

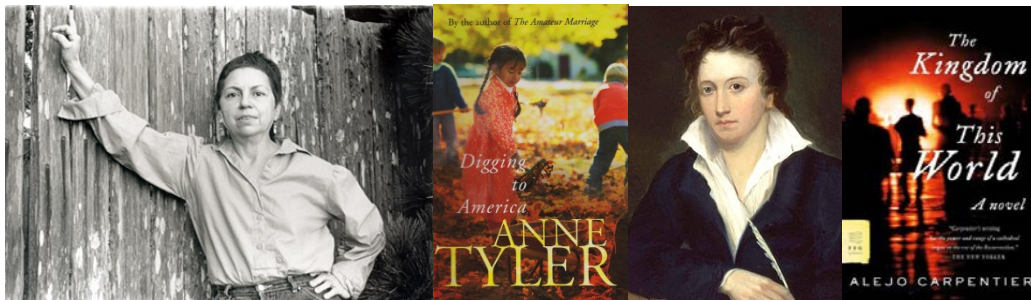
Spring 2013

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!



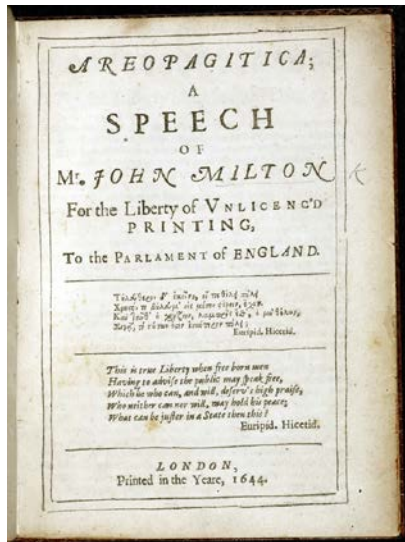
## **Welcome to the Spring 2014 English Department Graduate Coursebook!**

To browse the Coursebook, consult the Index, or 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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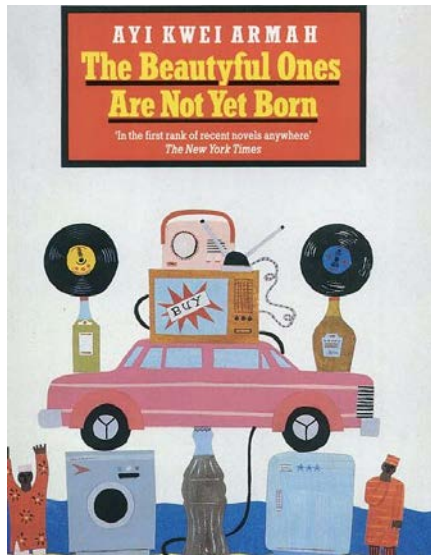


## English 5723

### Topics in Renaissance Literature and Culture: Milton's Poetry and Prose

Professor Hannibal Hamlin  
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John Milton is largely known as the poet of *Paradise Lost*, his brilliant “prequel” (sort of) to the Bible, recounting the Creation, the Revolt and Fall of Satan and the Rebel Angels, and the Temptation, Fall, and Expulsion of Adam and Eve. This is a monumental work, full of profound theological, political, and psychological insights, as well as some of the most ingenious and deeply moving poetry ever written. It is no exaggeration to say that Milton’s poem has shaped the modern conceptions of God, Creation, Sin, Heaven and Hell, and especially Satan (about whom the Bible actually has very little to say). But Milton wrote in virtually every poetic genre—sonnets, odes, funeral elegies, a masque, and more—and we will read much of this, including his other major poems “Lycidas,” “Paradise Regained,” and “Samson Agonistes.” Milton also wrote poetry in both Latin and Greek, which we will sample in translation. Finally, though Milton is known primarily as a poet, he spent much of his adult life writing prose tracts on controversial historical, political, and religious subjects (the great long poems were written very late in his life, after his retirement from public service). We will read some excerpts from Milton’s prose, and the *Areopagitica* (his remarkable attack on censorship) in its entirety. There is probably no English writer who was more obsessed with his own literary career than Milton, and none for whom it is more essential to explore connections between life and work. Milton lived through, and was at the center of, a period of religious fervor and political conflict, civil war, revolution and regicide, millennial expectation and utopian experiment, and (finally) the defeat of Puritan idealism and the Restoration of monarchy. It is impossible to understand Milton’s poetry and prose without having some sense of the world in (and out of) which it was written, and we will therefore spend some time discussing Milton’s life and the history of seventeenth-century England. Assignments will include shorter writing and a major essay.



## English 6760

### Introduction to Graduate Study in Postcolonial Literature and Theory

**Professor Pranav Jani**  
**jani.4@osu.edu**

This course is designed as a basic introduction to the field of Postcolonial Studies, especially as it has developed in Anglo-American literary studies. It proceeds along two axes—one theoretical/historical, the other literary/cultural. The anthology *Postcolonialisms* and supplemental articles and essays will allow us to discuss the critical terms and categories that frame the field at the broadest levels. In the context of historical discussions about colonialism, nationalism, decolonization, and today's globalization, students will be introduced to theories that have developed about these phenomena as well as methods of historicist literary and cultural criticism, colonial discourse analysis, and ideology critique. While our theoretical discussions will remain alert to the similarities and differences between colonized/postcolonial spaces on a global scale—between South Asia, southern Africa, the Caribbean, Palestine, Ireland, the Americas, indigenous spaces, etc.—our discussion of novels from Africa, Asia, and the Caribbean will also allow more specific discussion of texts produced from particular locations.

Moving between history, politics, and literature/culture, moving from the particular to the general and back again, and self-critically examining our analytical terms and the space from which we speak – all of these are key contributions of Postcolonial Studies to literary and cultural studies over the past three decades. I seek to develop an environment in which students can learn about this contribution, open themselves up to this specific branch of Anglophone literature, and gain confidence in using concepts in their own work, in whatever field it may be.

Possible Texts: Gaurav Desai and Supriya Nair, eds. *Postcolonialisms: An Anthology of Cultural Theory and Criticism*; Neil Lazarus, *The Postcolonial Unconscious*; Ngugi wa Thiong'o, *A Grain of Wheat*; Ayi Kwei Armah, *The Beautiful Ones Are Not Yet Born*; Fadia Faqir, *Pillars of Salt*; Salman Rushdie, *Midnight's Children*; Merle Collins, *Angel*; Amitav Ghosh, *The Glass Palace*.



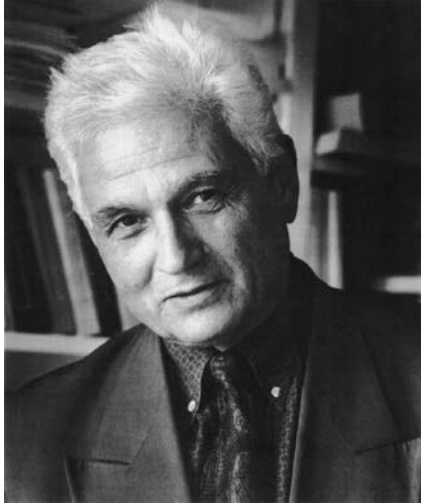
## **English 6763.01**

Graduate Workshop in Poetry

**Professor Henri Cole**

**cole.466@osu.edu**

This class is a graduate workshop in poetry for those who wish to improve their craft as poets while broadening their knowledge of poetry. Poems by students will be discussed in a “workshop” format with attention to the process of revision. Part of the quarter will be devoted to weekly assignments as preparation for later “free-assignments.” Students will also be asked to memorize and recite poems. MFA standing or permission of the instructor is required.



## **English 6776.02**

### **Graduate Study in the History of Literary Criticism: From 1900 to the Contemporary Period**

**Professor Ethan Knapp**  
**knapp.79@osu.edu**

The last fifty years have witnessed nothing short of a revolution in literary studies. With the emergence of schools of thought such as Structuralism and Post-Modernism, and the impact of thinkers like Derrida, Foucault and Kristeva, critics began to practice all new ways of making sense of literature and culture. Most profoundly, the profession began to expect that the job of the critic was not just to produce interpretations of individual works but rather accounts of meaning as such. (i.e. Anyone with a PhD should be able not just to interpret a work, but also give an account of where her interpretation comes from, what preconditions underly it, and what justifications would defend it.)

This course will offer a historical survey attempting to explain how such a shift came about, and exploring the various theoretical schools and options that continue to be particularly vital in the contemporary scene. Our survey will include the American New Criticism, Structuralism, Derridean Deconstruction, Lacanian psychoanalysis, Feminist Criticism, Marxist Criticism, Postcolonial Criticism, Critical Race Theory, and Queer Studies. But, I would also like the course to be shaped by the interests of participating students, so please contact me with particular interests as the course draws near, and I will do my best to incorporate them into the readings. Requirements will include a presentation and three short papers.



## **English 6789**

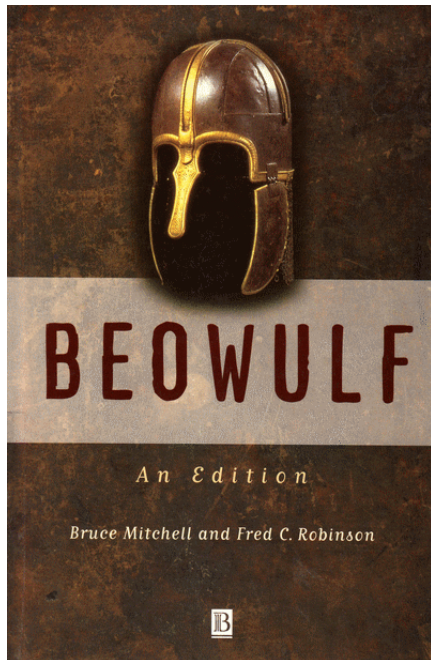
### **Introduction to Graduate Study in Digital Media**

**Professor H. Lewis Ulman**  
**[ulman.1@osu.edu](mailto:ulman.1@osu.edu)**

English 6789 offers graduate students an opportunity to survey the history, theory, and applications of digital media in English studies, and to explore the challenges and opportunities presented by reading, viewing, listening, and composing in digital environments. The primary objective of this course is to continue to develop working theories of digital media literacies that take into account both histories of technological development and the cultural contexts within which people use, shape, and are shaped by technologies.

Through readings, original research, and digital media production, students will build theoretical frameworks useful for digital media studies; methods of conducting research on, and within, digital media environments; and the production skills they will need to explore further how digital literacies might inform their work as scholars, teachers, and citizens.





## English 7817

### Seminar in Early Medieval English Literature: Beowulf

**Professor Leslie Lockett**  
**lockett.20@osu.edu**

We will read Beowulf in Old English while exploring current and classic scholarship on the poem and learning to utilize the research tools that are necessary for the advanced study of Anglo-Saxon literature and culture. Students should be prepared to translate aloud from Beowulf at every class meeting and to discuss the assigned secondary readings. Each student will give one or two brief in-class presentations and write a seminar paper that demonstrates significant engagement with secondary sources.

Required texts:

1. Mitchell and Robinson (eds.), *Beowulf: An Edition* (Blackwell, 1998)
2. Clark Hall and Meritt, *A Concise Anglo-Saxon Dictionary*, fourth edition.
3. Readings posted on Carmen. Those that are assigned to the whole class should be brought to class to facilitate discussion.

Prerequisite: English 5710 (Introduction to Old English) or the equivalent.

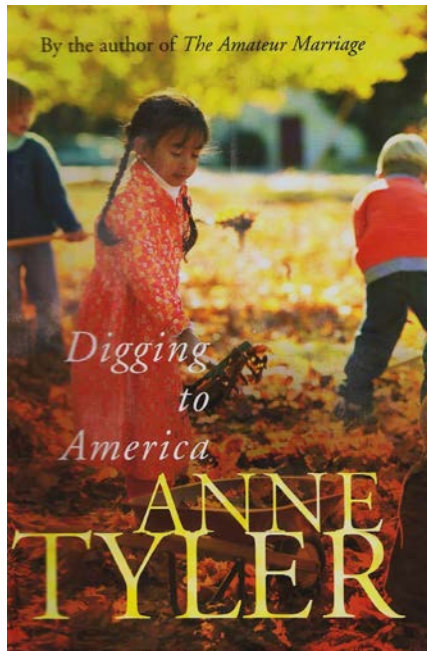


## **English 7840**

### Seminar in Romantic Literature

**Professor David Riede**  
**[riede.1@osu.edu](mailto:riede.1@osu.edu)**

This seminar will focus on constructions of the poetic character and poetic authority in Wordsworth, Coleridge and Shelley. Requirements: attendance and active participation, one short essay (5-7 pages), one class presentation, one longer seminar paper (15-20 pages).



## English 7861

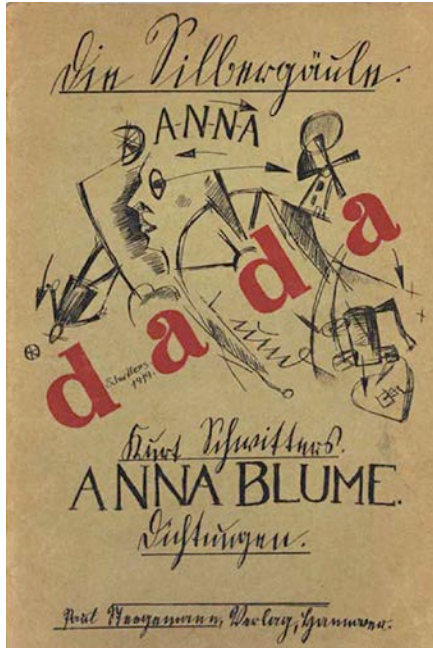
### Studies in Narrative and Narrative Theory: Narrative and Anti-Narrative

**Professor Brian McHale**  
**mchale.11@osu.edu**

Much of the discourse surrounding narrative and narrative theory emphasizes narrative's naturalness – its universality, its neurological and even evolutionary basis, and so on. But there is also a long-standing counter-discourse, mainly associated with avant-garde theory and practice, that seeks to unmask narrative's alleged "naturalness" as fundamentally ideological, and to loosen narrative's grip on culture through the production of exemplary anti-narratives. This course will explore both sides of this dialogue between narrative and its anti-narrative other(s). Topics will include: natural narratology and its "unnatural" alternative; narrativity, strong and weak; naturalization; the polemics surrounding the so-called "anti-novel"; the claims of cognitive and evolutionary narratology; etc.

Readings: A selection of key essays or chapters representing various approaches to narrative, available on Carmen; a selection of narrative and anti-narrative texts, including one or two conventional "literary" novels, such as Anne Tyler's *Digging to America* (2006), and several short avant-garde texts by Gertrude Stein, Samuel Beckett (*Texts for Nothing*), Nathalie Sarraute, Alain Robbe-Grillet, Clarence Major, Lyn Hejinian (*My Life*), and others.

Assignments: Leading an in-class discussion of one of the theoretical approaches; a write-up of that in-class discussion; and a final paper, 15-20 pages, on a relevant topic of students' own choosing. Students will draft and revise a prospectus for this final paper.



## English 7888

### Literature and Art: Interartistic Connections in the Twentieth-Century

**Professor Jessica Prinz**  
**prinz.1@osu.edu**

English 7888 is an interdisciplinary course in art and literature of the 20<sup>th</sup> century (and beyond). We will study important movements in art, especially Post-Impressionism, Cubism, Dadaism, Futurism, German Expressionism, Abstract Expressionism, and some more recent forms of art such as conceptual art, earth art, minimal art, and Pop art. We will pay close attention to the literature influenced by these movements and consider such interconnections as friendships, collaborations, various kinds of influence, and “ekphrasis”: poetry and literature about painting(s). We will conclude by looking at works that are themselves interdisciplinary, that blur the boundaries between genres and disciplines, and that fuse artistic modes to create unusual and original hybrid “texts.”



## **English 8858**

### **Seminar in Folklore: The Frankfurt School and Cultural Critique**

**Professor Amy Shuman**  
**shuman.1@osu.edu**

The work of the Frankfurt School of Critical Theory provides a framework for understanding the discipline of folklore (including the high/low culture divide, the romanticist legacy, the “erosion” of tradition, and the idea of “collecting” culture). The Frankfurt School is especially useful for understanding folklore as critique. From Horkheimer and Adorno’s use of myth and romanticism as a critique of the Enlightenment and their discussion of the relationship between high and low culture in their essay, “The Culture Industry” to Walter Benjamin’s essays on the erosion of traditional culture, Frankfurt School scholars offer a critical practice for the study of culture. Recent work, especially the recent issue of *Differences* “Feminist Theory and the Frankfurt School” provides an important critique of the Frankfurt School. The goal of this course is to give students theoretical background for understanding issues such as authenticity, technologies, subjectivity, gender, romanticism, and high/low culture.



## **English 8888**

Interdepartmental Seminar in Critical  
Theory: Queer of Color/Queer  
Diasporic Critique

**Professor Martin Ponce**  
**ponce.8@osu.edu**

This seminar will focus on queer of color and queer diasporic critique as intersectional modes of analysis that examine the crossings of race, sexuality, gender, class, and location, to name the most salient. We will track the emergence of these lines of inquiry in the important creative and critical interventions published during the 1970s and early 80s, particularly by women of color feminists and lesbians, then turn to more recent scholarly work that has elaborated a variety of queer of color and queer diasporic approaches to literature, film, performance, ethnography, activism, and other expressive and political practices. Possible authors include: Gloria Anzaldúa, Cathy Cohen, Samuel Delany, Qwo-li Driskill, David Eng, Roderick Ferguson, Gayatri Gopinath, Michael Hames-García, Grace Hong, Audre Lorde, Dwight McBride, Cherríe Moraga, José Muñoz, Jasbir Puar, Andrea Smith. Requirements: attendance, participation, presentation, annotated bibliography, and final paper.



# English 8997

## Dissertation Seminar

**Professor Elizabeth Renker**  
**renker.1@osu.edu**

The doctoral dissertation is perhaps one of the strangest and most difficult genres. This class will provide rigorous, hands-on, practical training in writing and revising. We will work on scrupulousness of argument, rigorous presentation of evidence, felicity of writing style, striking the right level of conversation with sources, foregrounding your original contributions to the field, and tying individual chapters to your dissertation's larger narrative. Suitable for students in any field, we will workshop the chapters in progress by enrolled students, offering both stylistic and scholarly critique. PhD students are often so embroiled in the dissertation that it becomes hard to see from the outside, and this class will provide that invaluable outside perspective. My role as professor will be to provide the experienced scholar's understanding of what makes a chapter, and a dissertation as a whole, effective to its occasion, well written, pitched to the right audience, and compelling in argument. Requirements: weekly short written exercises (3-5 pages) about your own chapter(s) in progress [to be determined based on where you are with your dissertation when the term starts]; detailed critique of the chapter under consideration each week; substantial progress by end of term on your own work in progress toward the dissertation; and active daily participation.