

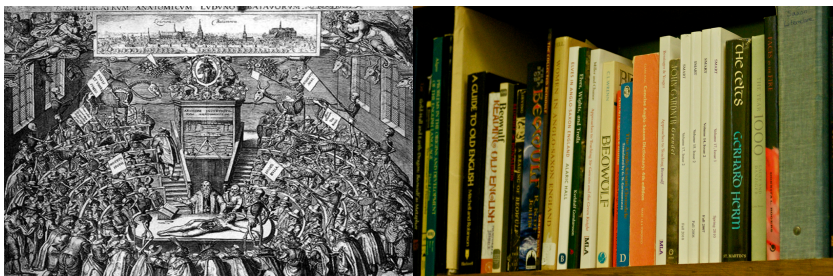
Autumn 2014

English Department

Undergraduate Courses

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

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



Last updated 8/29/13

Welcome to the Autumn 2014

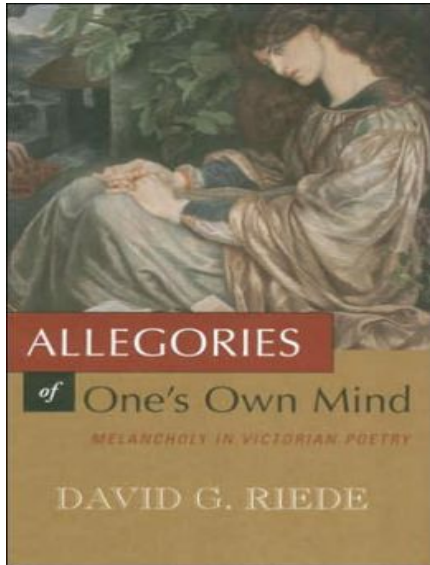
English Department Undergraduate Coursebook!

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

To schedule a class once registration windows open, go to [Buckeye Link](#) – Ohio State's Online Academic Center.

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English 2260

Introduction to Poetry

Professor David Riede
Riede.1@osu.edu

We will study major English and American poems from the Renaissance to the present, with particular attention to innovations and variations of specific forms (sonnet, ode, elegy, etc.), to the major features of particular poetic “schools” (e.g. metaphysical, romantic, modernist), and of course to the many ways in which poems generate effects beyond mere paraphrasable meaning. Poets read will include Shakespeare, Donne, Pope, Wordsworth, Keats, Tennyson, Browning, Dickinson, Whitman, Hardy, Yeats, Eliot, Frost, Stevens and Larkin, among others.

Requirements: attendance and class participation, in-class writing assignments, one brief (4-6 pages) formal essay.



English 3398

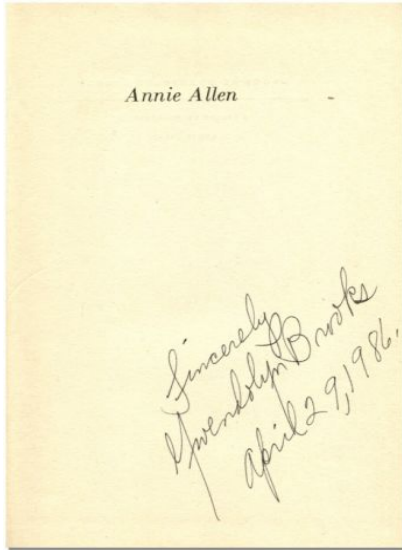
English Writing for Majors

Professor Richard Dutton
Dutton.42@osu.edu

The purpose of this course is to accustom you to the idea that writing about literature involves engaging in a conversation. You are not merely expressing your own ideas about the texts you read (though that is important) but testing them against those of other people – whether those around you in the class or the scholars who regularly discuss literary texts. This involves confronting some key questions: what is valuable about a literary text? Are some texts more valuable than others? Why? Do we all have to share the same values? How should we address our differences? To engage fully in the conversation it is necessary to understand some of the basic terms and conventions of literary study: what are the differences between novels, plays, and poems, and how we talk about them? What are the key questions that modern scholars ask about the texts they write about?

We will look at three novels that all “speak to each other” – Jane Austen’s *Persuasion*; Thomas Hardy’s *Far from the Madding Crowd*; and John Fowles’s *The French Lieutenant’s Woman*. We will also look at movies made of all three of them, in part to assess how the language of film differs from that of writing, and what happens when you translate a story from one medium to another. We will also look at a range of poetic forms, concentrating on the sonnet and asking why poets for 500 years have kept returning to that form. And we will compare Shakespeare’s *Hamlet* with Stoppard’s *Rosencrantz and Guildenstern Are Dead* to think about dramatic form.

Assessment will be based on three papers (3/5 sides), plus quizzes, class participation, and a final long paper (10/12 sides) arising from the course.



English 3398

Writing for English Majors

Professor Andréá N. Williams
Williams.2941@osu.edu

This course promotes skills of close reading, argumentation, and critical thinking to prepare you for the demands of upper-level English courses. In this class, you will gain peer and instructor feedback throughout your process of reading, thinking, and writing about literature. We will cover the major genres of drama, poetry, fiction and short nonfiction.

Possible Texts: Arthur Miller, *Death of a Salesman*; Gwendolyn Brooks, *Annie Allen*; Toni Morrison, *The Bluest Eye*; Theodore Dreiser, *Sister Carrie*, and others.

Requirements: four short papers (3-5 pp.), quizzes, final essay (6-8 pp.), regular attendance and participation.



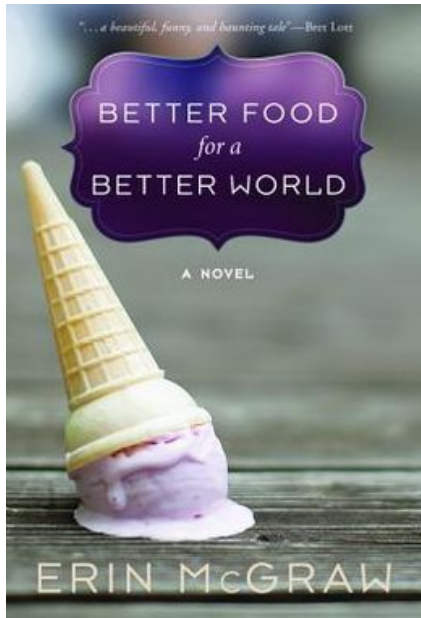
English 3398

Critical Writing and Introduction to the English Major

Professor Jessica Prinz
Prinz.1@osu.edu

The purpose of this course is to read broadly in the history of American and British Literature with the goal of improving reading and writing skills. All key genres of literature will be considered (fiction, drama, and poetry). We will devote a significant portion of the class to the various theories used to analyze literature ("Critical Theory"). Our primary text will be the anthology *A Little Literature* (Eds. Barnet, Burto, and Cain) as well as other texts to be assigned later.

This will be a writing-intensive course.

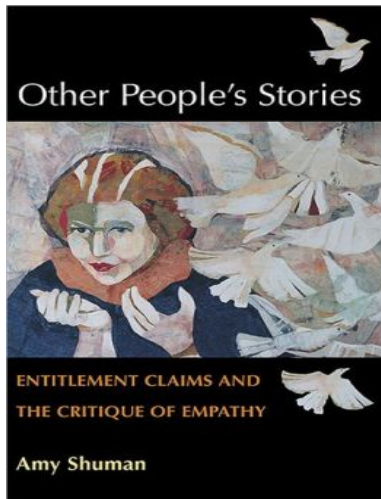


English 3465

Intermediate Creative Writing: Special Topics in Fiction

Professor Erin McGraw
Mcgraw.46@osu.edu

Building on the skills acquired in English 265, this course will emphasize essential, fundamental fiction-writing skills such as dialogue, scene setting, and characterization. Students will be expected to comment in depth on stories discussed in class, using the vocabulary of the field. Each student will be expected to submit two stories and revise one, at minimum. There will also be exercises, both in and out of class, and readings from *Best American Short Stories 2013*.



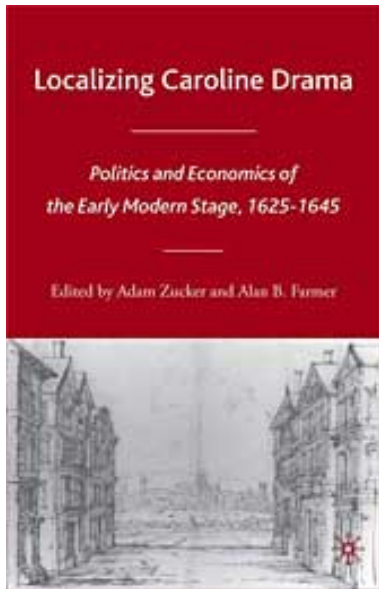
English 4459

Narrative and Life Story

Professor Amy Shuman
Shuman.1@osu.edu

Stories give shape to our everyday life experiences. We tell stories about ourselves, about others, about trivial interactions that fade from memory, and about life changing events. In this course we explore who tells stories to whom and in what contexts. We'll examine narrative form, genre, performance, repertoire and interaction through close attention to narratives told in multiple contexts, including campus life, family situations, illness, work, travel, and politics.

Texts will be posted on Carmen. Each student will collect stories that will become the focus of a term paper.



English 4520.01

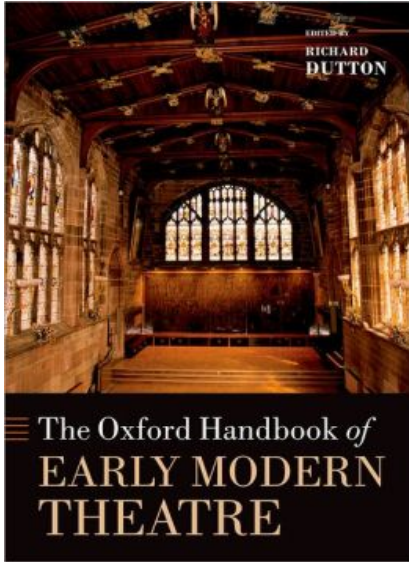
Shakespeare

Professor Alan Farmer
Farmer.109@osu.edu

This course will explore the formal, social, and political engagements of Shakespeare's plays. It will pay particular attention to how his plays conform to and work against the genres of comedy, tragedy, history, and romance, and to how they represent such issues as gender, sexuality, religion, race, and political power. In addition to some critical and historical essays on the early modern theater and culture, we will likely read some combination of the following plays: *Richard III*, *Henry V*, *The Merchant of Venice*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, and *The Winter's Tale*.

Assigned texts: I will order the *Norton Shakespeare* (2nd ed.), ed. Greenblatt et al., but any modern, annotated edition with line numbers is fine.

Requirements include two or three essays, a midterm exam, a final exam, regular attendance, and active participation.



English 4523

Special Topics in Renaissance Literature and Culture

Professor Richard Dutton
Dutton.42@osu.edu

"Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more" (*Macbeth*, 5.5.23-5)

The theme of this course is the idea of theatre in the early modern world, in which Shakespeare and his contemporaries wrote. What was its significance, socially and intellectually? We shall consider the actual forms and locations of theatre in that era (in the streets, guild-halls, colleges, Inns of Court, country houses and the royal court, as well as new purpose-built playhouses.) We will approach this by studying a range of texts designed for the varying locations, concentrating on their meta-theatricality (evident when they involve plays-within-the-play, as in *The Taming of the Shrew* and *Hamlet*, or speak metaphorically about the world as theatre, as in *Macbeth*.) Instances will be drawn from Shakespeare and from *Renaissance Drama: An Anthology of Plays and Entertainments*, 2nd Edition, ed. Arthur F. Kinney (Wiley-Blackwell: available for less than \$3 second-hand online; can be hired for the semester from Barnes and Noble for c.\$36).

Assessment will be based on two papers (3/5 sides), plus quizzes, class participation and a final. (Anyone who receives a B+ or better on either of the papers may opt to do a long paper – 10-12 sides – in lieu of the final.



English 4552

US Poetry to 1915: The Romantic Movement in American Poetry

Professor Steven Fink
Fink.5@osu.edu

The Romantic Movement in American poetry flourished from the 1820s through the 1860s, or from Bryant through Whitman and Dickinson. We will consider Romantic ideology and aesthetics generally, and Romantic poetic manifestos in particular, with careful attention to matters of poetic form as well as content. We will examine the poets' treatment of such topics as Nature and the American landscape; national identity (and the Civil War); spirituality, religion, and death; the poet and the imagination; gender roles and the domestic sphere; slavery, race, and Native Americans; and other recurring topics. We will read works by canonical American poets, including Bryant, Poe, Longfellow, Emerson, Whitman, and Dickinson; but we will also read selections by less well-known or less well-remembered poets, particularly several popular women poets of the period.

Text: *Nineteenth-Century American Poetry*, ed. William Spengemann, and texts to be posted on Carmen.

Assignments: several quizzes, two papers, and a final project.



English 4553

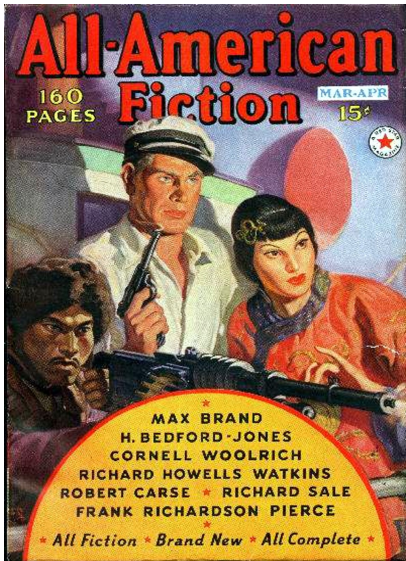
U.S. Modernist Fiction

Professor Debra Modellmog
Modellmog.1@osu.edu

This course will explore changing conceptions of U.S. modernism and modernist fiction as proposed by literary critics and historians over the past 20 years. One approach has been to multiply the term “modernism” so that it can accommodate a variety of archives, aesthetics, politics, and methods: high modernism, low modernism, black modernism, ethnic modernism, sexual modernism, queer modernism, etc. Another approach has been to ask whether this pluralization of modernism has forced us to miss the historical convergences, cross-cultural dialogues, and common social contexts that connected the writers of the time, put their work in conversation with one another, and might thus encourage us to revise our critical terminology and methodology for understanding the period. We will take up these debates by reading some of their more prominent proponents (e.g., Michael North, Werner Sollers, Rita Keresztesi, Martha Jane Nadell, Joshua Miller) and also by examining a variety of fiction written from approximately 1900-1940.

Possible texts: Gertrude Stein, “Melanctha”; Ernest Hemingway, *In Our Time*; William Faulkner, *Light in August*; F. Scott Fitzgerald, *The Great Gatsby*; Jean Toomer, *Cane*; Jessie Redmon Fauset, *Plum Bun*; *Mourning Dove*, *Coyote Stories*; Anzia Yezierska; and stories by Josefina Niggli, Hisaye Yamamoto, Sherwood Anderson, Jose Garcia Villa, and others.

Assignments: two five-page papers, a final project, periodic in-class assignments, and active participation.

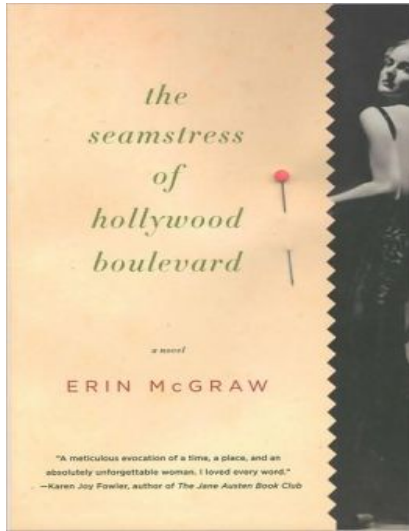


English 4553

Twentieth-Century American Fiction

Professor Jessica Prinz
Prinz.1@osu.edu

English 4553 is designed this semester as a survey of Twentieth-Century American fiction. We will read novels and short stories by the “Greats”: Hemingway (*The Sun Also Rises*), Faulkner (*The Sound and the Fury*), Morrison (*Beloved*), Pynchon (*The Crying Lot of 49*), Delillo (*White Noise*), and Spiegelman (*Maus*, Parts One and Two). Other authors to be considered may be from the following list: Kurt Vonnegut, Mark Danielewski, and Jennifer Egan. Requirements include two papers (4-5 pages in length), two exams, and regular attendance and participation in discussion.



English 4565

Writing of Fiction II

Professor Erin McGraw
Mcgraw.46@osu.edu

Designed for advanced fiction writers, this course will focus on revision: why it's necessary, and how to do it. Students will submit two new stories and one revision for class workshop. A second revision will comprise the portfolio for the course. In addition, students will discuss stories from the 2013 edition of Best American Short Stories and Kevin Wilson's *Tunneling to The Center of The Earth*, and attend department-sponsored prose readings. Course prerequisite: English 265. Admission to English 565 is by permission of professor only. To be considered, please submit a story that represents your best work to me at mcgraw.46@osu.edu by March 5. I will admit the fifteen strongest applicants, and will contact you as soon as possible after the deadline about your status.



English 4578

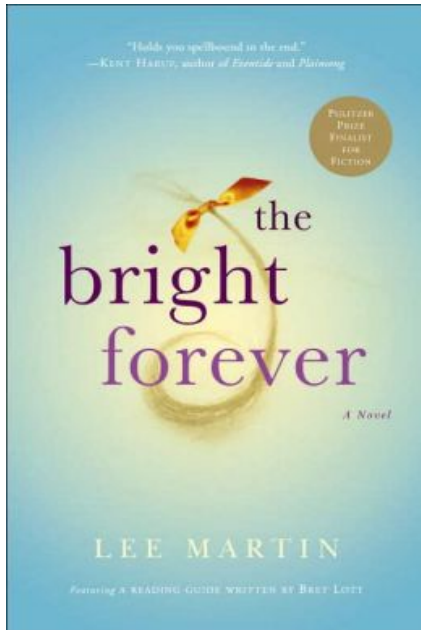
Special Topics in Film: Hitchcock Places America

Professor Mark Conroy
Conroy.1@osu.edu

In this course we consider the famous director's place in American life, and its place in his films. The director whose imagination was above all spatial was careful to arrange his film's spaces, sometimes more so than his characters (or actors). We'll examine how he does this, starting with his first American film *Rebecca* in 1940; and try to show how he uses these classic spaces to make meaning as well. We follow an English director as he tries to find "common places," thus to win in his own turn a place in Americans' hearts. And since his American career lasts from the 1940s to the 1970s, we may ask how his sense of these places changes down through the years. (To take the obvious example, how (if at all) does *Psycho* (1960) alter the expected placing of the action in a Hitchcock movie?) Only disclaimer: Hitchcock is not known for obediently keeping his place; nor is America.

READINGS AND SHOWINGS: The films tend to suggest themselves. A partial list would include *Shadow of a Doubt*, *Notorious*, *Strangers on a Train*, *Vertigo*, *North by Northwest*, *Frenzy*, and probably at least one "double feature" of the English and American version of a Hitchcock plot, as with *The Man Who Knew Too Much*. Readings to come from *A Hitchcock Reader*, ed. By Deutelbaum and Poague; along with texts from some other sources as well.

Duties: Exams, midterm and final; possibly a short (4-pp.) paper; potential quizzes; and of course class participation.



English 4591.01H

Special Topics in the Study of Creative Writing

Professor Lee Martin

Martin.1199@osu.edu

This is a seminar in literary forms and themes, with a significant creative writing component. Our focus will be on short forms of fiction and creative nonfiction. We'll consider matters of characterization, structure, detail, point of view, and language. We'll read a number of examples which I'll choose at a later date. Each student will create a series of original pieces, and we'll put quite a bit of focus on revision as you prepare a final portfolio of your work. We'll also consider the source of material and its artistic transformation onto the page.

Prereq: Honors standing, and 2265 (265) or 2266 (266) or 2268 (268); or permission of instructor. Not open to students with 10 qtr cr hrs for 591.01H. Repeatable to a maximum of 6 cr hrs.