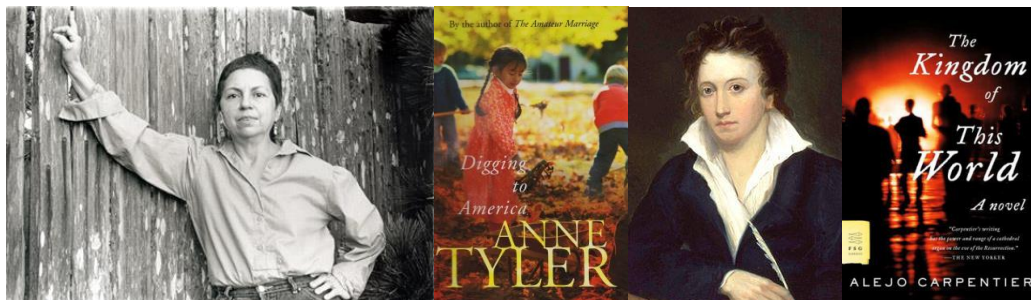


**Spring 2014**  
**English Department**  
**Undergraduate Courses**

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](mailto:lowry.40@osu.edu)).

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



# Welcome to the Spring 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.

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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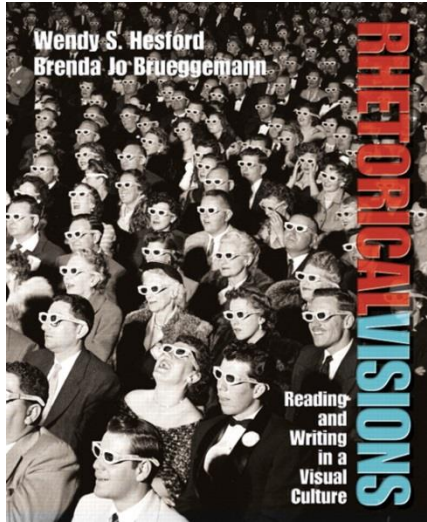
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(Revised: 10/02/2013)



## English 1110.01H

First-Year English Composition  
(Honors): *Media Spectacles: The  
Power of Images to Persuade*

Professor Wendy S. Hesford  
hesford.1@osu.edu

This version of English 1110.01H will explore the rhetorical power of images to set political agendas and to force contentious issues onto the national and international stage. Students will complete three major writing assignments: one critical essay (4-5 pages); annotated bibliography and research project proposal; and research paper (8-10 pages). Students will be expected to revise their work based on peer and instructor feedback. Sample topics include celebrity activism and humanitarian crises, the visual politics of US immigration reform, disability and the body politic, and national memory projects, among others. Active class participation is expected.

### Required Course Texts:

Wendy S. Hesford and Brenda Jo Brueggemann, *Rhetorical Visions: Reading and Writing in a Visual Culture*, Pearson/Prentice Hall, 2007

David Rosenwasser and Jill Stephen. *Writing Analytically 6th Ed.* Wadsworth, 2010

General Education Course



## English 2201

### Selected Works of British Literature: Medieval to 1800

**Professor Karen Winstead**  
**winstead.2@osu.edu**

This survey will introduce you to the vibrant minds and culture that produced the masterpieces of our British literary heritage. You will sample the writings of poets, playwrights, essayists, and novelists including Chaucer, Shakespeare, Milton, and Johnson. You will get to know the worlds they inhabited, the issues they cared about, and how they may have thought about themselves as artists and human beings. While exploring the past, you will find surprising precedents for popular genres of our own day, including horror, romance, and graphic narrative. English 2201 is a foundational course for English majors but it is also a rewarding experience for anyone seeking an appreciation of our literary heritage. Lectures will sketch out the contours of literary history, and weekly recitations will provide opportunities for group close reading and discussion.

Requirements include midterm and final exams, a journal of responses to the readings, and weekly online quizzes on the lectures. The course textbook will be the *Norton Anthology of English Literature*, vol. 1 (9th edition).

GE Literature; GE Diversity: Global Studies





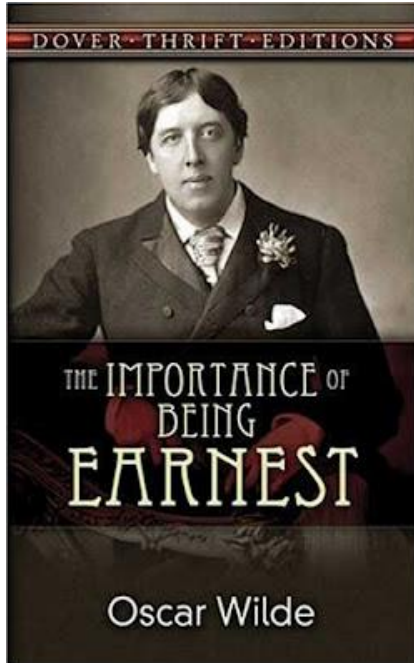
## **English 2201H**

### **Selected Works of British Literature: Origins to Present (Honors)**

**Professor Richard Green**  
**[green.693@osu.edu](mailto:green.693@osu.edu)**

This Honors course provides a broad survey of British literature from the Anglo-Saxon period down to the mid-20th century. Its aim is to provide students with a sense of the big picture of British literary history through reading and discussion of important, representative texts. Foci of the course will include the rise and development of major genres (drama, poetry, prose fiction) and modes (comedy and tragedy, pastoral, epic, etc.), as well as the hallmarks of key literary movements over the centuries. We will also trace some thematic questions across periods: How has the sense of what constitutes literature changed? How have writers responded to the literature of earlier periods? How does literary change happen, and how do such changes correlate with major events in English history, such as the coming of Christianity to Britain, the spread of mass literacy, the traumas of wars and religious disputes, or the growth of industrialization and imperialism? In addition to the required reading and participation in class discussion, requirements include several short, informal papers, one longer research paper, a final exam, and occasional quizzes.

GE Literature; GE Diversity: Global Studies



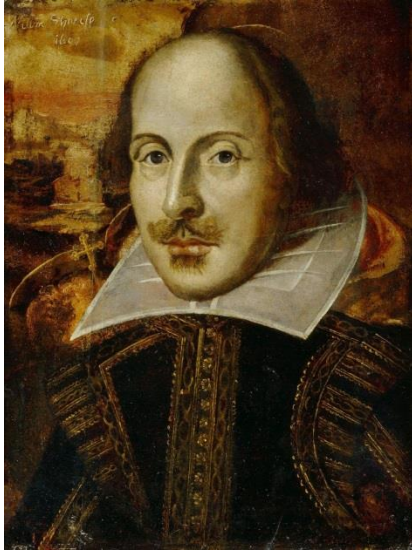
## English 2202

### Selected Works of British Literature: 1800 to the Present

**Professor Jill Galvan**  
**galvan.8@osu.edu**

This course will introduce you to some of the major British texts, authors, and literary forms and trends of the last two centuries or so. Our course will cover Romantic, Victorian, Modernist, postcolonial, and early twenty-first-century literatures; our authors will include (among others) William Wordsworth, Mary Wollstonecraft, Mary Shelley, Charles Dickens, Christina Rossetti, Oscar Wilde, W.B. Yeats, T.S. Eliot, Virginia Woolf, Elizabeth Bowen, Ngugi wa Thiong'o, Nadine Gordimer, and Kazuo Ishiguro. One goal of the course is to give you a good sense of literary history, which will serve as a useful context for your future English classes (or extracurricular reading). The second is to familiarize you with university-level strategies for analyzing literature generally, including reading a text with an eye for fine detail (a.k.a. close-reading or explicating) and constructing logical interpretations based on textual evidence. Course requirements include five or six short analytical responses (1-2 pp. each), a midterm exam, and a final exam.

General Education Course, Undergraduate Major or Minor Course



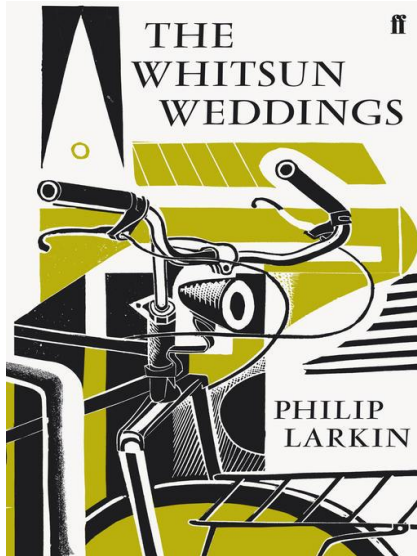
# English 2220H

## Introduction to Shakespeare

**Erin Kelly**  
**kelly.339@osu.edu**

English 2220H is an introduction to the works of William Shakespeare, so we will read a number of his plays this semester, including *The Taming of the Shrew*, *Twelfth Night*, *Richard II*, and *The Winter's Tale*, as well as a selection of his sonnets. Our goal will be to spend some serious time with the language of the plays and the sonnets, developing close reading skills that will help us understand the works as a whole. We will also consider how the plays work as theatrical performances, both in Shakespeare's time and in modern adaptations. Throughout the semester, we will watch movie adaptations of the plays we read. At the end of the semester, you will have a sense of the scope of Shakespeare's work and new ways to understand and appreciate it in a variety of contexts. There will be midterm and final examinations, a short paper, and a longer paper.

General Education Course, Undergraduate Major or Minor Course



## English 2260H

### Honors Introduction to Poetry

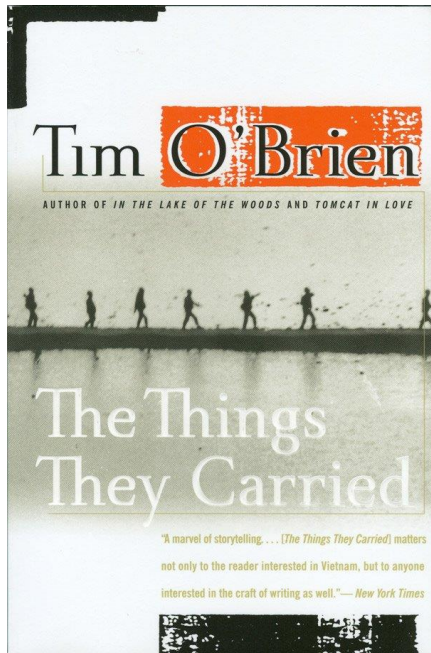
Natalie Tyler

[tyler.1@osu.edu](mailto:tyler.1@osu.edu)

This class offers a thematic approach to poetry with units that focus on poetry and social identity, history and regionality, poetry as pleasure, and the play of language. We will also learn about the major movements and figures of modern English and American poetry. Some of the poets who might make sustained appearances include Yeats, Stevens, Frost, and Philip Larkin. We will also look at several living poets. This class does not require a lot of reading or preparation. You must be prepared to partake of the pleasures of poetry and to be open to having poetry rearrange your opinions about life.

Required Text: Helen Vendler's *Poems, Poets, Poetry: An Introduction and Anthology*

Class Requirements: Two in-class writing responses; leading a brief presentation, attendance, and participation.



## English 2261H

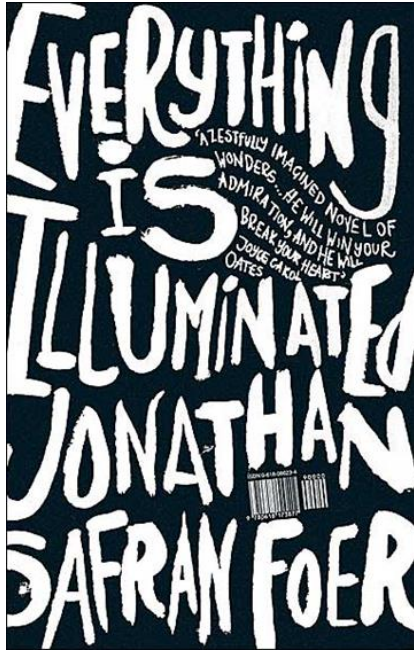
### Introduction to Fiction (Honors): “True Stories”: Lies in Fiction

**Dr. Matt Cariello**  
**cariello.1@osu.edu**

This course will be based on the idea that fiction lies. Over the course of the semester, we'll apply this idea to a number of works in order to see how well the premise stands up. Each of the texts we'll view or read has at its center a character or characters unwilling or unable to deal directly with the events of the story. You will be asked to examine these stories to see how the lies that are told indirectly reveal truths larger than could be directly communicated.

Course texts may include J.D. Salinger's *The Catcher in the Rye*, Tim O'Brien's *The Things They Carried*, Ernest Gaines' *A Lesson before Dying*; Akira Kurosawa's "Rashomon," Alfred Hitchcock's "Vertigo," Christopher Nolan's "Memento"; and other short stories.

GE Literature



## English 2261H

### Honors Introduction to Fiction

Marie Malkmus

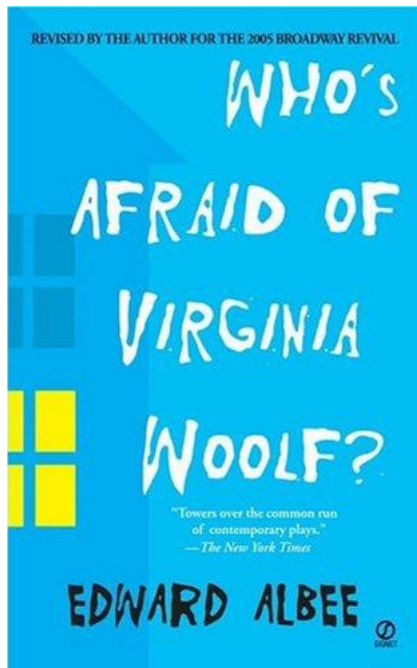
malkmus.2@osu.edu

Why do we tell stories? What do our stories say about ourselves? How do stories help us make sense of our life? And how can one convey a life through a text?

In this course we will explore the meaning of storytelling and the connections between narrative, imagination and identity. We will be looking at a range of short and longer fiction, with a particular interest in the writing of autobiography, of memory, including painful and traumatic memories, and of identity quests. Starting with a glimpse into the oral tradition, but then focusing on written texts right up to contemporary fiction, we will examine narratives for their ability to constitute identity and our need for stories to understand ourselves. Texts will include Jonathan Safran Foer's *Everything Is Illuminated* and Toni Morrison's *Beloved*, among a range of short stories and novels, and we will draw on some critical texts to help us understand these issues.

Course requirements are active and thoughtful participation in class discussions, short quizzes, one short essay and one longer project. There will be the opportunity to include a creative writing aspect, if so desired.





## English 2262

### Introduction to Drama: *Reality's Script*

Professor Jon Erickson  
[erikson.5@osu.edu](mailto:erikson.5@osu.edu)

This class will introduce the student to the study of dramatic literature through an examination of a few of its most important works. In an age when all of our experiences of reality or fictional entertainment brought to us by the media (film or television) are scripted, it only makes sense to learn how scripts work, what traditional models they use, and why they have the impact they do upon us. By looking at some of the most powerful plays in the history of Western theater, plays that probe deeply the conflicts inherent in human existence, we are in a better position to see how the scripting of present realities and fictions continues to resonate with the themes and forms of these works.

Readings: Play by Sophocles, Euripides, Shakespeare, Moliere, Ibsen, Chekhov, Shaw, Brecht, Pirandello, Beckett, Williams, Albee, Churchill, Wilson, Parks, Soyinka.

Assignments: Weekly response papers 1-2 pages, two papers 6-8 pages.

GE Literature



# **English 2263**

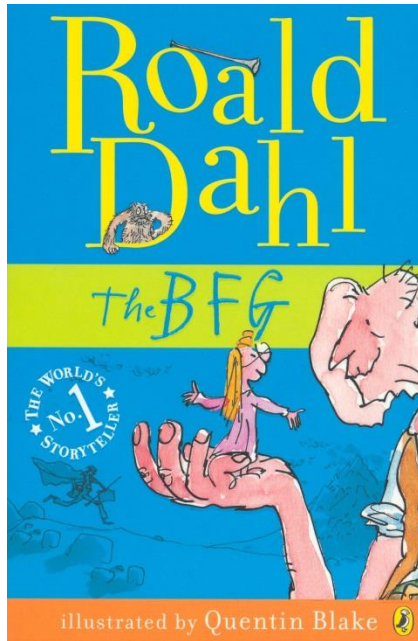
## **Introduction to Film**

**Professor Jesse Schotter**  
**[schotter.1@osu.edu](mailto:schotter.1@osu.edu)**

This course familiarizes students with the basic building blocks of film, the “forms” that movies use to tell stories, move viewers emotionally, communicate complex ideas, and dramatize social conflicts. It also introduces students to significant developments in film history and ways of approaching film interpretation. Our primary goal in Introduction to Film is to become skilled at thinking, talking, and writing critically about movies and, in the process, to deepen our appreciation and understanding of the film medium.

GE Visual and Performing Arts





## English 2265

### Writing of Fiction I

**Rebecca Turkewitz**  
**turkewitz.2@osu.edu**

This course will focus on the craft of writing short stories, and will aim to make students better writers and readers of fiction. We'll give special attention to writing memorable and believable dialogue, developing interesting and full-bodied characters, plotting and pacing narratives, and setting an evocative mood. Other topics covered will include narrative voice, point of view, and story structure. Students will turn in short creative assignments and several drafts of one longer story that employs the narrative techniques covered in class. Class discussion will center on students' original writing, as well as analyzing the techniques employed by established writers.

Readings will be posted to Carmen, and may include such authors as: Italo Calvino, Richard Bausch, Alice Munro, Roald Dahl, ZZ Packer, Junot Diaz, Kurt Vonnegut and Gabriel Garcia Marquez.

Course for the Creative Writing Minor



# English 2265

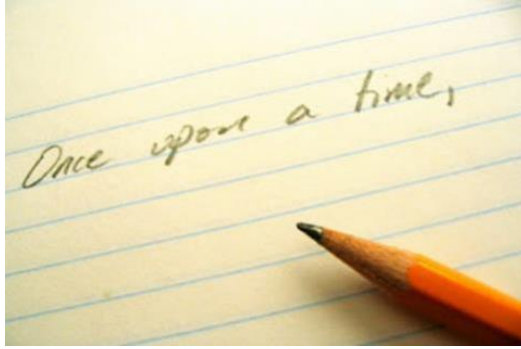
## Writing of Fiction I

Sarah Baker  
baker.1848@osu.edu

This course will focus on the craft of writing fiction with emphasis on the short story. We will explore the craft of fiction from two distinct standpoints: that of a critic, in which we'll read and discuss short stories of both the published and non-published variety; and that of a writer, in which you will concentrate on the creation of new work through short exercises and, ultimately, the completed draft of your own short story. Special attention will be paid to detail, imagery and setting, narrative voice and story structure/plot, crafting effective dialogue and convincing characters, the various points of view, scene and summary, and the passage of time. We will also explore some nontraditional/experimental structures and modes of telling, which I hope will give you a sense of the truly limitless possibilities of fiction.

This course is divided roughly in half: the first part of the semester will be dedicated to the reading and close study of published works of fiction with the help of some texts and essays on craft. We will be mucking around in the particulars of the stories we read, pulling them apart to discover how they surprise and move us, or how they don't, and why. The second half of this course will be devoted to work-shopping the stories you produce.

Course for the Creative Writing Minor



# English 2265

## Writing of Fiction I

**Kristen Ferebee**  
**ferebee.3@osu.edu**

"At the end of every short story," claims a creative writing teacher in Michael Chabon's *Wonder Boys*, "the reader should feel as if a cloud has been lifted from the face of the moon." This makes the short story seem like a celestial event, or-- at the very least-- something to do with werewolves. So how can we mere mortals engineer this celestial event? How can we reign in the werewolves? In this introduction to the art and craft of writing fiction, we'll explore the technical skills that help you accomplish such magical feats. We'll look at a selection of cloud-lifting, genre-bending stories, including works by David Mitchell, George Saunders, Kelly Link, and Julio Cortázar. (Readings will be posted on Carmen.) Students will use the exotic and exciting knowledge gained therein to write, workshop, and revise one full-length work of short fiction. Experimentation, dauntlessness, and genre (science fiction/fantasy/mystery) interests are encouraged, though not required.



# English 2266

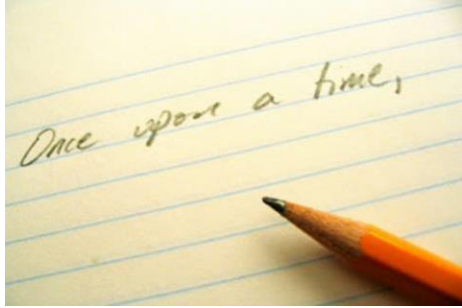
## Writing of Poetry I

**Janelle DolRayne**  
**dolrayne.1@osu.edu**

“A poem is language in orbit.” –Seamus Heaney

In this class we will be investigating the poem: what it is, what it sounds like, what it feels like, how it's made, how it communicates, where it can be found, its purpose and significance in language, etc. We will do this through close readings and class discussions about contemporary poets, and by becoming serious poets ourselves. Poetic topics we will cover include metaphor, imagery, concrete language, imagination, form, line, and much, much more. We will have weekly readings, exercises, and workshops that are aimed to generate writing and build a better understanding of the genre. Most importantly, we will create a supportive creative community where people from all different backgrounds can share their work and become better poets.

Undergraduate Major or Minor Course, Course for the Creative Writing Minor



# **English 2268**

## **Writing of Creative Nonfiction I**

**Kristen Grayewski**  
**grayewski.1@osu.edu**

Joan Didion once wrote: “I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means.” In English 2268, an introductory course in the craft of creative nonfiction, students will write to uncover truth about themselves and the world around them. Students will have the opportunity to explore the various subgenres of creative nonfiction, including but not limited to: personal essay, memoir, literary journalism, lyric nonfiction, nature writing, and arts writing to name a few. We will read published examples of creative nonfiction with writer’s eyes and will complete writing exercises in class to put into practice the techniques we pick up along the way. In the latter part of the semester, students will produce one full-length piece for class workshop, as well as learn how to produce thoughtful and helpful critiques of their classmates’ work to be shared in workshop sessions. In this class, we will endeavor to get ourselves on the page, to tell our stories as only we can, and to make sense of the world as we witness it.



# English 2275

## Thematic Approaches to Literature: *Pictures That Tick: Difficult History in Comics*

**Ben Owen**  
**owen.179@osu.edu**

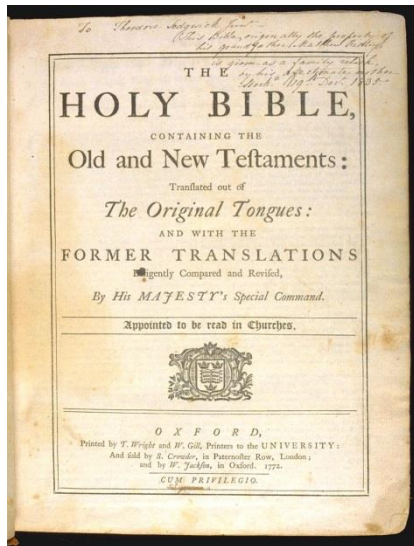
Over the last three decades, a number of comics creators have used the lowly status of the comic book to their own advantage. By drawing true-life events in a medium that has no standing or credibility to claim the truth, they have been able to pose profound and urgent questions about how memory and history operate. Turning the gleeful taboo-touncing of the underground comix movement to autobiographical and historical subjects, these artists have rendered shockingly visible bodies, acts, and histories that have otherwise remained hidden and untellable. The best artists working in comics right now tackle our skepticism towards comics—and towards drawn images generally—head on, posing a set of fascinating and bizarre questions, such as:

How do you tell a story from Auschwitz using funny animals?  
Why draw war journalism when the war will be over long before you've finished drawing?  
What color is your father's death?

In this class we will seek to understand the varied and formally inventive answers artists have provided to those questions, and more importantly how those answers make us rethink not only artistic form, but also the ways in which we come to know history. New histories demand new forms for telling history, and the works we will look at in this class demonstrate a wide range of experiments in telling.

We will look at prominent works of comics autobiography, journalism, and history by creators such as Spiegelman, Alison Bechdel, Marjane Satrapi, Joe Sacco, Alan Moore, Lynda Barry, and Neil Gaiman as well as lesser-known but influential work by Carol Tyler, Justin Green, and Phoebe Gloeckner. Our class discussions will touch on child abuse, survivor's guilt, queer archives, the breakup of Yugoslavia, Jack the Ripper, September 11, the Iranian revolution, and scary puppets. Looking at these topics will necessarily lead to discussions of memory, justice, morality, the philosophy of history, and the ethics of aesthetic representation.

Course requirements may include one group presentation, one short paper (3-4 pages), one longer research paper (6-10 pages), a midterm exam and active participation.



# English 2280H

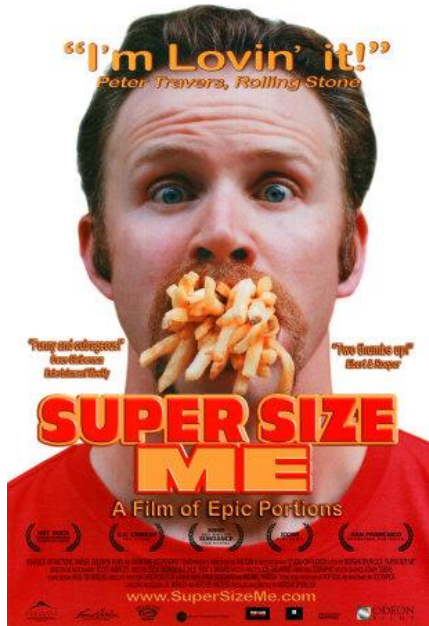
## The English Bible (Honors)

**Professor James Fredal**  
**[fredal.1@osu.edu](mailto:fredal.1@osu.edu)**

In The Bible as Literature, we will read the Bible as a work of literature, which is to say, as a secular rather than a sacred text. We will consider a wide range of factors and methods that will aid us in understanding the Bible. We'll examine questions of authorship, cultural and historical context, comparative literatures, rituals and practices, composition processes, literary forms and styles, genres, geography, rhetorical purposes, influence, ideology, and religious use. Our goals will be several: 1) to become familiar with the Bible, its times, places, and cultures, and with its structure, its central themes, places, stories and characters 2) to explore the range of literary and rhetorical styles, forms, and genres that make up the books of the Bible, 3) to understand some of the processes of Biblical composition, transmission, canon formation, redaction, and translation, as well as some of the reasons for and consequences of these processes, and 4) to practice some types of Biblical criticism and analysis so that you can continue to read, question, and learn from Biblical study in the future. The course will run on lectures, class discussion, occasional quizzes, a midterm exam and a comprehensive final.

General Education Course





## English 2367.03H

Documentary in the U.S.

Experience: *The Rhetoric of Documentary Filmmaking*

Professor Roger Cherry  
[cherry.3@osu.edu](mailto:cherry.3@osu.edu)

The academic study of rhetoric examines the theory and practice of persuasion. Rhetoric typically looks at oral speeches or written documents, but rhetorical principles apply equally well to other forms, particularly documentary filmmaking. When approaching documentary films, rhetoricians ask such questions as these: What persuasive techniques are evident in the film? In what ways are the filmmaker's attitudes and opinions toward the subject matter reflected in the film itself? What kinds of decisions has the filmmaker made with respect to evidence presented? How much room does the film leave viewers to reach their own conclusions? What is the filmmaker's stance—aloof, engaged, didactic, heavy-handed, bombastic? What kinds of emotional appeals does the filmmaker employ? What criteria should we use for judging the quality and effectiveness of documentary films? After a brief review of rhetorical theory, the course looks at films by Michael Moore, Morgan Spurlock, Robert Kenner, and several others. Students write analytical and evaluative papers on the films and issues explored therein.

GE Writing and Communication: Level 2





# **English 3305**

## **Technical Writing**

**Professor Jonathan Buehl**  
**buehl.7@osu.edu**

English 3305 is designed to improve the communication skills and career prospects of three groups: (1) science and engineering majors preparing for technology-focused careers, (2) humanities majors interested in exploring career options in technical communication, and (3) students of any major who want to enhance their marketability by learning about workplace writing. You do not need extensive background in science, technology, or writing to do well in this course. Working individually, in small groups, and as a class, you will produce documents that demonstrate your credentials (such as résumés, and cover letters) and documents that demonstrate your technical and rhetorical proficiencies (such as reports, usability test plans, and instructions). Most of these documents will be produced for our class client: iFixit.com.



# **English 3361**

## **Narrative and Medicine**

**Professors James Phelan and John Vaughn**  
**phelan.1@osu.edu, vaughn.7@osu.edu**

This course examines the intersection between the domains of narrative and medicine through the study of diverse representations of medical issues. How does narrative give us greater insight into illness, aging, medical treatment, doctor-patient relationships and so on? How do illness and other experiences within the realm of medicine influence ways of telling stories? How does narrative highlight ethical issues in medical treatment and especially in doctor-patient relationships? The course will explore these and other questions through the reading of both fictional and nonfictional narratives by authors such as Richard Selzer, Ian McEwan, Joan Didion, Pauline Chen, Margaret Edson, and Abraham Verghese.

Assignments include agenda settings, close readings, position papers and creative rewritings.

GE Literature



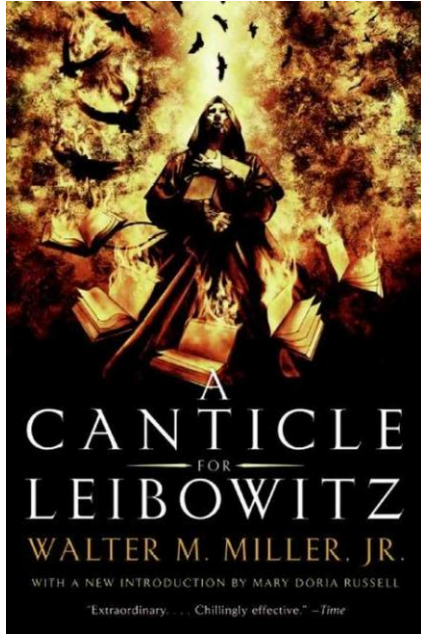
## English 3364

### Special Topics in Popular Culture: *History of US Comics, 1880-2013*

Professor Jared Gardner  
[gardner.236@osu.edu](mailto:gardner.236@osu.edu)

This class will discuss the history of sequential comics and graphic narrative in the U.S. from the late nineteenth century through today, focusing on changes in the media, narrative conventions, audiences and expectations, and the kinds of stories told in this form. Beginning with the nineteenth-century illustrated magazine, we will then turn to the newspaper comic strip in the early twentieth century, to the rise of the comic book form in the 1940s, to the underground comix movement in the 1970s, to the rise of the graphic novel and alternative comics in the 90s, and ending with a study of the emerging new media comics of the 21st century. Requirements include wiki research project, final paper, quizzes and regular attendance.

General Education Course



## English 3372

Science Fiction:

### *Post-Apocalypse, Now: The Literature of End Times*

**Professor Elizabeth Hewitt**

**hewitt.33@osu.edu**

Stories about the end of the world have circulated for just as long as there have been stories. But it is also the case that authors were increasingly likely to write post-apocalyptic fiction in the aftermath of the bombing of Hiroshima and Nagasaki in 1945, and even more so in the 21st century. This course will be a study of some of the most influential post-apocalyptic fiction published between 1945 and 2013.

Likely texts include: Ballard's *The Drowned World*, Miller's *A Canticle for Leibowitz*, Disch's *The Genocides*, Shute's *On the Beach*, Mieville's *The Tain*, Atwood's *Oryx and Crake*, Cronin's *The Passage*, Whitehead's *Zone One*, Brook's *World War Z*, and McCarthy's *The Road*. We will consider the various and similar ways these texts provide commentary on human catastrophe, natural crisis, and social devolution. We will ask what difference the details make when authors construct their own versions of this archetypal plot? What can this particular subgenre of science fiction tell us about history, politics, and literary possibility?

Course responsibilities will include course quizzes, two essays, a final examination, and lots of reading, and regular course participation.



## English 3378

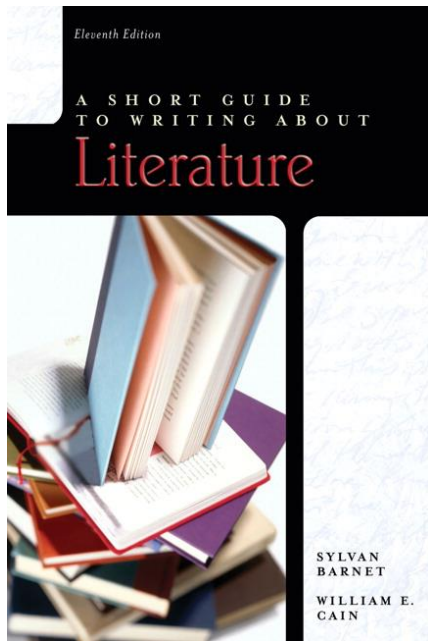
### Special Topics in Film and Literature: Shakespeare and Film

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

In this course, we will study some of the most innovative and influential films ever made of Shakespeare's plays. We will both read specific plays (probably *Richard III*, *A Midsummer Night's Dream*, *Romeo and Juliet*, *Henry V*, *Hamlet*, *Titus Andronicus*, and *Macbeth*) and view films that cut across dramatic genres, time periods, countries, and cinematic styles, by such directors as Reinhardt and Dieterle, Olivier, Kurosawa, Branagh, Luhrmann, Almereyda, Pacino, and Taymor. We will focus on how directors and actors have chosen to adapt Shakespeare for performance, but also consider how these films have shaped, and continue to shape, the cultural meaning of "Shakespeare" for modern audiences.

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

GE Cultures and Ideas



# English 3398

## Writing for English Majors

**Professor Lisa Kiser**  
**kiser.1@osu.edu**

This course is designed to introduce students to the qualities of good critical writing. In addition to learning about what makes a well-argued and well-organized essay, students will be exposed to some principles and methods of literary analysis. We will read poetry, fiction, and drama, spending class time discussing specific literary texts as well as various ways to write about them. Course requirements: Attendance; class participation; 4 papers; many in-class writing assignments; quizzes; and an oral presentation.

Required texts: Barnet and Cain, *A Short Guide to Writing about Literature*; *The Norton Anthology of Short Fiction (Shorter Edition)*; Shakespeare's *Othello*; a modern novel (to be decided); and a packet of photocopied poems.

English Major Required Course



# English 3398

## Writing for English Majors

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

This section of 3398 will introduce students to the fundamental skills of close reading and critical writing that they will need to be successful English majors. We will begin the course with a collection of lyrical poetry to sharpen the critical eye, and move from there into longer fiction, which will allow us to talk about the wide variety of critical and theoretical schools of thought found in a large department such as that at Ohio State. Throughout we will also spend quite a bit of time focusing on student writing, working on skills of research, analysis and argumentation. Course requirements will include one presentation, two short papers, and one longer research paper.

English Major Required Course





# English 3398H

## Honors Writing for English Majors

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

This course is designed to build the skills needed for the advanced study of literature, especially the close reading of literary texts, familiarity with various genres of literature, the use of literary-critical methods and other scholars' research in developing one's analysis of texts, and the construction of clear and insightful essays about literature. We will practice several approaches to literary criticism, from close reading and historicist criticism to ecocriticism, deconstruction, and psychological criticism. We will study texts from across several literary genres, including a selection of poems and short stories, a Renaissance drama, and two novels.

Requirements include several informal assignments that develop skills in academic argumentation, three formal essays, and a final research assignment that may take the form of a traditional research paper or a creative project.

Undergraduate Major Course





# English 3405

## Special Topics in Professional Communication: Writing about Science

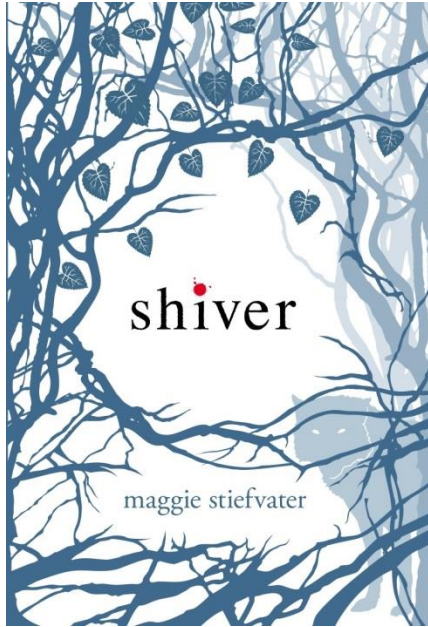
**Professor Jonathan Buehl**

**buehl.7@osu.edu**

This course will prepare students to approach professional writing tasks that engage scientific discourses, such as accommodating science for non-specialists and editing technical scientific prose. Knowledge of or proficiency in science is not required.

**Objectives:** To develop familiarity with the discourses of science communication; to learn strategies for editing technical prose; to learn strategies for accommodating science for non-expert audiences; to practice a range of verbal and visual styles used to communicate science in different contexts.

**Student Responsibilities:** Students will complete assignments in which they will (1) edit technical prose, (2) accommodate science for different audiences, (3) develop metaphors and analogies, (4) create explanatory visuals, and (5) analyze technical and popular science publications. These projects might include editorial responses to technical documents, science policy memos, magazine-style pieces, and museum materials.



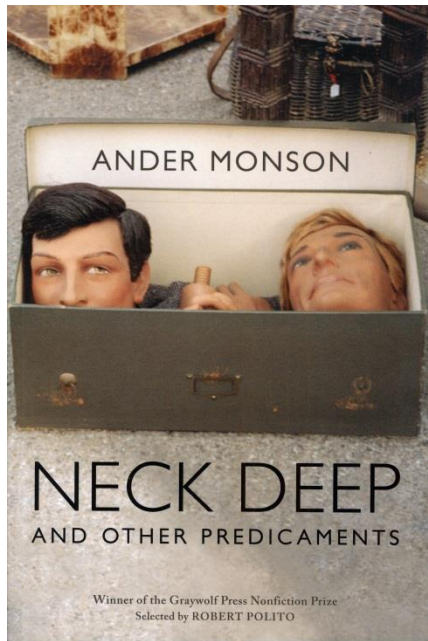
## **English 3465**

### **Special Topics in Fiction Writing: *The Young Adult Novel***

**Katheryn Norris**  
**[norris.191@osu.edu](mailto:norris.191@osu.edu)**

This intermediate fiction writing course will focus on the Young Adult novel. In addition to spending significant time on craft considerations such as plot, structure, characterization, and voice, we will spend time on practical matters like familiarizing ourselves with the Young Adult market. We will read novels by MT Anderson, Kody Keplinger, Maggie Stiefvater, John Green and others. You will be required to complete a plot analysis of a young adult novel of your choosing, as well as complete a full outline and write a significant portion (approximately 40-70 pages) of your own Young Adult novel.

Course for the Creative Writing Minor



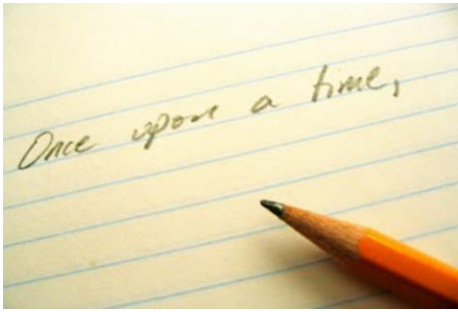
## English 3465

### Special Topics in Fiction

### Writing: *Innovation Fiction*

**Terrance Wedin**  
**wedin.2@osu.edu**

This intermediate fiction writing course will focus on innovative and experimental short fiction. We will attempt to subvert and skew the notion of what a story is capable of being, as well as bend and push sentences in new and strange directions, all while trying to retain the emotional resonance and moments of undeniable truth, beauty, and heartbreak that more traditional stories often provide us. This class will be about challenging convention, burning the rulebooks, and writing stories that tear down the tired ideas about what structure, form, voice, style, and punctuation are capable of accomplishing in a story. We will read stories by Susan Steinberg, Gordon Lish, Ander Monson, John Barth, Ben Marcus, and others. You will be required to write 10-12 exercises/imitations, complete 1-2 stories, keep up with the weekly reading assignments, and read aloud from your work every week.



## **English 3468**

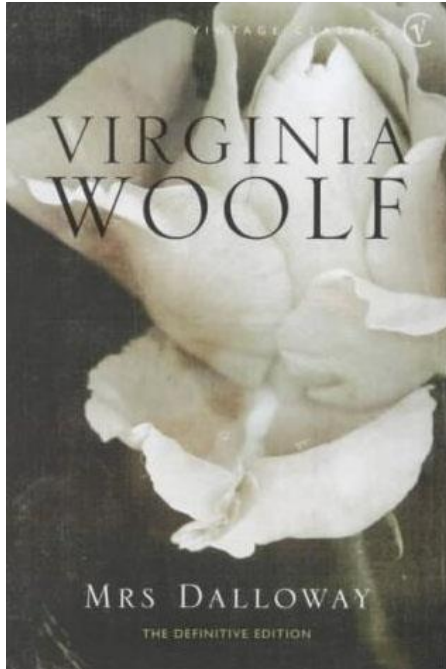
### **Intermediate Writing of Creative Nonfiction:**

### ***Fragmented Narratives: Writing the Explosive Essay***

**Rebe Huntman**

**huntman.1@osu.edu**

The writing that we refer to as nonfiction invites us to explore and respond to the events, knowns and unknowns, desires, fears and curiosities that color specific experiences, and to tease from those details a narrative. Thus, a genre that bursts at the seams with sub-genres: memoirs, biographies, science, nature and travel writing, literary journalism and the essay, perhaps the most provocative of them all. The essay, derived from the French term *essayer* meant “to try” or “to attempt,” is not only a sub-genre but a form that yields to many kinds of stories and, therefore, many kinds of structures. I think of the essay as a continuum that has at one end traditional, linear narrative and at the other, everything else. In our class, we’re going to investigate what kinds of narratives can be told as we move along that continuum. What happens when a narrative abandons chronology and event, instead turning to language, image and idea? What happens when we let our fascination in a particular subject or image drive us both inward toward the personal and outward toward the world of larger meaning? What is gained through gaps? What drives a narrative told in pieces? What do different forms of the essay let us try?



## **English 4400**

### **Literary Locations:** *Radical London*

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

In this version of Literary Locations, students will study the literature, history, and culture of British radical traditions—a heritage of challenging the slave trade and colonial empires, supporting democratic reforms, building feminist and socialist struggles, and questioning oppressive regimes of racism, sexism, homophobia and militarism. We will then spend spring break touring relevant sites of Radical London, including buildings, museums, and both historic and contemporary locations.

In class, we will examine novels, drama, and music, as well as histories and political documents. “Black British” writing, abolitionist and feminist texts, as well as debates about colonialism and empire (including Ireland) will feature prominently. Once in London, we will visit historic sites and museums associated with various movements, including the Chartists and suffragists, writers like Virginia Woolf and CLR James, and East End sites where rebellious sweatshop workers, immigrants, secularists, and sailors dreamed of better worlds. We will also attend cultural events and sites linking the Radical London of the past to alternative visions of today.



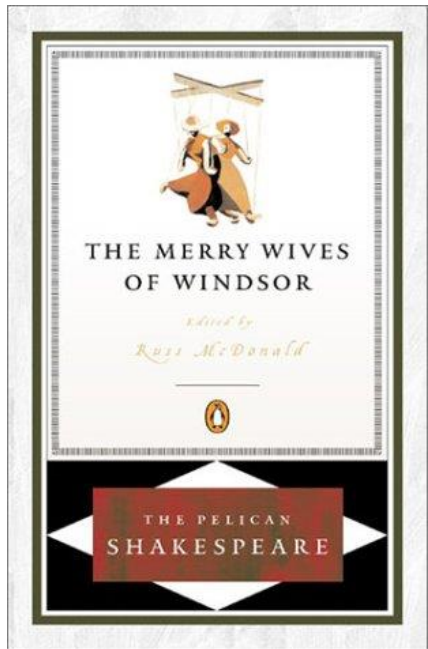
# English 4515

## Chaucer

**Professor Lisa Kiser**  
**kiser.1@osu.edu**

This course will focus on Chaucer's *Canterbury Tales*, introducing students to some of its formal, philosophical, religious, and social dimensions. At the beginning of the semester, we will spend some time learning to read Middle English and absorbing some of the social, literary, and political backgrounds of the poem; then, we will work our way through Chaucer's text using a variety of reading strategies. Course requirements: attendance; participation; quizzes; 2 exams (midterm and final); paper (5-7 pages).

Required text: *Geoffrey Chaucer, The Canterbury Tales*, ed. Larry D. Benson (Houghton Mifflin).



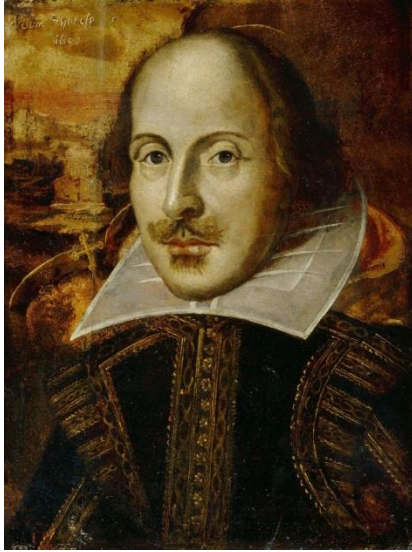
## English 4520.01

### Shakespeare

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

This course will explore the formal, social, and political engagements of Shakespeare's plays. We will pay particular attention to how his plays conform to and work against the genres of comedy, tragedy, history, and romance, and how their doing so affects the representation of 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 these plays: *Richard III*, *The Merchant of Venice*, *Much Ado About Nothing*, *The Merry Wives of Windsor*, *Henry V*, *Measure for Measure*, *Othello*, *King Lear*, *Macbeth*, and *The Winter's Tale*. Requirements include a two or three essays, a midterm exam, a final exam, regular attendance, and active participation.





# English 4520.01

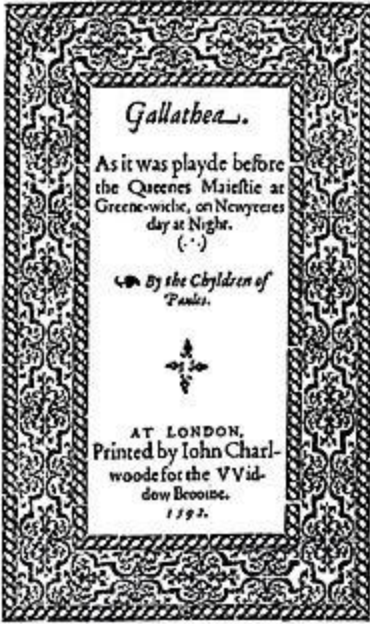
## Shakespeare

**Erin Kelly**  
**kelly.339@osu.edu**

This course is an introduction to the plays and poetry of William Shakespeare. We will read plays from all four dramatic genres – comedy, history, tragedy and romance – along with one of Shakespeare’s narrative poems, “Venus and Adonis”. In this course, we will be focusing on literary Shakespeare, considering his use of sources and poetic techniques. In addition to the plays, we will read some of Shakespeare's source material. For example, we will read Thomas Lodge's *Rosalind* alongside *As You Like It*. The goal of this course is for students to improve their ability to critically read, discuss, and write about Shakespeare’s works. There will be two papers, an annotated bibliography, and a short recitation.

Undergraduate Major or Minor Course



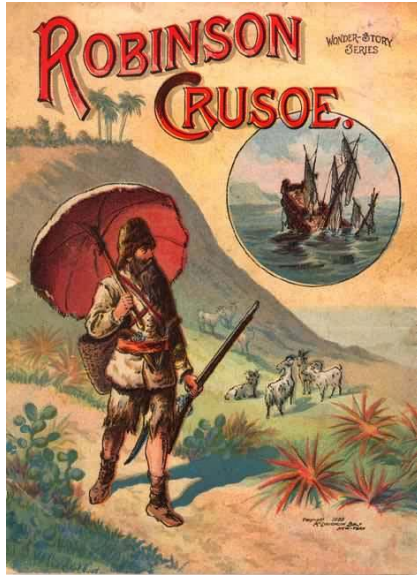


## English 4521

### Renaissance Drama: Gender and Sexuality in Renaissance Drama

Professor Jennifer Higginbotham  
higginbotham.37@osu.edu

This class is about how playwrights from the sixteenth and seventeenth centuries represented gender and sexuality. There were no women on the professional stage at the time, so gender was conveyed through performance, costume, and language. As a result, Renaissance drama is full of characters who dress up as the opposite sex, often with striking and unexpected results. John Lyly's 1592 play *Galathea*, for example, involves a boy actor playing a young woman who is pretending to be a boy. The disguised female character falls in love with someone she thinks is a boy, but she can't tell him her real identity. The boy she has a crush on, moreover, is also a young woman who is only pretending to be a boy. Variations of this kind of disguised love plot occur over and over, from Shakespeare's *Twelfth Night* to Margaret Cavendish's later seventeenth-century play *The Convent of Pleasure*, while many other plays explicitly thematize issues of sexuality, including Christopher Marlowe's *Edward II*, which features a king having a homoerotic relationship with his favorite courtier. We'll also meet women like Moll Frith, a real-life cross-dresser who swaggered around London in 1611, and we'll read women writers who composed dramas even though they knew they could never be staged.



## English 4531

### Restoration and 18<sup>th</sup>-Century Literature

**Professor Frank Donoghue**  
**donoghue.1@osu.edu**

This course surveys an extremely interesting but often overlooked historical period of English literature—the poems, plays and prose written between 1660 and roughly 1720. We'll begin by reading the poems of John Wilmot, the Earl of Rochester, and John Dryden, England's first Poet Laureate. From there, we'll read some of the period's most eloquent and thematically complex plays: Wycherley's *The Country Wife*, Behn's *The Rover*, Congreve's *The Way of the World*, Gay's *The Beggar's Opera*, and we'll conclude by reading a couple of the period's most celebrated prose works: Eliza Haywood's *Fantomina* and Daniel Defoe's iconic *Robinson Crusoe*. Time permitting, we'll read sections of Jonathan Swift's *Gulliver's Travels* as well. Requirements: two papers and a final exam.



## **English 4540**

### **Nineteenth-Century British Poetry**

**Professor Jill Galvan**  
**galvan.8@osu.edu**

This course covers British poetry written between 1789 and 1901, encompassing the Romantic and Victorian periods. I'll begin with some brief discussions of poetic elements and critical reading strategies, for those new to in-depth poetry analysis (or needing a refresher). We'll study major poets (e.g., Blake, Coleridge, Wordsworth, P.B. Shelley, Keats, and Byron from the Romantic period; E.B. Browning, R. Browning, Tennyson, C. Rossetti, D. G. Rossetti, and Hopkins from the Victorian period), plus some lesser read but still fascinating ones (e.g., D. Wordsworth, Webster, Symonds). We'll focus on these authors' particular styles and thematic concerns, as well as analyze how their poetry responds to significant cultural developments or ideas—for example, the French Revolution, ideas of the sublime, the “woman question” and debates about gender, momentous scientific discoveries, and challenges to religious faith. Students will also learn about important literary forms (e.g., the ode, the dramatic monologue) and literary movements (e.g., the Pre-Raphaelite Brotherhood). I'll be lecturing but also hope to incorporate lots of discussion.

Tentative course requirements: regular and enthusiastic class participation, six or seven brief analytical responses (1-2 pp.), one longer critical essay (5-7 pp.), a midterm exam, and a final exam.



## **English 4543**

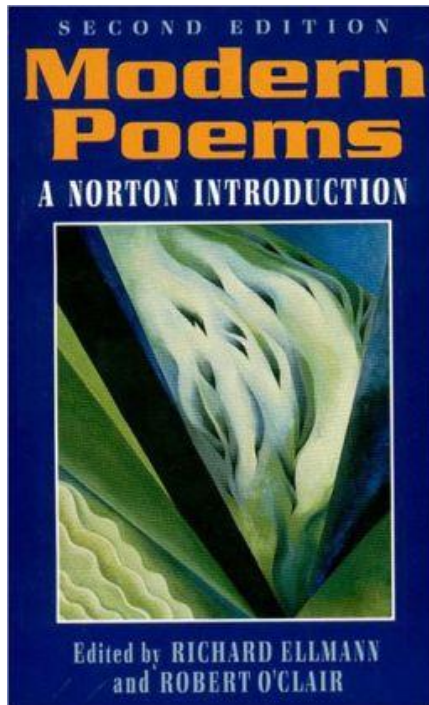
### **20th-Century British Fiction: *Identities in Context***

**Professor Thomas Davis**  
**davis.3186@osu.edu**

This class examines the astonishing formal developments of the last century of British, Irish, and Commonwealth fiction alongside Britain's protracted imperial decline. Our readings will take us through the various ways literature engages questions of terrorism, war, colonialism, migration, and the pressures of everyday life. The primary concern, then, will be with the indirect relations between aesthetics and politics. To that end, we will consider the formal dimensions of texts—figural language, emplotment, characterization, perspective, generic fidelity and infidelity—as encryptions of the multiple historical antagonisms that plagued Britain's slow descent from atop the world-system.

Authors may include James Joyce, Joseph Conrad, Virginia Woolf, Jean Rhys, Christopher Isherwood, Elizabeth Bowen, Samuel Selvon, and Zadie Smith.

Undergraduate Major or Minor Course



## English 4547

### Twentieth-Century Poetry

**Dr. Antony Shuttleworth**  
**shuttleworth.12@osu.edu**

The course examines a selection of important poetic writing from the twentieth century. We will focus on individual figures as well as literary movements (for example: Modernism, The Movement, Beat poetry, Postmodernism) and work with material from the beginning of the century to its end. A central concern will be the way in which poetic writing responded to changing historical and cultural environments, informing notions of personal identity, ethical experience, nationality, class and gender. We will also consider differing ideas on the role of poetry and the poet in this period. Students will be instructed in techniques of close textual analysis and discussion, and will at the end of the course have a command of the poetry of the period and an awareness of its importance as a body of writing.

Text: Richard Ellmann and Robert O'Clair (eds.), *Modern Poems: A Norton Introduction*, second edition

Requirements: Three Essays, Midterm, Attendance and Participation.



## **English 4551**

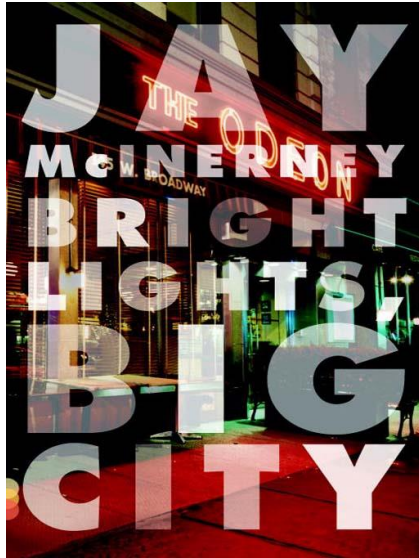
### **Special Topics in 19<sup>th</sup>-Century US Literature: *The Age of Imprisonment***

**Professor Molly Farrell**

**farrell.73@osu.edu**

This class will consider writing in the nineteenth century United States light of the simultaneous development of the modern prison. At a time when millions of Americans were enslaved, new prisons were built across the nation according to the belief that a new kind of captivity would reform inmates. Images of solitude, of confinement, and of redemptive captivity are everywhere in American writing of the period—from the writing of Emerson and Thoreau to that of Dickinson and Douglass. This class will scratch the surface of the many ways writers used imprisonment, either real or imagined, to understand themselves, to discuss liberty, and to conceive of the nation.

Undergraduate Major Course



## English 4553

### Twentieth-Century American Fiction

Professor Frank Donoghue  
[donoghue.1@osu.edu](mailto:donoghue.1@osu.edu)

This course will survey some of the most astonishing examples of twentieth century American fiction. It's a wealth of riches, so the choices are nearly impossible. This course will focus on one of the central recurrent themes of the genre during the century. Novels will include Norris' *McTeague*, Cather's *My Antonia*, Fitzgerald's *The Great Gatsby* (we'll also watch the most recent film adaptation), a selection of Flannery O'Connor's short stories, Patricia Highsmith's *The Talented Mr. Ripley*, Walter Tevis' *The Hustler*, and Jay MacInerney's *Bright Lights, Big City*. Two papers and a final.





## English 4553

### Twentieth-Century American Fiction

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

This is a survey of 20<sup>th</sup> century American Fiction. We will read novels and short stories by the “Greats”: Hemingway’s *The Sun Also Rises*, Faulkner’s *The Sound and the Fury*, Morrison’s *Beloved*, Pynchon’s *The Crying of Lot 49*, DeLillo’s *White Noise*, and Spiegelman’s *Maus* (Parts One and Two). Other authors to be considered may include Kurt Vonnegut, Mark Danielewski, and Jennifer Egan. Requirements include two papers (4-5 pages), two exams, regular attendance and participation in discussions.



# English 4560

## Poetry/Alternative: The History of English Poetry and Alternative Music

Professor Elizabeth Renker  
renker.1@osu.edu

Prior to the twentieth century, poetry was as popular as music is today. Close links between these forms of art date back to the ancient world. The term “lyric poetry,” which is now typically used for a kind of poem, originally comes from a stringed musical instrument, the lyre. One of poetry’s oldest terms for itself is “song.” Our class explores the intersections between these sibling art forms. Our method will be to pair poems from the past four centuries with recent songs from the alternative/indie tradition that explore similar themes or engage in similar formal experiments. We will study song lyrics as themselves a vital part of the history of poetry. In addition to our work interpreting songs and poems, will also explore the ideas behind various approaches to interpretation as developed by the field of literary criticism. So, the class will build your interpretive, analytical, and writing skills as well as your understanding of the conceptual foundations of interpretation. Finally, we will read secondary materials that offer theoretical perspectives on our intellectual work, about the canon as well as “high” and “low” cultural spheres. Please note that this is a 5000-level, advanced poetry class. A basic familiarity with the genre of poetry (that is, an understanding of the basics of poetic form and interpretation) is a prerequisite. If you do not have this introductory background, you will have to get yourself up to speed via independent work prior to start of term, or you will fall rapidly behind. I will send a poll to all enrolled students prior to the start of term so that I can integrate some student suggestions about music into our syllabus. Course requirements will include daily, active participation in discussion; a daily quiz; a short paper closely analyzing a poem; a longer comparative analysis of a poem and a song; active participation in videoconference interviews with musicians; and a 10-page final paper or creative project. Required books: a poetry anthology.

Undergraduate Major or Minor Course



# English 4561

## Studies in Fictional and Nonfictional Narrative: *Modern and Contemporary Scottish Narrative*

**Brian McAllister**  
**[mcallister.91@osu.edu](mailto:mcallister.91@osu.edu)**

This course explores Scottish literature from the turn of the 20th century to the present. We'll move beyond the hills and mists of *Braveheart* and *Brigadoon* to consider ways that narratives from this period build upon and respond to complex economic, political, and cultural trends in Scotland. Our investigation will deal with the ways that a faltering British empire, shifting economies, and rising national movements produce a literature that is oftentimes distant from and oppositional to the larger concerns of English or British literature. In particular, we will explore the various approaches that Scottish authors have taken to embrace, reject, or complicate the formation of a Scottish national literature. These questions will be central to the class: How do literary narratives influence the complex questions surrounding national identity in Scotland? Moreover, how does Scottish national identity influence narrative form?

We'll tackle these questions by looking at narratives ranging from short stories (e.g., JM Barrie's highland narratives) to poetic narratives (e.g., Edwin Morgan's *Sonnets from Scotland*) to novels (e.g., Muriel Spark's *The Prime of Miss Jean Brodie*, Alasdair Gray's *Lanark*, Irvine Welsh's *Trainspotting*) to films (e.g., Danny Boyle's adaptation of *Trainspotting*, Lynne Ramsay's *Ratcatcher*). Through these diverse texts, issues of genre will also arise, and we'll look at the influence of science fiction and the gothic on these questions that surround Scottish literature.

Authors may include JM Barrie, Lewis Grassie Gibbon, Hugh MacDiarmid, Muriel Spark, Alasdair Gray, James Kelman, Edwin Morgan, Naomi Mitchison, and Irvine Welsh. Assignments may include weekly reading responses, a short paper, a midterm exam, and a final paper.

Undergraduate Major or Minor Course

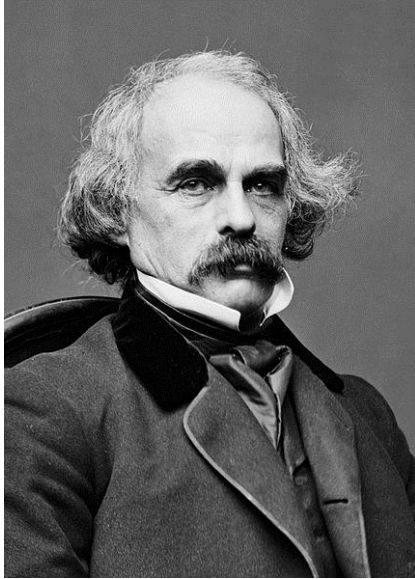


## English 4562

### Studies in Literature and the Other Arts: *The Arthurian World*

**Professor Karen Winstead**  
**winstead.2@osu.edu**

Few subjects have captured the imagination of authors and artists as powerfully as the Arthurian legend. This course will explore the manifestation of Arthurian themes in a variety of media, from the earliest incarnations in the early Middle Ages to the present day. We will look at competing views of Arthurian characters as well of their adventures, love affairs, and tragedies. We will pay particular attention to Malory and Tennyson, to the rich tradition of manuscript and book illustration, and to the haunting art of James Archer, Edward Burne-Jones, J. W. Waterhouse, Dante Gabriel Rossetti, and others. Requirements will include short analytical papers and a final project on a topic developed in consultation with me.



## English 4564.03

### Major Authors in American Literature to 1900: *Nathaniel Hawthorne and His World*

**Andrew Kopec**

**kopec.7@osu.edu**

This seminar explores the writing of Nathaniel Hawthorne, a central figure of what one scholar, in reference to the flowering of American literature in the mid-19<sup>th</sup> century, famously termed the “American Renaissance.” In addition to his major romances from the 1850s – *The Scarlet Letter*, *The House of the Seven Gables*, *The Blithedale Romance*, and perhaps *The Marble Faun* – we will immerse ourselves in several of his tales and (to use Hawthorne’s own term) “fitful sketches” from the 1830s and 40s. With this careful examination of Hawthorne’s work, we will consider a series of questions about his life and art. We will examine his work’s form, style, and themes – for instance, its preoccupation with Puritan typology and allegory, its vexed relation to a popular genre like Sentimentalism, its uneasy tension with Ralph Waldo Emerson’s Transcendentalism. We will explore his authorial persona – as it is represented in private letters and literary prefaces – in relation to his ambition for success in a burgeoning transatlantic literary marketplace. We will also assess his work’s relation to the era’s transformative politics, economics, technology, and culture. In addition, a secondary goal of this seminar will be to consider how audiences have received Hawthorne, from his contemporaries Edgar Allan Poe and Herman Melville, to his literary successor Henry James, to a present-day Hollywood director (Will Gluck, *Easy A*), to modern scholars. With such an inquiry, we will consider why Hawthorne became—and remains—a major author of the U.S. literary tradition.

Requirements may include: quizzes, two short papers, midterm, a longer research paper, regular class participation and attendance.  
kopec.7@osu.edu

Undergraduate Major or Minor Course



# English 4566

## Writing of Poetry II

**Professor Henri Cole**  
**[cole.466@osu.edu](mailto:cole.466@osu.edu)**

This is an advanced undergraduate workshop in poetry writing for those who wish to improve their craft as poets while broadening their knowledge of poetry. Admission is by prior consent of the instructor. Please submit to [cole.466@osu.edu](mailto:cole.466@osu.edu) three poems and a cover letter containing your name, email address, a list of other English courses taken, favorite poets, and reasons for wanting to enroll in the workshop. Most of the term will be devoted to weekly exercises as preparation for later "free-assignments." Poems by students will be discussed in a "workshop" format with attention to the process of revision. Class time will also be spent on assigned readings and issues of craft. Students will be asked to regularly memorize and recite poems. A final portfolio of six thoroughly revised poems will be required for completion of the course.

Required Text: *The Vintage Book of Contemporary American Poetry*, 2nd edition, edited by J. D. McClatchy.



# English 4568

## Writing of Creative Nonfiction II

**Professor Angus Fletcher**  
**[fletcher.300@osu.edu](mailto:fletcher.300@osu.edu)**

This is an advanced course in the writing of creative nonfiction. Each student will deepen their understanding of what is now the largest genre in literary publishing, drawing on their own reading preferences and literary sensibility to develop their own personal style of memoir, literary journalism, or other creative nonfiction form. The goal of the course will be to produce a journal article, book proposal with sample chapter, or some other publishable submission.

Course prerequisites are English 2268 and permission of instructor. For permission, please submit a writing example—an essay or an excerpt for a longer work of creative nonfiction—to Professor Fletcher at [fletcher.300@osu.edu](mailto:fletcher.300@osu.edu) (must be received by November 1, 2013 to have first priority).

Undergraduate Major or Minor Course, Course for the Creative Writing Minor





# English 4569

## Digital Media and English Studies

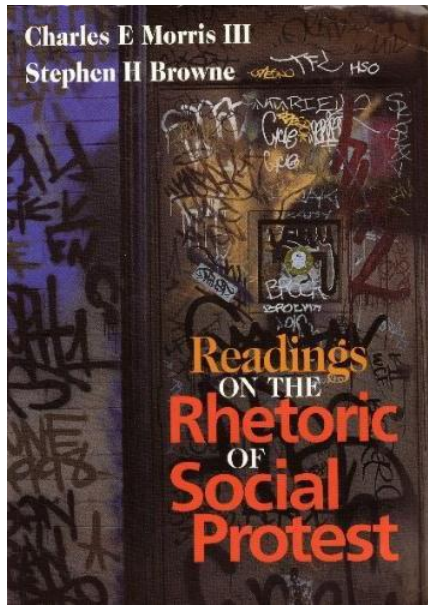
**Professor H. Lewis Ulman**  
**ulman.1@osu.edu**

Google's digitization of academic libraries' collections has drawn worldwide attention to a process that has been underway for decades: the migration of our cultural archives from pages and library shelves to screens and networked databases. Digital technologies are affecting the texts we read, the questions we ask of those texts, and our processes of answering those questions. In English 4569, students will investigate this transformation of literate culture in three ways: by reading and building theories of electronic textuality, by analyzing electronic and print editions of texts, and by producing an electronic edition of a previously unpublished twentieth-century American manuscript held Byrd Polar Archives at Ohio State.

Working as a collaborative editorial team, students will edit and publish on the Web a portion of a journal kept by Earnest Earl Lockhart during the United States Antarctic Service Expedition (USASE), 1939-1941. Students will learn to transcribe, encode, annotate, and describe manuscript materials—from any period—and reflect on the information gained and lost in the preparation of electronic representations of cultural artifacts.

In addition to learning about electronic textual editing—a skill that will be useful for careers in publishing and working in cultural heritage institutions such as museums and libraries—students interested in travel literature, journal writing, exploration, and twentieth-century history should find Lockhart's journal intriguing.

For more information, please visit Professor Ulman's [course page](#).



## English 4573.02

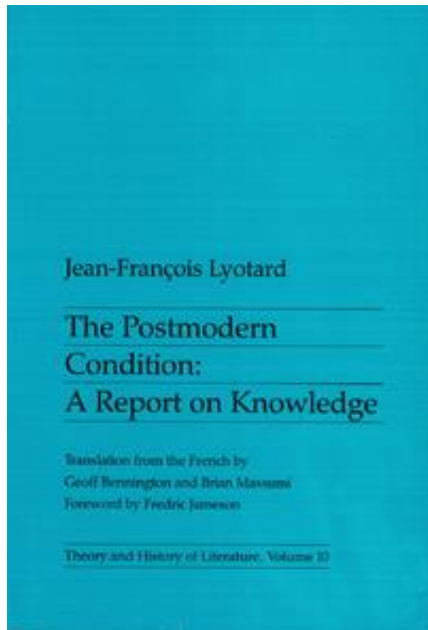
### Rhetorical Theory and the Analysis of Social Action

Professor Kay Halasek  
halasek.1@osu.edu

This course engages students in examining, through various methods of rhetorical analysis, contemporary social and political movements: the ecological, disability, animal rights, pro-choice, and AIDs awareness movements, the Christian Right, Anticult and Anti-Satanism groups, and farmworker and civil rights movements. Although politics is an inherent part of each of these (and all) social movements, the focus in this course will not be on debating the issues themselves but on analyzing the rhetorical means and media through which social movements cast their causes, argue their cases, and persuade their audiences.

Course Requirements: Students will complete (1) three short analyses, (2) midterm exam, (3) final project, and (4) class presentation. Class participation accounts for 10% of the course grade.

Required Texts: Morris, Charles E., and Stephen Howard Browne, eds. *Readings on the Rhetoric of Social Protest*. 2nd ed. State College, PA: Strata Publishing, 2006. (ISBN: 978-1891136160). Additional readings available on Carmen.



## English 4576.03

### Issues and Movements in Critical Theory: *The Media and Postmodernity*

**Professor Mark Conroy**  
**conroy.1@osu.edu**

Using a smartphone may not alter your soul, but does it alter your dreams, fears, expectations—or maybe more significantly, your habits? Though exploratory in some ways, this course will have one recurring theme: how it is that shifts in the media landscape may influence changes in human attitude and behavior; and whether, taking things to an extreme, one can argue that people’s character has changed. In other words, just what is the postmodern? And how useful (if at all) are the media and their transformations in accounting for it?

Readings and Showings: On the postmodern, we’ll probably look at Lyotard’s *Postmodern Condition*, and Baudrillard’s *Simulations and Simulacra*, among other texts. Of media theory we’ll consider McLuhan’s classic *Understanding Media*, and George Trow’s *Within the Context of No Context*. We also plan to include some texts on cybernetic media, perhaps including Carr’s *Shallows*, Mele’s *End of Big*, and something of internet prophet Clay Shirky. There will also be some film and television, possibly including “The Larry Sanders Show” and Sorkin’s *The Social Network*.

Duties: A couple of exams, along with one short paper (4 pages); some quizzes; and an oral presentation.



## English 4577.01

Folklore I: Groups and  
Communities: Ethnicity, Heritage,  
Migration, and Refugee Culture

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

We will study a great variety of cultural practices, including food, music, dance, festival, storytelling, and more to better understand immigration, ethnicity, and cultural heritage. Our central topic is the movement of people, ideas, things, and cultural practices as they circulate across borders. More specific topics include how people perform their ethnicity with food, dance and music, at weddings and other occasions, the emergence of genres of ethnic music, stereotyping and legends about particular groups or events, forms of pan-ethnicity and ethnic fusion (such as Native American pow-wows and ethnic restaurants), the creation of cultural heritage in festivals and museums, sites of contested identities, and the dissemination of knowledge through martial arts, ethnic restaurants, and other cultural sites. Also, we will explore the culture of refugees, from their struggles in their home countries and their efforts to find new homes and how they maintain and transform the cultures they create in new contexts.

Texts: *Creative Ethnicity*; *The Uses of the Past*; Readings posted on Carmen.

Responsibilities: Carmen postings on readings; Class Project/Term Paper.



## English 4578

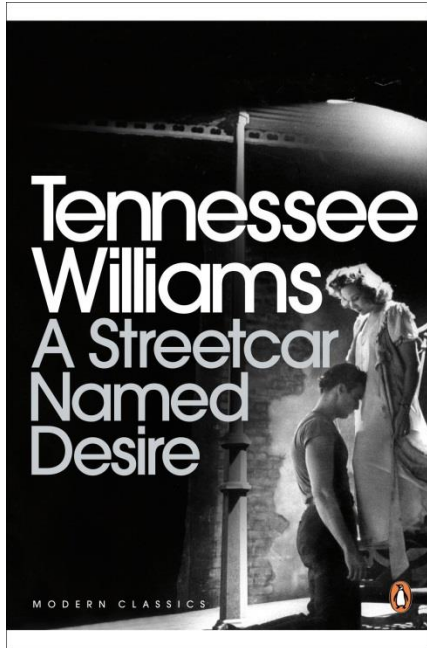
### Special Topics in Film: *Noir: The Rise, Fall, and Rise of a Style*

Professor Mark Conroy  
conroy.1@osu.edu

The history of that thing called “film noir” is always intriguing for two reasons: 1. American commercial cinema was not supposed to produce downbeat results like that, especially around mid-century; and 2. The form itself didn’t get a definition until it was almost over (by the late 1950s). This strange style, with its morally ambiguous heroes, corrupt social arrangements and shaded endings, never dominated; but it survives to this day. Ironically, noir may not have become a recognizable genre, i.e. something viewers understood about when they went into the theater, until the revival (by around 1980). By dint of historical instances, and some readings in the critics, we try to define this elusive style of filmmaking—but not define it too precisely either. We’ll try to shine just enough light to see the dark.

Readings and Showings: This list is neither exhaustive nor final, but tentative selections include: *The Maltese Falcon*, *Shadow of a Doubt*, *Murder, My Sweet*, *Double Indemnity*, *The Big Sleep*, *Out of the Past*, *Gilda*, *Where the Sidewalk Ends*, *Touch of Evil*, and *Kiss Me Deadly*, for the first strain of noir; and *Chinatown*, *The Long Goodbye*, *Body Heat*, *Taxi Driver*, *Blue Velvet* and *Fargo* for “neo-noir.” Our readings will be from Naremore’s *More Than Night*, along with a few articles on noir from the Film Noir Reader volumes perhaps.

Duties: We’re looking at a couple of exams, midterm and final; perhaps a short (4-pp.) paper; and some quizzes, along with class participation of course.



## English 4578

### Special Topics in Film: *The Plays and Films of Tennessee Williams*

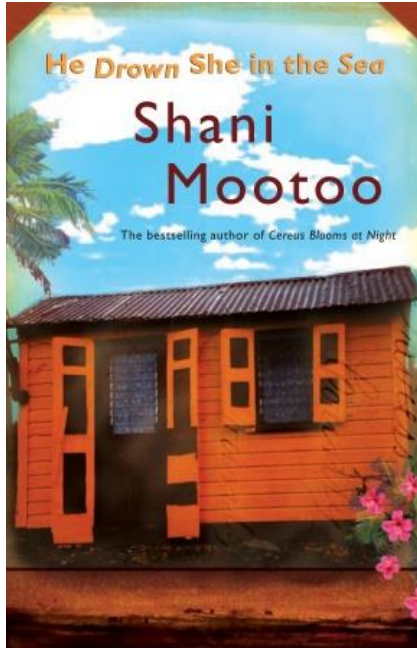
Professor Jon Erickson  
erickson.5@osu.edu

This course will examine major plays by one of the most important 20th century American dramatists, Tennessee Williams, and the way they have been adapted for the screen, featuring some of the most prestigious actors and film directors of the 1950s and 1960s. Points of focus will include: the culture of the American South after World War II, its class divisions, the psycho-sexual construction of identity and character and its bearing on relations within and between the sexes, and the hope for love and spiritual fulfillment in contexts of vulgar materialism and mean-spiritedness. Williams called his own style “poetic realism.” How are we to characterize this style, and when and where does it work or not? We will also see what is lost or gained by the translation from stage to screen. Given the moral climate of the time, what elements in the plays were seen as unacceptable on the screen, and how do the film directors deal with these issues?

Readings and films: *A Streetcar Named Desire*, *Baby Doll*, *Cat on a Hot Tin Roof*, *Orpheus Descending/The Fugitive Kind*, *Suddenly Last Summer*, *Summer and Smoke*, *Sweet Bird of Youth*, and *The Night of the Iguana*.

Assignments: Weekly 1-2 page response papers, two 7-10 page papers.





## English 4580

### Special Topics in LGBTQ Literature and Culture: *Reading Race and Sexuality*

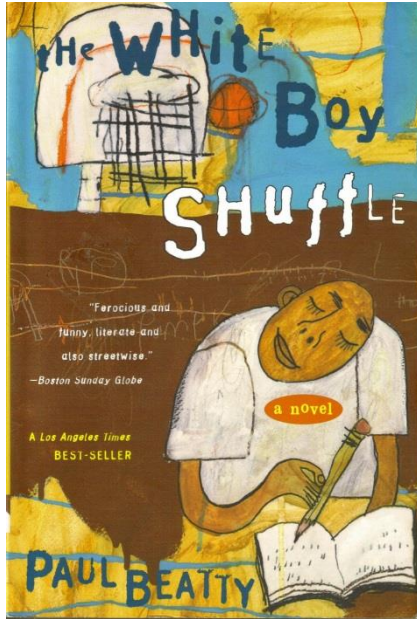
**Professor Martin Ponce**  
**ponce.8@osu.edu**

This course will explore intersections between race and queer sexuality as staged in literary and critical texts by U.S. writers of color from the 1920s to the present. What are the political and ethical stakes involved in reading works by racial minorities through a queer lens? How do portrayals of queer sexuality, desire, and eroticism interact and conflict with the politics of racial representation? In what ways have inter-racial and inter-generational relationships been theorized, politicized, and framed? How might a queer framework open up possibilities for cross-cultural and comparative analyses? In what ways have economic and cultural globalization impacted the production of queer formations both within the U.S. and in other parts of the world?

Possible authors include: Kazim Ali, Paula Gunn Allen, James Baldwin, Alexander Chee, Nella Larsen, Audre Lorde, Shani Mootoo, Cherríe Moraga, Richard Bruce Nugent, Monique Truong, José Garcia Villa, Craig Womack.

Requirements: attendance, participation, presentation, short responses, one close-reading paper, one research paper.





## English 4581

### Special Topics in U.S. Ethnic Literatures: The Ethics of Comparative Racializations

Lynn Itagaki

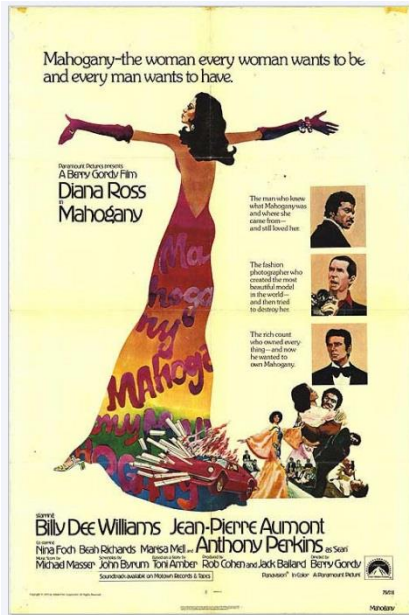
itagaki.5@osu.edu

Is Yellow Black or White? Are all minorities Black? Why are Asians considered the "new Jews," the latest model minority? What is the racial hierarchy from the past to the present that now determines our future? How is that racial hierarchy gendered in the hypermasculinization and hyperfeminization of groups? The inclusiveness of the term "Asian American," a political category, has itself been contested by Pacific Islanders, South Asians, and those of the multiple Asian diasporas. This identity fundamentally depends on the complex histories of US and European imperialisms, international politics, and other racial identities in the US. Given that the category of race is an interracial formation, we will examine how writers of color merge forms and genres in order to advance an interracial ethics.

Possible texts: Hisaye Yamamoto, "A Fire in Fontana;" Paul Beatty, *The White Boy Shuffle*; Gish Jen, *Mona in the Promised Land*; Chang-rae Lee, *Native Speaker*; R. Zamora Linmark, *Rolling the R's*; Karen Tei Yamashita, *The Tropic of Orange*; Nina Revoyr, *Necessary Hunger*; Leslie Marmon Silko, *Ceremony*.

Requirements: 2 short essays; 1 longer research paper or digital narrative research project; weekly online discussion board responses; class presentation.

Undergraduate Major or Minor Course



## English/AAAS 4582

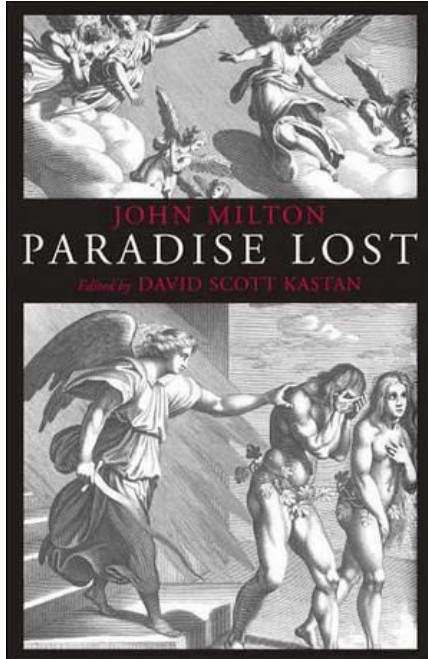
### Studies in African American Literature: Beyond the Spinster: Single Women and African American Literature

**Professor Andréa Williams**  
williams.2941@osu.edu

Long before Beyoncé's musical anthem "Single Ladies," African American writers contemplated the lives, loves, and legacies of unmarried black women. This course examines the diverse representations of single women in African American literature and culture from the mid-nineteenth century to the present. By examining cultural works produced for, by, and about legally unwed women, we will pursue questions such as these: Why do the lives of fictional heroines usually end with marriage or death? Is it more than coincidental that many early black women writers were either widowed or never married? How can we account for the late 20th-century rise of "chick lit" or "sista girl" fiction?

Readings may include Harriet Jacobs, *Incidents in the Life of a Slave Girl*; Frances Harper, "The Two Offers" and selected works; Ida B. Wells-Barnett, *The Memphis Diary of Ida B. Wells*; Nella Larsen, *Quicksand*; Alice Childress, *Wedding Band*; Andrea Lee, *Sarah Phillips*; Toni Morrison, *Paradise*; Lisa B. Thompson, *Single Black Female*; film: *Mahogany*.

Requirements include active participation, quizzes, reading journal, and a final critical essay.

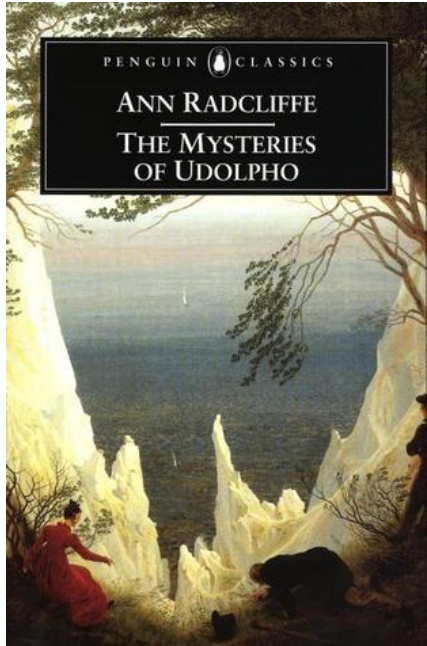


## English 4590.02H

### The Renaissance: Literature, Culture, and Revolution in Seventeenth-Century England

**Professor Christopher Highley**  
**[highley.1@osu.edu](mailto:highley.1@osu.edu)**

Following the breakdown of political consensus and the growth of religious unrest, seventeenth-century England eventually descended into a civil war that pitted King Charles I against many of his subjects. In 1649, the defeated king was executed, opening the way for England's only experiment with republicanism. But the experiment was short-lived: in 1660 the monarchy was restored. In this class we will explore seventeenth-century literature in the context of these tumultuous political and religious events. We will read texts by monarchs and defenders of monarchy and religious hierarchy alongside radical attacks on bishops and kings by the likes of John Milton. We will read the verse written amid civil strife by poets like Andrew Marvell as well as the extraordinary tracts that preached political and religious transformation. The course will conclude with Restoration texts, Milton's *Paradise Lost* most notably, that reflected on the defeat of the republican's "Good Old Cause" and the return of monarchy.



# English 4590.04H

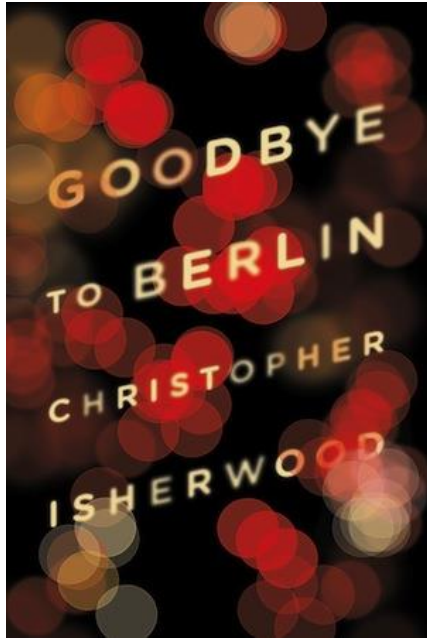
## British Romanticism and the Visual

**Professor Clare Simmons**  
**[simmons.9@osu.edu](mailto:simmons.9@osu.edu)**

The loose theme for this Honors Seminar on British literature of the Romantic period (roughly from the time of the French Revolution to the Victorian period) will be “Romanticism and the Visual.” We will consider Romantic-era aesthetic theory (such as the role of imagination, the sublime, and the picturesque) and the importance of the contemplation of the natural world. In combination with literary works, we will also view examples of Romantic visual art such as painting and architecture.

Readings will include poetry by William Blake, William and Dorothy Wordsworth, S.T. Coleridge, P.B. Shelley, John Keats, Mary Tighe, Felicia Hemans, and Robert Burns; non-fiction prose by William Hazlitt, Edmund Burke, Mary Wollstonecraft, and Thomas De Quincey; and the novels *Frankenstein* (Mary Shelley), *The Bride of Lammermoor* (Sir Walter Scott) and *The Mysteries of Udolpho* (Ann Radcliffe). Course Requirements: Regular attendance and participation; oral presentation; reading questions; short essay; final research paper.

Undergraduate Major Course.



## **English 4590.06H**

### **Late Modernism**

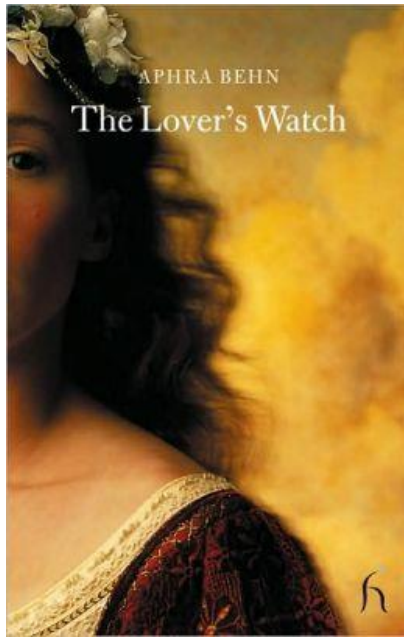
**Professor Thomas Davis**  
**davis.3186@osu.edu**

This semester's version of "The Modern Period" will focus specifically on the transformation of modernism at mid-century. We will try to take full measure of a wide range of literary, cinematic, and avant-garde production that occurs between the Great Depression and the beginnings of decolonization following the Second World War. Our investigations will take us through early documentary film and its aesthetic principles, the arrival of Surrealism in England, the return of the historical novel, war writing from Spain, China, and blitzed London, and the rise of migrant and youth cultures in the 1950s. Along the way we will consider the problems of defining late modernism as a period, a style, and a philosophical problem. This course also includes a significant archival component. We will also spend significant time combing through OSU's considerable collection of late modernist little magazines and periodicals, including the periodical *Transition*, most of which is held in OSU's Special Collections. Requirements include active participation, group work on a late modernist periodical and/or small magazine, and a final research paper.

Authors may include Virginia Woolf, John Dos Passos, John Grierson, Mass Observation, George Lamming, Vic Reid, Elizabeth Bowen, Henry Green, Djuna Barnes, Mina Loy, George Orwell, Colin MacInnes, and Christopher Isherwood.

Undergraduate Major or Minor Course





## English 4592

Special Topics in Women in Literature and Culture:

*Exchanging Women and the Literature of the American Flesh Trade*

**Professor Elizabeth Hewitt**  
**[hewitt.33@osu.edu](mailto:hewitt.33@osu.edu)**

It has been said that all novels are about either money or marriage. This course proposes that many novels situated in the Americas are about the nexus between commerce and sex. Our goal will be to trace a long literary history from Daniel Defoe's *Moll Flanders* to Edith Wharton's *House of Mirth* that emphasizes the portrait of women as goods that circulate and are exchanged. To this end, we will also consider the significance of the slave narrative to the genesis of the novel and will read work by Aphra Behn, Mary Rowlandson, Mary Prince, Harriet Jacobs, and Charles Chesnutt. The long history of the novel will reveal an insistent interest in narrating the exchange of flesh for coin, affection for security. We will also read critical work in feminist theory, economics and anthropology (including writing by Marx, Gilman, Levi-Strauss, Rubin, and Veblen.)

The course will involve a lot of reading, active class participation, 2 papers, and a final examination.

Undergraduate Major or Minor Course



## English 4595

### Special Topics in Law and Literature: Human Rights and the Humanities

**Professor Wendy S. Hesford**  
**hesford.1@osu.edu**

What ethical and political quandaries define the field of human rights activism? What cultural narratives underlie human rights law? This course offers students the opportunity to explore the intersections between legally and culturally-based human rights theories and practices.

The course also offers a range of humanities-based methodological perspectives, including comparative, historical, and rhetorical to name a few. This course will focus on contemporary cultural representations of human rights issues (literary, cinematic, photographic, and so on), with a particular emphasis on children as human rights witnesses, activists, and narrators.

Topics under consideration may include child labor; human trafficking; child soldiers; child survivors of genocide; children and the War on Terror; youth activism and US post-civil rights politics. This course aims to provide students with a working knowledge of human rights as an intellectual discourse and a realm of political action.

Course Requirements include two short papers of rhetorical criticism, a visualization project, and a Human Rights in the Media project. Active participation expected.

#### **Possible texts (final list forthcoming):**

1. 25+ Human Rights Documents
2. Ishmeal Beah, *A Long Way Gone: Memoirs of a Child Soldier*
3. Victoria Brittain and Gillian Slovo, *Guantanamo: Honor Bound to Defend Freedom*
4. Andreana Clay, *The Hip Hop Generation Fights Back: Youth Activism and Post Civil Rights Politics*
5. Elizabeth Wrigley-Field ed., *IraqiGirl: Diary of a Teenage Girl in Iraq*
6. Malala Yousafzai, *I am Malala*

Undergraduate Major or Minor Course





## **English 4597.01**

### **The Disability Experience in the Contemporary World: *Deaf-World: Global, National, and Local Perspectives***

**Kristen Johnson**

**johnson.4555@osu.edu**

This course will introduce you to the fascinating world of deaf people and the Deaf community around the globe. We will explore the historical, philosophical, linguistic, social, cultural, educational, medical and artistic aspects of deaf people in the past, present, and foreseeable future. Through d/Deaf eyes, we will see what it also means to have a hearing identity. The course will feature plays, poetry, memoirs, graphic novels, films, ASL literature (on screen), and real live Deaf people from the local central Ohio Deaf Community.

#### Activities/Assignment Requirements:

- 1) Event/Text/Artifact (ETA) Report (approximately 500-1000 words), 20%;
- 2) ETA Carnival that will involve Interactive presentations/poster forum based on your ETA, 10%;
- 3) Quizzes, in-class writing assignments, and critical-writing responses on Carmen, 50%; and
- 4) Deaf World Quilting Bee Final. You will be asked to “quilt” together the major themes, issues, and texts discussed throughout the semester, 20%.

Required Texts TBA

Undergraduate Major or Minor Course, Disability Studies Course



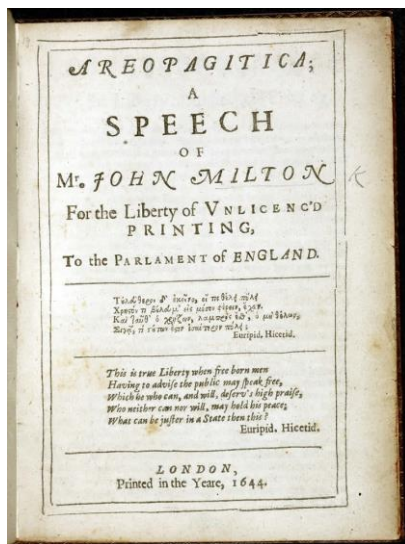
## English 5194

### Group Studies: History and Time in Graphic Narrative

**Professor Jared Gardner**  
**[gardner.236@osu.edu](mailto:gardner.236@osu.edu)**

In recent years, comics have been increasingly turned to as a medium to tell some of the most difficult and personal stories. This course will study the unique properties of graphic narratives, focusing on comics in the Anglo-American tradition that address history (personal, national) and the unique affordances (and constraints) of comics in representing history, memory, and time. Primary texts will likely include works by Chris Ware, Joe Sacco, Alison Bechdel, Art Spiegelman, Lynda Barry, Eddie Campbell & Alan Moore. We will also read broadly in criticism and theory from the emerging field of comics studies. Course is appropriate both for graduate students and upper-level undergraduates.

Undergraduate Major or Minor Course, Graduate Course



## English 5723

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

Professor Hannibal Hamlin  
hamlin.22@osu.edu

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.