakespeare's best known contemporaries like Christopher Marlowe, Ben Jonson, Thomas Dekker, Francis Beaumont, Thomas Middleton, Cyril Tourneur, John Marston, and James Shirley.

We will meet a compelling cast of characters like Marlowe's radical intellectual, Dr. Faustus, who sells his soul to the Devil for the promise of ultimate knowledge; Tourneur's revenger, Vindice, who preserves his murdered fiancé's skull as a *momento mori*; Dekker's Simon Eyre, the London shoemaker who becomes Lord Mayor through shady business practices; and Jonson's grifters, Subtle and Face, who fleece their marks by posing as alchemists!

As well as looking closely at individual plays we will study the various playing companies and theaters they were associated with. We will also investigate the audiences who attended the different theaters, the organization of the playing companies, the professions of player and playwright, and the connections between public theaters, the City of London, and the Court. In other words, students will come away from this class not only with a detailed understanding of several key Renaissance tragedies, comedies, and tragi-comedies, but also with a broad appreciation of the period's theatrical and historical conditions.



## English 6718

### Introduction to Graduate Study in Chaucer

Professor Ethan Knapp  
knapp.79@osu.edu

Chaucer was a writer preoccupied with issues of power, authority, gender and the grounds of human claims to knowledge and truth. In many ways, his works can be seen as a shifting, often fragmentary series of meditations on the formation and contingencies of identities (individual, corporate, and textual). His works are thus an ideal place to think historically and comparatively (*vis-à-vis* modern culture) about the production of certain forms of identity and subjectivity. Chaucer is also continuously engaged in critical, sometimes parodic, conversation with the texts of others, and he is especially fascinated with the ideological implications of specific genres and forms of narrative. We will explore these facets of Chaucer's writing through a study of several of his major works (*House of Fame*, *Troilus and Criseyde*, and many of the *Canterbury Tales*).

In addition, since Chaucer's work has been a touchstone for critics working in most of the paradigms of contemporary theory (feminist, queer, neo-Marxist, psychoanalytic, postcolonial) we will look at some critical work with the aim of exploring the theoretical and methodological problems raised when interrogating premodern texts with modern concepts.



## English 6751.01 / CS 6750.01 Introduction to Graduate Study in Folklore I: Philology of the Vernacular

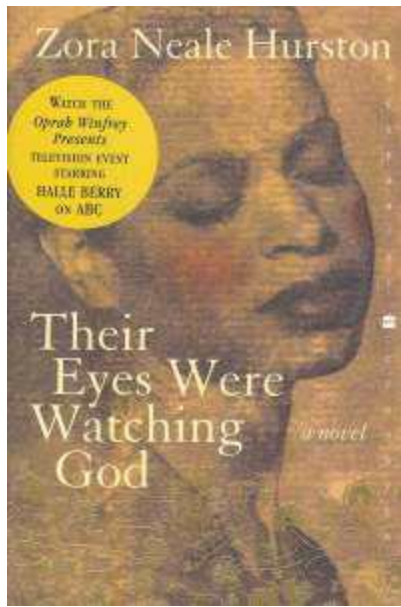
Professor Katherine Borland  
borland.19@osu.edu

This course introduces students to what folklorist Richard Bauman has labeled the “prevailing theory” of Folklore Scholarship. We will examine a number of folklore texts – legend, tale, anecdote – and entextualizations – custom, belief – putting to practice the notion that texts are best understood within their cultural contexts and cultures are best comprehended through their entextualized representations. Following the historical trajectory of folklore scholarship from the mid-19th century to the present, we will examine the “stuff” of folklore according to the genres that have significantly impacted our understanding of our discipline.

Students will be charged with compiling a bibliographic essay and an interpretive/analytic essay on their chosen topic.

Folklore GIS: Tools





## English 6757.02

### Introduction to Graduate Study in African-American Literature, 1900 to Present

Professor Andréá Williams  
williams.2941@osu.edu

This course introduces students to the major authors, genres, and artistic periods of twentieth-century African American literature. Questioning the assumption that racial inequality and protest have been the primary focuses of African American literature, we will examine a range of social and aesthetic concerns that preoccupied black writers. Our study will proceed chronologically, tracing literary developments during the New Negro Renaissance, interwar period, Black Arts Movement, and post-Civil Rights era.

Possible readings: W. E. B. Du Bois, *The Souls of Black Folk*; Zora Neale Hurston, *Their Eyes Were Watching God*; Gwendolyn Brooks, *Annie Allen*; Richard Wright, *Native Son*; Dorothy West, *The Living is Easy*; Amiri Baraka, *Dutchman and The Slave*; Alice Walker, *The Color Purple*; Toni Morrison, *Song of Solomon*; Suzan-Lori Parks, *Topdog/Underdog*; Edward P. Jones, *The Known World*

Course requirements: final research paper (15 pp.), brief response papers (4-5 pp.), oral presentation, abstract and bibliography, participation, and attendance.

Graduate Course



## English 6758

### Introduction to Graduate Study in US Ethnic Literature: The Futures of Racial Critique?

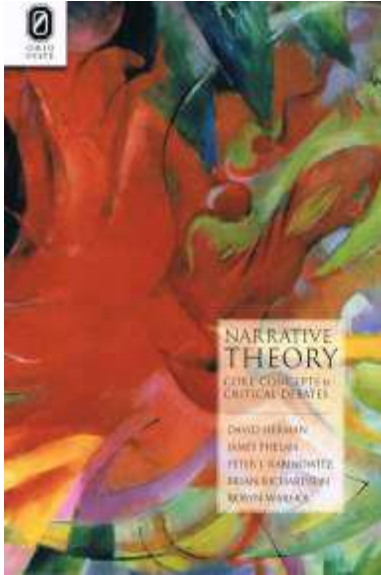
Professor Jian Chen  
chen.982@osu.edu

The past few years have brought broad-based reflection on ethnic studies in response to shifting and reorganized political and social conditions at the turn of the 21st century, diversities that continue to challenge any cohesive narrative of history, culture, and community, and also reactionary attacks. This seminar provides an introduction to ethnic studies approaches to literature and, more broadly, culture as they have continued to shift from the founding of ethnic studies within the academic sector to the current moment. The student-based social movement that activated the possibility of ethnic studies in the 1960s worked not only to link social identity with political activism and counter-cultural, counter-knowledge production but also to build coalitions across communities and regions of the world shaped by histories of racialization, colonization, and economic exploitation.

Asian American racial formation and Asian American studies will provide focal points for the seminar, although we will necessarily adopt not only a comparative, but also a relational approach to co-constitutive racial histories, identities, and imaginaries. Deviant sexualization, gendering, and ethnic attribution will also be treated as foundational to racialization and to the distributed positions assigned to racialized foreigners, immigrants, and citizens within the political and economic imaginary of the U.S. In approaching racial formation and racial critique as rhizomatic from inception, we will draw heavily from queer of color and queer diasporic critique; women of color, Third World, and transnational/postcolonial feminisms; Southeast Asian American, Arab American, and South Asian American cultural and social critique; and transgender and gender variant interventions.

Course materials may include work by Third World Liberation Front, Maxine Hong Kingston, Carlos Bulosan, John Okada, Sau-ling Cynthia Wong, Elaine Kim, Michael Omi & Howard Winant, among others. Film/video screenings will be included also.

Seminar requirements may include weekly written responses, in-class presentation, mock conference abstract and presentation, final paper, and research bibliography.



## English 6761

# Introduction to Narrative and Narrative Theory

Professor James Phelan  
phelan.1@osu.edu

This course will introduce students to the dynamic and flourishing field of narrative theory by emphasizing both what it is and how it works. The ‘what’ includes the fundamental concepts, principles, questions, and current conclusions of the field as well as its range. We will look at the history of the field and then focus on four contemporary approaches: the rhetorical, the feminist, the mind-oriented, and the antimimetic. The ‘how’ includes the ways narrative theorists reason to and test their conclusions, and as part of the how we will pay special attention to the relation between theory and narrative: how theory can illuminate narrative and how narrative can challenge theory.

By the end of the course, students should know a lot about the terrain of contemporary narrative theory—its flats, hills, bumps, and swamps--and should have acquired useful skills for navigating and even altering that terrain.

We will use the collaboratively written book *Narrative Theory: Core Concepts and Critical Debates* (by David Herman, James Phelan, Peter Rabinowitz, Brian Richardson, and Robyn Warhol) and the main primary texts discussed in that book: *Huckleberry Finn*, *Persuasion*, *On Chesil Beach*, and *Midnight's Children*. We will also look at nonfiction narrative, film, and graphic narrative.

Assignments will include agenda settings, close reading, an exercise in combining theory and interpretation, and a substantial final paper (ca. 5,000 words).

Graduate Course



## English 6763.01

### Graduate Workshop in Poetry

Professor Andrew Hudgins  
hudgins.6@osu.edu

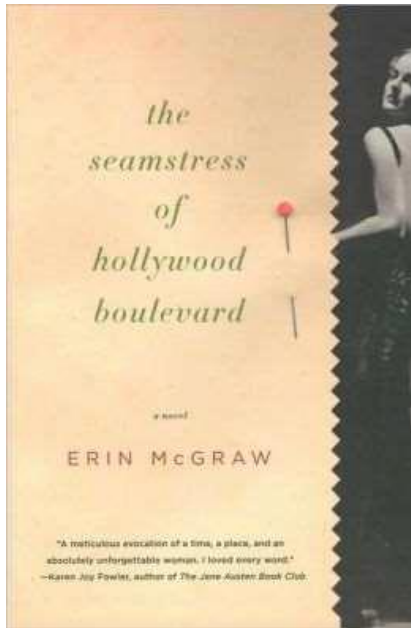
In this class, we will emphasize your poetry. Of the 10-12 poems that you will write for the class, you may do 7-9 of them in any form and on any subject you desire. The other three will be two poems in blank verse and one in meter with a standard rhyme scheme of your choice. At the end of the class you will turn in a portfolio of eight revised poems.

#### REQUIRED TEXTS:

*Poetic Meter and Poetic Form*. Paul Fussell.

*The Art of the Poetic Line*. James Longenbach.

*Contemporary American Poetry*, 8th ed. Poulin and Waters.



## English 6765.01 Graduate Workshop in Fiction

Professor Erin McGraw  
mcgraw.46@osu.edu

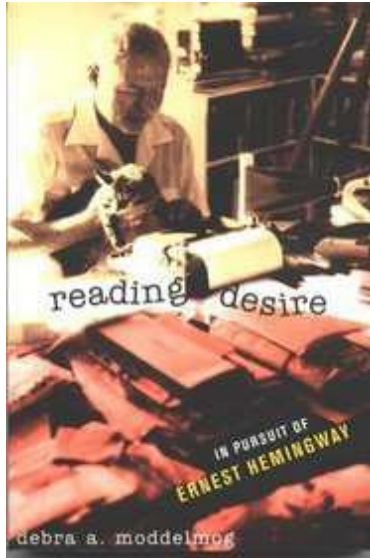
This graduate workshop is intended for students who are experienced fiction writers. We will talk about and practice the techniques relied on in fiction--scene and summary, dialogue, plot, characterization, and figurative language, among others—in order to analyze their function and judge their use and effectiveness. Students should emerge with an increasingly sophisticated understanding of fictional techniques and devices, comfort with fiction's critical/rhetorical vocabulary, and newly generated work.

Each student will be required to submit at least three pieces of fiction, either stories or novel chapters, for workshop discussion. One of these pieces must be revised at the end of the quarter. In addition, each student will write three short (3-5 page) single topic analyses, each one focusing on work chosen from this quarter's reading list. Class discussions will be lively, and I will expect everyone to participate.

Required Texts:

*Best American Short Stories 2012*

Junot Diaz, *The Brief*, *Wondrous Life of Oscar Wao*



## English 6767

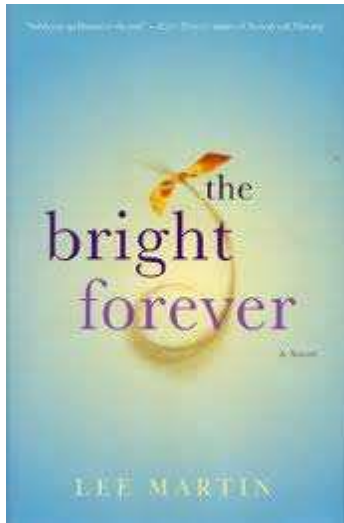
### Introduction to Graduate Study in 20th-Century Literature, 1945-Present

Professor Debra Modellmog  
modellmog.1@osu.edu

This course will examine some important U.S. fiction written since 1945 in light of changing ideas about gender, race, ethnicity, sexuality, dis/ability, and citizenship. As part of this process, we will also consider (1) the association of this fiction with significant aesthetic and literary movements arising since 1945 such as postmodernism and the American Indian Renaissance; and (2) the historical contexts (e.g., civil rights and liberation movements, prominent legal cases, major wars) with which this fiction engages and/or out of which it emerged.

We will read 6-7 novels or short story collections, some individual short stories, and various historical and theoretical works that will provide background or entry into the fiction. Among the possibilities I am considering are: James Baldwin, *Go Tell It on the Mountain* (1953); Flannery O'Connor, *A Good Man Is Hard to Find* (1977); Leslie Marmon Silko, *Ceremony* (1977); Ernest Hemingway, *The Garden of Eden* (1986); Gish Jen, *Mona in the Promised Land* (1997); Toni Morrison, *Paradise* (1999); Sherman Alexie, *The Toughest Indian in the World* (2000); Ana Castillo, *So Far From God* (2005); Junot Diaz, *The Brief Wondrous Life of Oscar Wao* (2008); Louise Erdrich, *The Round House* (2012); and short stories by Hisaye Yamamoto, Sandra Cisneros, Toni Morrison, Robert Coover, Raymond Carver, and Tim O'Brien.

One of the goals of the course is professionalization of graduate students through a series of interrelated assignments intended to replicate major scholarly activities such as writing an abstract, preparing a review essay, and presenting an (8-12 page) paper at a conference.



## English 6768

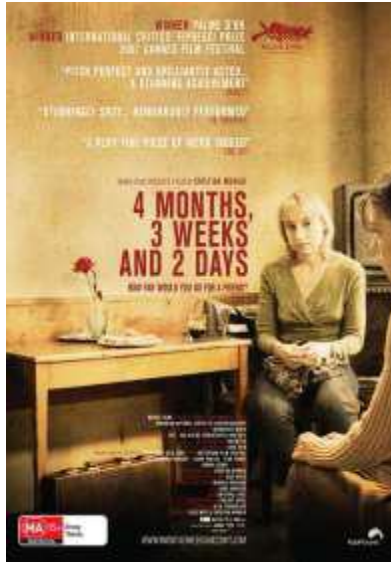
### Graduate Workshop in Creative Nonfiction

Professor Lee Martin  
martin.1199@osu.edu

This is a graduate creative nonfiction workshop intended primarily, but not exclusively, for students in our MFA in Creative Writing Program. The workshop will focus on the production and analysis of student-written essays. We'll examine the artistic choices writers make with forms such as memoir, the personal essay, nature writing, literary journalism, etc. We'll also consider issues of revision and the literary marketplace.

This is a permission-only course, so interested students should contact the instructor (martin.1199@osu.edu) before attempting to enroll. Each student will present two pieces of creative nonfiction for discussion and then submit a significantly revised version of one of these pieces at the end of the quarter. Everyone, of course, will edit and mark the manuscripts submitted for workshop discussion and also prepare a summary letter of response for the writers.

Graduate Course



## English 6778

### Introduction to Graduate Study in Film and Film Theory

Professor Sean O'Sullivan  
osullivan.15@osu.edu

This course will introduce students to a range of approaches to the critical study of film, including formalism, psychoanalysis, the auteur theory, feminist theory, narratology, and spectatorship and audiences. We will examine the crucial theoretical issues at stake in each approach and situate the approach in the film-historical and broader social contexts in which it initially was articulated. Screenings will represent a range of periods and national cinemas, covering both "classical" Hollywood and the European art film, and both feature-length and short movies. In addition, course material will include a detailed examination of the language and systems of cinema; editing; properties of the shot; and sound.

Leo Braudy and Marshall Cohen's *Film Theory and Criticism* will serve as our primary textbook; we will supplement this with additional readings on Carmen. Films may include: *Four Months, Three Weeks and Two Days*; *Lost in Translation*; *Do the Right Thing*; *Sherlock, Jr.*; *Weekend*; *The Lady Eve*; *North by Northwest*; *Groundhog Day*; *Amores Perros*.

Requirements: Short essay, journal responses, seminar essay, active participation.





## **English 6781**

### Introduction to the Teaching of First-Year English

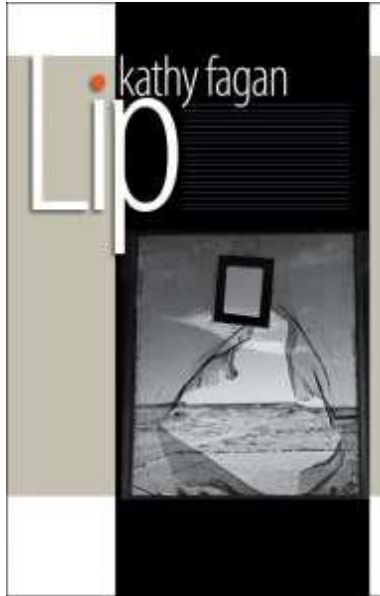
Dr. Edgar Singleton

singleton.1@osu.edu

English 6781 continues the professional development of graduate teaching associates who have completed the Pre-Semester Workshop during the summer. The course focuses on the first-year writing curriculum and best practices in the classroom while situating both in the theory and traditions of composition studies.

Students will participate in assessment workshops, work with sample student writing, increase their familiarity with the English 1110 curriculum, and consider how their teaching will evolve beyond the first semester of first-year writing. Foundational readings and course materials will be provided via Carmen.

This course is required of all GTAs who have participated in the Pre-Semester Workshop. No papers will be required, though students will reflect in writing on their experiences in the course and with teaching. The course is graded S/U.



## **English 6788.01 / 6788.02**

Graduate Poetry Workshop for  
OSU Graduate Students Not  
Enrolled in the Creative Writing  
MFA Program

Professor Kathy Fagan Grandinetti  
fagan.3@osu.edu

A graduate poetry workshop designed for graduate students from disciplines other than creative writing, i.e., MFA students in the departments of art, music, theater, dance, etc, and MA and PhD students from English and other departments.

This workshop has a studio focus; therefore, most of our time will be devoted to students' poems. However, we will spend a portion of each class reading and discussing "model" poets.

Texts and class assignments TBD.



## English 6795

### Introduction to Research Methods in Rhetoric, Composition, and Literacy Studies

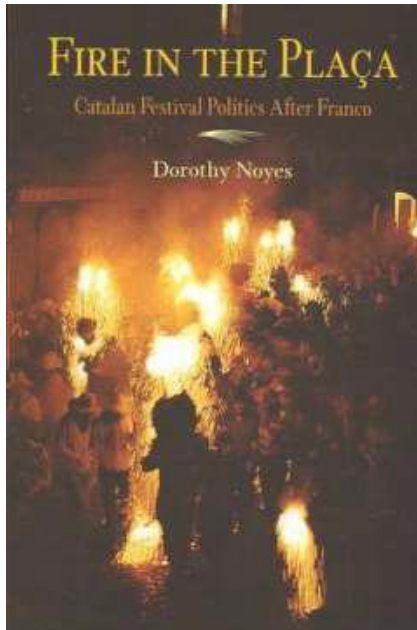
Professor Jonathan Buehl  
buehl.7@osu.edu

Are you stumped when someone asks “What is your research methodology?” English 6795 prepares graduate students to design and execute research projects in rhetoric, composition, and literacy studies. This course provides introductions to methods for analyzing texts and contexts, studying writing instruction, and researching literacy practices. It also introduces students to methodological issues related to research in these fields.

We will discuss and practice specific research activities: locating and using archived material; quantifying style; identifying, collecting, and analyzing qualitative data; supporting textual analysis with historical and empirical evidence; working with human subjects; etc. We will discuss and practice methodological processes: how to select methods based on the kinds of intellectual problems you want to approach, how to develop methods for specific projects, how to present methods when framing arguments, etc.

You will practice specific methods in several short assignments. These projects will include a project related to material in the OSU Archives, an empirical inquiry project, and a rhetorical analysis project. You will then write the methodological rationale for a significant project related to one of your research interests. This project could be related to a dissertation project, but you do not need to be starting the dissertation phase of your program to execute this assignment successfully.

Graduate Course



## English 7350.02

# Theorizing Folklore 2: The Ethnography of Performance

Professor Dorothy Noyes  
noyes.10@osu.edu

Since the 1970s, the performance turn in folklore, anthropology, and related disciplines has illuminated our understanding of agency and efficacy in cultural production. In a major revision of the modern culture concept, it focuses on cultural forms as process and practice: not texts exemplifying a static shared worldview but historically situated, conventional transactions among persons. As part of the philosophy of language's critique of reference, it looks at how language is used to construct reality. Reacting to the focus on deep structure in most grand theory, it insists on the significance of material and interactional surfaces. Today, with its attention to bodies in motion, it is newly relevant as a corrective to the mystique of "values" and/or identities in contemporary cultural politics.

This seminar will examine both programmatic texts and selected case studies in the ethnography of performance: that is, an approach based in "thick description" of instances. While theory in the field has tended to develop within genre specializations, we will examine verbal art, cultural performance (ritual, festival, spectacle) and the performance of self together in the attempt to illustrate common issues and a general paradigm. Students will share in preparing for discussion and write a research paper: literary and historical topics are welcome as well as field-based projects.

Folklore GIS Theory Requirement [Cross-list: English 7350.22 / CS 7350.22]



# English 7827

## Seminar in English Renaissance Literature: Caroline Drama

Professor Alan B. Farmer  
farmer.109@osu.edu

Often dismissed as decadent, elitist, sensationalist, sensual, or plain bad, the plays written, performed, and printed during the reign of Charles I (1625-1649) have more often been condemned than taken seriously by literary critics. It is a field, therefore, ripe for new work and new research. Caroline drama contains some of the most innovative plays written by some of Renaissance England's most interesting playwrights. These plays, moreover, were composed during a period of increasingly contentious religious and political division, which would ultimately lead to the outbreak of the English Civil War in 1642.

This course will thus explore the political, religious, and social engagements of Caroline drama, but it will also consider the theatrical and formal experimentation that often marks the plays of such writers as Philip Massinger, John Ford, James Shirley, Richard Brome, Thomas Heywood, and Thomas Randolph.

Requirements include a presentation, book review, and longer seminar paper.

Graduate Course



## English 7838

### Seminar in Critical Issues in the Restoration and the 18th-Century: Characters, Personae, and Other Fictional Beings

Professor David Brewer  
brewer.126@osu.edu

This seminar will investigate the emergence, in the long eighteenth century, of most of our standard ideas regarding literary characters (e.g., that they're fictional, but akin to actual human beings; that they have inner lives available for exploration; that they're suitable objects for sympathy or other emotional investment, etc.). In so doing, however, we will try to position these modern seeming characters and ideas about character within the wider range of fictional beings who populated the eighteenth century: literary personae, personifications, animated objects, celebrities, social types (like the fop or coquette), fraudulent impersonations, supernatural creatures, and perhaps even the reputations of actual individuals.

Our goal throughout will be to defamiliarize our stock ways of thinking about fictional beings in order to think more rigorously and creatively about how they actually work in various forms and media. Our focus will be on the eighteenth century (though not just on texts and images produced in the eighteenth century; we'll consider what the period did with many older fictional beings as well). However, the theoretical and methodological issues that emerge should be of intense interest to scholars of other periods, narrative theorists, folklorists, and (I hope) creative writers.

Our readings and viewings will include a range of novels, plays, poetry, essay periodicals, hoaxes, ventriloquisms, "it narratives," portraits of celebrities, shop signs, and satirical prints. In addition to active participation in our seminar discussions and a few very short position papers, students enrolled in the .01 version will be responsible for a substantive final project, the exact form of which can be negotiated.



## English 7844

### Special Topics in Victorian Literature:

### The *Fin de Siècle*

Professor Jill Galvan  
galvan.8@osu.edu

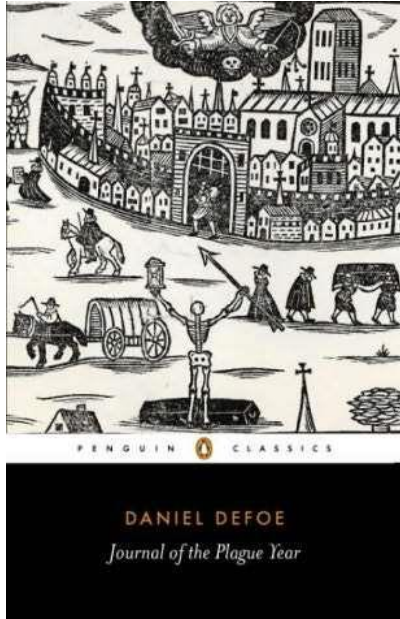
The last couple of decades of nineteenth century, known as the *fin de siècle*, were an immensely rich period in British literature and culture. This was the age when the New Woman fought for legal, educational, and vocational equality with men. At the same time, Oscar Wilde and others were putting a strikingly public face on homosexuality, as well as opposing entrenched aesthetic attitudes with their own philosophy of art for art's sake. Other writers contemplated social formations and their effects: the psychology of the modern crowd, the benefits and detriments of socialism, and the moral validity and racial dynamics of Britain's huge empire. A few decades after the revelations of Charles Darwin, his legacy could be felt in popular ideas of biological hierarchy among different social groups, as well as in anxieties about the degeneration of individuals or peoples. The *fin de siècle* also saw the rise of psychical research, the scientific study of reported occult phenomena.

In studying the *fin de siècle*, we will see how interrelated many of these strands of thought were. All along, we will also be exploring various literary modes of the *fin de siècle* (and contemporary debates about them), including new woman fiction, the "new realism," aestheticism, the romance, and the *fin-de-siècle* gothic.

Literary texts (tentative): H.G. Wells, *The Time Machine*; Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*; Henry James, *The Turn of the Screw*; Thomas Hardy, *Tess of the D'Urbervilles*; George Du Maurier, *Trilby*; Olive Schreiner, *The Story of an African Farm*; Grant Allen, *The Type-Writer Girl*; Arthur Conan Doyle, *The Sign of Four*; Richard Marsh, *The Beetle*; Marie Corelli, *The Sorrows of Satan*; Rider Haggard, *She*; Oscar Wilde, *The Importance of Being Earnest*. Poetry by Oscar Wilde, Lord Alfred Douglas, and Rudyard Kipling.

Assignments (tentative): a few brief analytical responses to the readings, an oral presentation, and a final research paper.

Graduate Course



# English 7850

## Seminar in US Literatures Before 1900: Outbreak Narratives

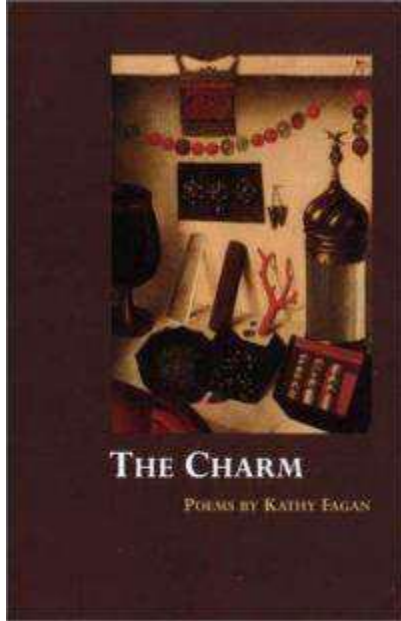
Professor Molly Farrell  
farrell.73@osu.edu

How do our diseases make us who we are? Starting from the premise that epidemiology is a narrative form, this class will consider the ways stories about disease outbreaks from the transatlantic eighteenth century onward call national, racial, and generic categories into question.

Beginning with Daniel Defoe's *Journal of the Plague Year* and Charles Brockden Brown's *Arthur Mervyn*, and ending with discussions of the AIDS pandemic and recent outbreak films like *Contagion*, we will collectively develop a critical framework for understanding why we feel repeatedly compelled to contain epidemics through narrative.

Graduate Course





## English 7871.01 / 7871.02 Forms of Poetry: Free Verse

Professor Kathy Fagan Grandinetti  
fagan.3@osu.edu

This is a course designed for MFA poets who are interested in pursuing the study and practice of free verse.

Using Charles O. Hartman's *Free Verse: An Essay on Prosody* and other important free verse manifestos, we will write free verse of our own based on prompts generated in class.

Students will be responsible for individual and possibly group presentations.



## English 7886

### Interdepartmental Seminar: Modernism and Media

Professor Jesse Schotter  
schotter.1@osu.edu

This class will provide an introduction to some of the basic texts and problems in media theory through a survey of twentieth-century British and American novels that engage with the rise of new media.

Throughout the twentieth century, the definitions and characteristics of old media like writing were perpetually being re-imagined through the encounter with new media forms. We will examine how film, radio, and photography—alongside new forms and genres of writing—shaped and inspired literary texts, and in turn how directors and artists sought to emulate or incorporate the medium of writing in their works. In turn, we will question the binary between artists, writers, and theorists, looking at how writers like Woolf were themselves theorists of new media, and how the disciplinary boundaries between film and literature we today might take for granted did not exist in the early twentieth century.

This class will provide a survey of many of the important works of British modernism, from Conrad to Woolf to Joyce to Beckett, as well as the new directions and methodologies in modernist studies. But it will also provide an introduction to media theory, from Benjamin and Adorno to Habermas and McLuhan, from Debord and Baudrillard to Manovich and Kittler.

Course requirements include participation in class discussion, a formal presentation, and a seminar paper.



# English 7889.01

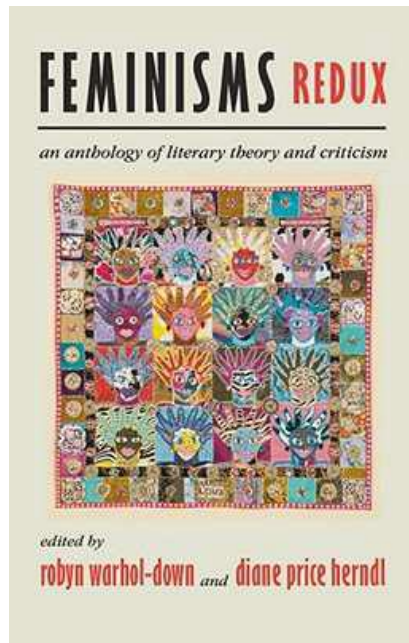
## Seminar in Digital Media Studies: Digital Literacies, Materiality, and Community

Dr. Richard Selfe  
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This seminar will explore three components of the 21st century university:

1. How technologies of "writing" have changed the nature of texts, our practices of reading and writing, and our approaches to acquiring literacies
2. In what ways the materiality of our contemporary literacy work influence and are influenced by power relations, access levels and learning patterns in our classes and culture
3. How our "service" or "engaged" work with local communities is made complex when we include digital technologies

New technologies present new possibilities and problems for communication and artistic expression. They help us see familiar textual and expressive forms in different ways and challenge us to reflect on the complex relationships among technologies, media, composing, and cultural contexts. We will address these possibilities, problems, and challenges by attending to three sets of scholars. To inform our literacy scholarship, research, and pedagogies (concept 1 above), we will focus on scholars close to our academic home such as Cooper, Hawisher and Selfe, Kinloch, and Selfe. To complicate our understanding of materiality, we will read social theorists such as de Certeau, Escobar, Foucault, Heidegger, Latour, and Maturana and Varela. Our connections with local communities will be informed by readings from Banks, Comstock, Escobar, and Grabill. Students in the class will be encouraged to identify a self-selected area/genre/focus of digital literacy practice in a community of their choosing and, then, to design and create their own small-scale media project that represents the interests and life worlds of the members of that group.



## English 7890

### Graduate Seminar in Interdisciplinary Feminist Theory

Professor Robyn Warhol  
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This interdisciplinary course will simultaneously investigate two central sets of issues for feminist theory. One set will address the impact of gender studies upon the questions asked in the liberal arts and sciences. How have gender, sexuality, race, and class shaped the history of the disciplines? How has feminist thought altered disciplinary methodologies? The second set of questions addresses the interrelationship between (academic) feminist theory and feminist activism. Can we understand academic feminism as a form of activism in itself? Can (or should) nonacademic activist events be theorized? Students will keep a journal of response papers to weekly questions about the reading, make in-class presentations, and choose either to write a research paper or to stage an activist event on which they base a text: e.g., a theoretical or non-fiction prose essay, a video, a website.

Texts may or may not include the following, but will cover a similar range of topics: Berger, Melody. *We Don't Need Another Wave: Dispatches from the Next Generation of Feminists*. Haraway, Donna. *The Haraway Reader*. Hesse-Biber, Gilmartin, & Lydenberg, eds. *Feminist Approaches to Theory and Methodology: An Interdisciplinary Reader*. Labaton & Martin, eds. *The Fire This Time: Young Activists and the New Feminism*. Reckitt, Helena and Peggy Phelan. *Art and Feminism*. Tuana & Morgen, eds. *Engendering Rationalities*.

Graduate Course