



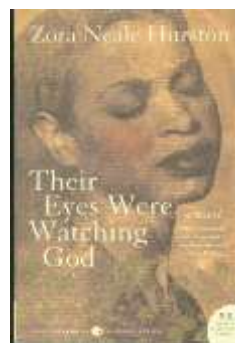
Autumn 2013

## 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 [Buckeye Link](#) to schedule it now!*



Last updated 2/19/13

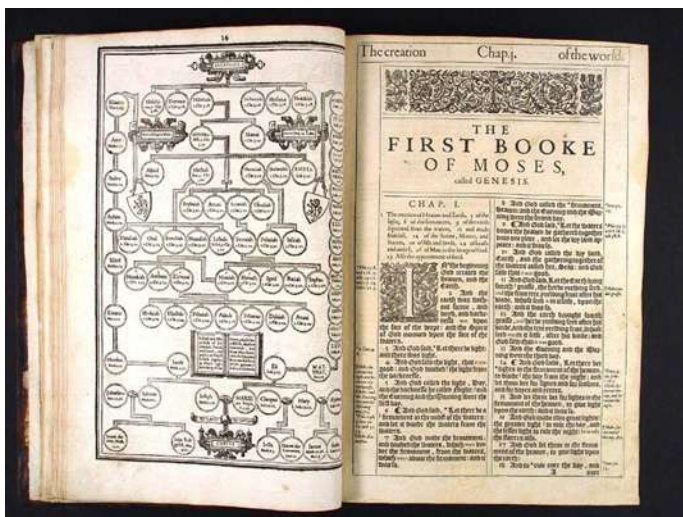


Welcome to the Autumn 2013 English Department Undergraduate Coursebook!

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



The descriptions are organized in Course Number Order. Autumn 2013 courses are also listed on the website courses page. There, you can search for a specific course by keyword, name or instructor, using the website “Search” function (found at the foot of each website page).



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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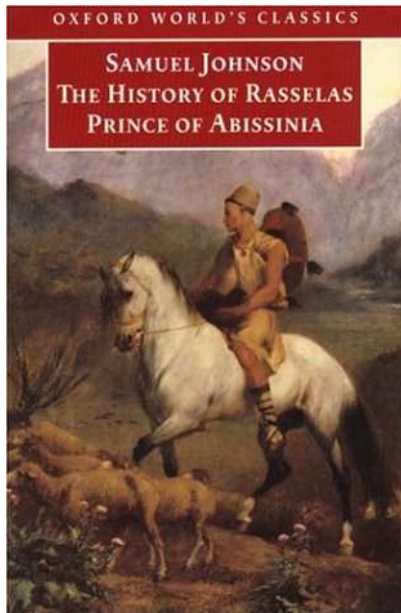


## **English 1110.01H First-Year Writing (Honors)**

**Professor Roger Cherry**  
**cherry.3@osu.edu**

This section of 110.01H will cover informative and persuasive writing, academic research, and documentation. Topics include summarizing and incorporating sources, techniques for analyzing persuasive discourse, and methods of framing academic writing tasks across different disciplines.

General Education Course



## English 2201H Selected Works of British Literature: Medieval-1800 (Honors)

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

This course will introduce students to some of the major English literary texts written between the medieval period and the eighteenth century. The literature will generally be approached through its historical contexts, but we will also consider the reasons for its continuing appeal. Not only will we learn about the most important social, historical, political, and religious issues raised in the texts, but we will also get a chance to focus on formal strategies and the close reading of selected passages.

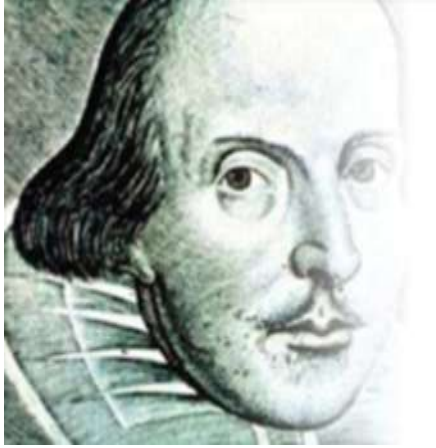
Readings include *Beowulf*; several of Chaucer's *Canterbury Tales*; selections from Spenser's *Faerie Queene* and Milton's *Paradise Lost*; some lyrics; a Restoration drama; and short works by Pope, Swift and Johnson.

Course requirements: Attendance; weekly reading response-questions; 2 exams (a midterm and a final); a final paper; class participation.

Required texts: either the *Norton Anthology of English Literature*, vol. 1 or the English 201 Anthology (Department of English); William Wycherley's *The Country Wife*; Samuel Johnson's *Rasselas*.

General Education Course, Undergraduate Major Course





## **English 2220H Introduction to Shakespeare (Honors)**

**Professor Jennifer Higginbotham**  
**[higginbotham.37@osu.edu](mailto:higginbotham.37@osu.edu)**

In late sixteenth-century London, on the south bank of the Thames, amongst bear-baiting rings and brothels stood a round wooden theater that brought together people from all walks of life—aristocrats and merchants, cobblers and tailors, seamstresses and fishwives. It was for this space and for these people that William Shakespeare first wrote his influential plays, and in this course, we'll be imagining what it was like to stand with them and watch Shakespeare's theater in action.

Our in-depth exploration of Shakespeare's language, works, and world will include comedies and tragedies as well as a few of his poems.

General Education Course



## **English 2260H Introduction to Poetry (Honors)**

**Professor Elizabeth Hewitt**  
**hewitt.33@osu.edu**

This course will offer an introduction to poetics by asking why so many lyric poems are about sex and death. In what ways do these phenomena involve unknowable bodies? How does poetry offer a vocabulary and structure through which this inscrutability can be reckoned?

We will read poems written over hundreds of centuries, and our authors will include Petrarch, Shakespeare, Herbert, Bradstreet, Keats, Dickinson, Browning, Crane, Merrill, Bishop, O'Hara, and many others.

Requirements will include frequent short response papers, a final examination, and reading of lots of poetry.

Undergraduate Major Course



## **English 2261H Introduction to Fiction (Honors)**

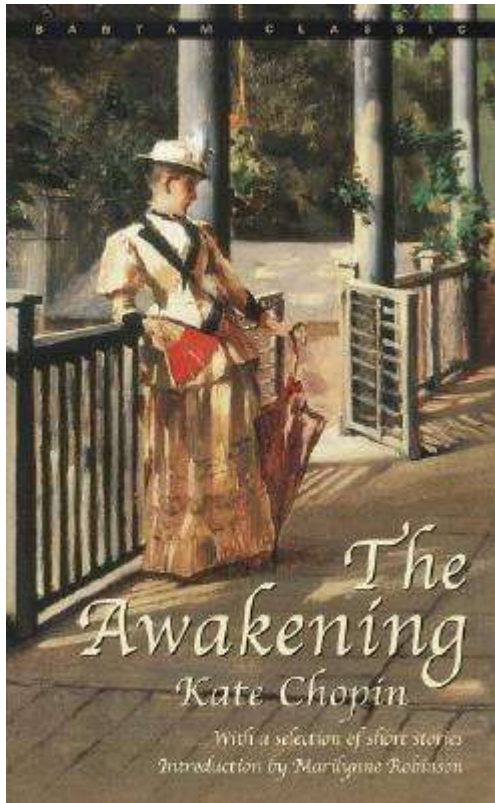
**Professor Mark Conroy**  
**conroy.1@osu.edu**

Goal of this course is to acquaint (or, in this honors course, better say to re-acquaint) the student with the various modes by which the writer of fiction tries to dramatize a conflict; convey character, and authorial intentions; involve the reader emotionally. Our old friends plot, setting, character, and theme will not be forgotten; but they will be asked to do additional work for us.

We will examine short stories of James Joyce, Jean Stafford, Richard Yates, Hemingway and Fitzgerald, Raymond Carver, Patricia Highsmith, and Edith Wharton, along with others, to see how they deploy the weapons in fiction's arsenal. Then we plan to look at a couple of novels, including Nella Larsen's *Passing* and Ford Madox Ford's *The Good Soldier*, to see how narrative technique is used to deepen and complicate characters and a book's point of view.

Duties will embrace a couple of short papers (4-5 pp.), a longer, final paper (8-10 pp.), and probably an oral presentation.

General Education Course



## English 2261H Introduction to Fiction (Honors)

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

This course has two goals. The first is to familiarize (or re-familiarize) you with some of the basic literary concepts (character, point of view, tone, symbolism, etc.) associated with the genre of fiction. The second is to help you feel comfortable approaching fiction critically; you'll learn university-level strategies for analyzing literature, including reading a text with an eye for fine detail (a.k.a. close-reading), and how to construct logical interpretations based on textual evidence. I'll probably provide some lecture in each meeting, but much of the class will be conducted as a general discussion.

Possible texts include Kate Chopin's *The Awakening*, Mary Shelley's *Frankenstein*, Toni Morrison's *Sula*, Vladimir Nabokov's *Lolita*, Kazuo Ishiguro's *Remains of the Day*, Jonathan Safran Foer's *Extremely Loud and Incredibly Close*, and short stories by Ernest Hemingway, Jamaica Kincaid, Jhumpa Lahiri, ZZ Packer, and others.

Graded requirements will resemble the following: active and thoughtful participation, five or six analytical responses (2 pp. each), midterm and final exams, and a final writing project (either creative or critical, 5 pp.).

General Education Course



## English 2261 Introduction to Fiction

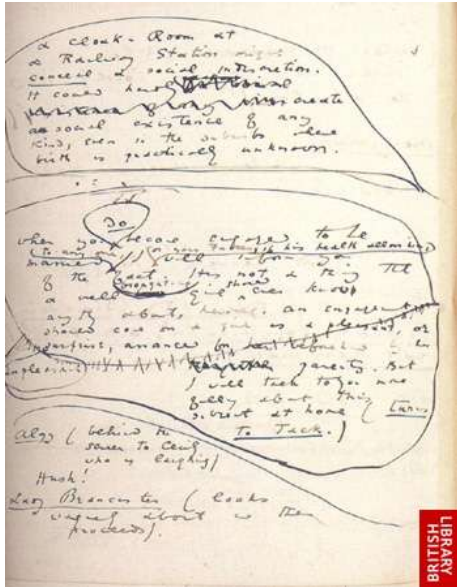
**Professor Amanpal Garcha**  
garcha.2@osu.edu

In this course, we will identify some of literary fiction's defining characteristics, including its uses of narrative voices to tell stories, its manipulation of time to depict its subjects, and its emphasis on characters' familial, sociopolitical, and erotic relationships.

While we read and discuss some influential suspense narratives – Mary Shelley's *Frankenstein*, Wilkie Collins' *The Woman in White*, Henry James' *The Turn of the Screw*, and Joseph Conrad's *The Secret Agent* as well a few minor works – we will also explore how these texts, like much other fiction, try to create particular reading experiences, as they push us to consider the nature and importance of literary imagination and the way fiction's seductiveness is tied to other potentially dangerous attractions.

We will also cover some of the history of English fiction, which will allow us to consider the relationship between fiction and other imaginative forms, including poetry, television, and film, and fiction's transformation from (around 1800) a low and somewhat marginal literary form to (today) our culture's dominant literary mode. Finally, we will define some principles and strategies for writing critically about fiction.

General Education Course



## English 2261 Introduction to Fiction

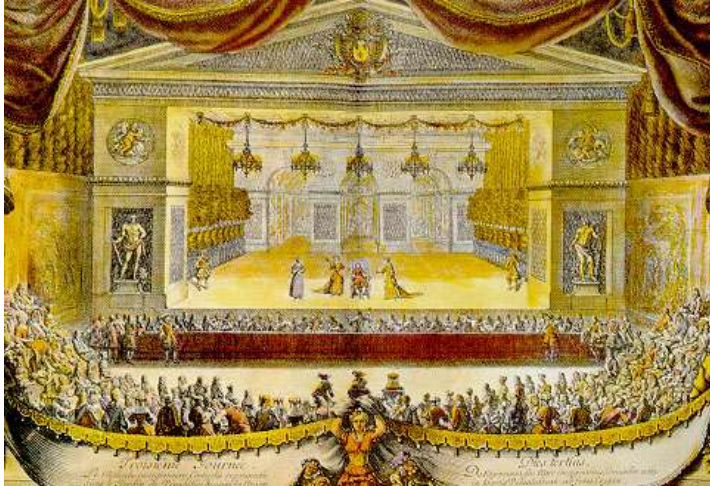
Dr. Margaret Goscilo  
goscilo.2@osu.edu

In *The Importance of Being Earnest*, Oscar Wilde amusingly has one of his characters, a prissy governess, pontificate simplistically about a novel she wrote, “The good ended happily, and the bad unhappily. That is what Fiction means.”

While acknowledging that stories can certainly teach moral lessons, we shall, in this course, explore more complex ways of defining the functions and the patterns of fiction, whether short stories or novels. To do so, we shall cover the elements essential to fiction, moving from those that most students feel comfortable with (character, plot, setting) to the more challenging ones (structure, symbols, imagery, theme); we shall seek to make more sense of what each fiction “means” by considering its contexts—the author’s life and values, the socio-historical period in which it was written, the critical responses it has accrued; we shall also speculate about what gives imaginative narratives their power and what makes certain stories “classics.”

Readings will probably be widely varied (era, style, etc.) but I am also considering the opposite approach—organizing the course around a series of paired pieces (a short story, then a novel) by the same authors. Course work will include midterm and final exams, writing assignments, quizzes.

General Education Course



## **English 2262H Introduction to Drama (Honors)**

**Professor Jon Erickson**  
**erickson.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: Plays by Sophocles, Euripides, Shakespeare, Moliere, Ibsen, Chekhov, Shaw, Brecht, Pirandello, Beckett, Williams, Albee, Churchill, Wilson, Parks, Soyinka, and selected critical texts.

Weekly response papers, class presentation, final paper 7-10 pages

General Education Course, Undergraduate Major Course



## English 2263 Introduction to Film

Professor Jared Gardner  
gardner.236@osu.edu

This course offers an introduction to the language and aesthetics of cinema, familiarizing 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.

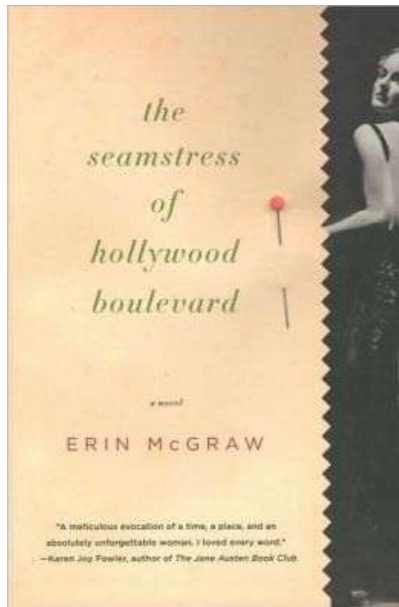
We will use each week's film as both a case study in the strategic deployment of certain cinematic techniques, and as a specific set of images and sounds that combine to create a unique cinematic expression. Throughout the term, we will focus on detailed analysis of films, analyzing closely the ways in which the multiple elements of moviemaking come together to make, and complicate, meaning. Our primary goal in this class 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.

Films we will study will include *Rashomon*, *Wild Strawberries*, *Psycho*, and *Lost In Translation*.

Requirements for the course include regular attendance, participation in recitations, quizzes, two papers and a final exam.

General Education Course



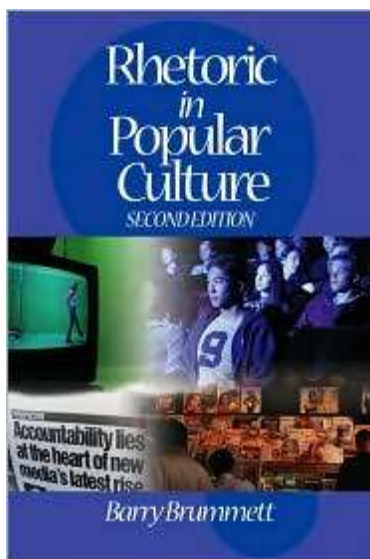


## English 2265 Fiction Writing I

Professor Erin McGraw  
mcgraw.46@osu.edu

This course teaches the basics of fiction writing--how to write interesting dialogue, memorable characters, intriguing plots, and sharp, memorable prose. Focusing on students' own work, we will analyze how stories work (and don't), what we can learn from the great writers who have gone before us, how to avoid writing stories that sound like failed TV scripts, and how to allow our stories to become larger and more beautiful than even we had hoped.

Texts will include *The Contemporary American Short Story*, edited by Nguyen and Shreve.



## English 2276 Introduction to Rhetoric

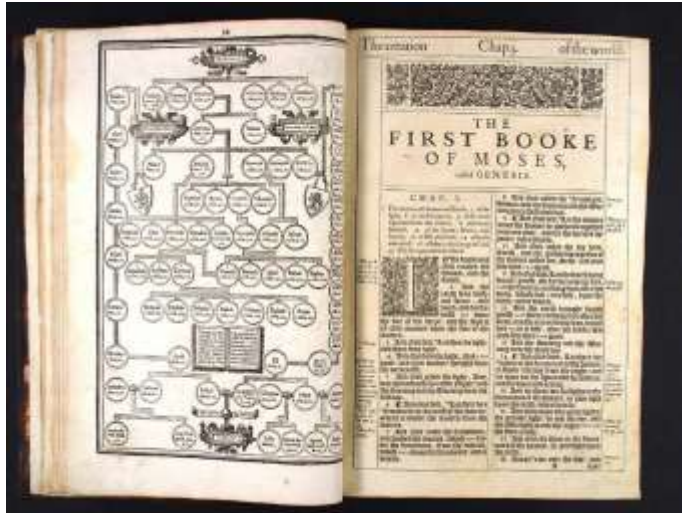
**Professor Kay Halasek**  
**halasek.1@osu.edu**

To achieve its aims as a GEC course (Arts and Humanities, Category 5.B.3, “Culture and Ideas”), “Introduction to Rhetoric” engages students in both studying and applying rhetorical theory to the texts of U.S. popular culture—including film, television, video games, visual images, and computer technologies. More specifically, we’ll examine how public figures like Lady Gaga, John Stewart, Sean Hannity, Chris Rock and others employ the English language and mass media in a powerful and persuasive fashion for particular ends: political satire, musical and comedic entertainment, cultural commentary, and political advocacy. We will examine how public figures, institutions, and organizations use language and the mass media to create, sustain, and disperse ideas and beliefs to U.S. audiences. Students will apply rhetorical theory to various media—television, musical performance, video games, visual images, and computer technologies.

Required Texts: Brummett, Barry. *Rhetoric in Popular Culture*. 2nd ed. Thousand Oaks, CA: Sage, 2006. Selections by or about Plato, Aristotle, Kenneth Burke, Roland Barthes, Richard Weaver, Neil Postman, George W. Bush, et al.

Course Requirements Two short exercises (20% each), midterm exam (20%), and a final project (40%).

General Education Course, Undergraduate Major Course



**English 2280H  
The English Bible  
(Honors)**

**Professor Hannibal  
Hamlin  
hamlin.22@osu.edu**

The Bible contains weird and wonderful literature, and no book that has had a greater influence on English and American literature from *Beowulf* to Whitman's *Leaves of Grass*, *The Second Shepherds' Play* to Morrison's *Song of Solomon*.

We will read a selection of biblical books. Our discussion will include the nature of biblical narrative and characterization, the function of prophecy and its relation to history, the peculiar nature of biblical poetry, so-called Wisdom literature, anomalous books like Job and The Song of Songs (including the historical process of canonization that made them “biblical” and the kinds of interpretation that have been used to make them less strange), the relationship between (in traditional Christian terms) Old and New Testaments (including typology, the symbolic linking of characters, events, themes, and images in the books before and after the Incarnation), and the unity (or disunity) of the Bible as a whole.

We may also address the way the Bible has been read and interpreted—the stranger the better—by poets and writers, even artists and film-makers. Our approach will be literary and cultural; no religious beliefs will be privileged or assumed. Interested students of all faiths, or none, are welcome.

Assignments will include a film review, a critical essay, a midterm, and a final exam.

General Education Course



**English 2367.01**  
**Language, Culture, and Identity in the U.S.**  
**Experience:**  
**Documenting U.S. Identity and Cultural**  
**Experience through Sound**

**Professor Cynthia Selfe**  
**Selfe.2@osu.edu**

In this course, students will document the U.S. cultural experience through sound, combining music, narration, dialogue, and ambient sounds in a series of audio essays that they will first write, then record, and finally edit.

Students will be asked to write three non-fiction essays around their own autobiographical experiences or biographical treatments of others identities/lives, choosing from among assignments including:

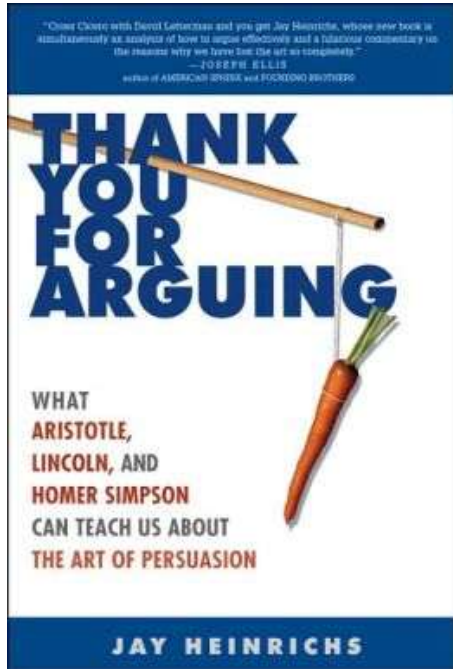
The Soundtrack of My Life  
A Sad Ending...  
I Can See Clearly Now...  
A Family Story  
The Weather Inside My Head...  
A Recipe for...

Documenting X  
Exploring X  
When Parents Attack  
When Lovers Leave  
Elegy for...  
One Moment...

The primary goals of this class include exploring various genres of audio narratives, developing skills in writing engaging and compelling narrative essays for a public listening audience, learning audio recording and editing skills. Students will also learn how audio pieces are structured; how they integrate research, music, and interviews; and how they allow authors to distill meaningful stories from the experiences of individuals.

Audio texts for this class will come from NPR's Radio Lab archives, WBEZ's This America Life archives, Transom, the Digital Archives of Literacy Narratives, and other online sites. No textbook is required.

Students will be using Audacity as an audio-editing program.



## English 2367.01H Language, Culture, and Identity in the U.S. Experience: The “Argument Culture” and The Academic “Conversation” in a Hypermediated Age

Professor Kay Halasek  
halasek.1@osu.edu

This course engages students in analyzing rhetoric (the art of persuasion) in a diverse contemporary US culture—from political debate to television infomercials, from the NRA to the ASPCA. We’ll examine how language creates reality and how that reality is then “spun” for our own consumption. H2367.01, as a second level writing course, seeks to assist students in “developing skills in writing, reading, critical thinking, and oral expression.” The course also meets GEC diversity requirements, seeking to foster in students an “understanding of the pluralistic nature of institutions, society, and culture in the United States.”

This section of H2367.01 fulfills the University’s diversity requirement, meaning that the course furnishes students with a view of the multifaceted cultures that comprise the U.S. experience (e.g., issues of race, culture, ethnicity, disability, economic class, social class, gender, sexual orientation, religion, and politics). Students learn to analyze their own perspectives alongside the perspectives of others and articulate them in well-reasoned, expository prose.

Required Texts: Graff, Gerald, *Clueless in Academe: How Schooling Obscures the Life of the Mind*. Graff, Gerald, and Cathy Birkenstein, *They Say, I Say: The Moves that Matter in Academic Writing*. Heinrichs, Jay, *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion*.

Requirements: Students will complete several short assignments (e.g., quizzes, exercises); two short analysis essays; a final project; and presentation. Regular attendance and participation are expected.

# Digital Archive of Literacy Narratives



## **English 2367.01H** **Language, Identity, and Culture in the U.S. Experience**

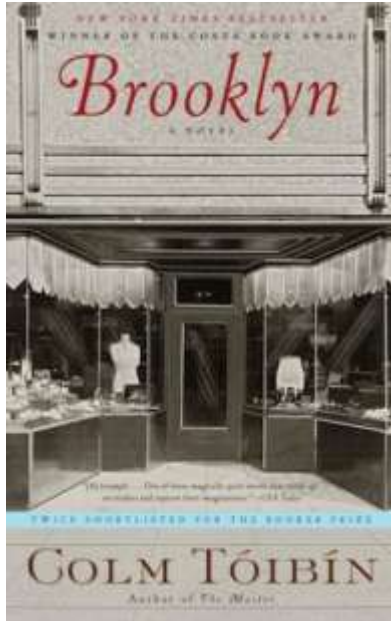
**Professor H. Lewis Ulman**  
**ulman.1@osu.edu**

What is your earliest memory of reading or writing? What support (and from whom) helped you most as you acquired those skills? What impediments blocked your road to literacy? Where is your favorite place to read or compose? What rituals do you follow when you settle down to read or write—or compose in some other medium?

Questions about literacy lie at the center of this course. In common with all second-year writing courses at OSU, this section of English 367.01H combines intensive work on academic writing skills (e.g., research, data analysis, composing, revising, editing) with oral presentation and study of some aspect of the diverse U.S. experience. Our focus will be the intersection of personal literacy histories (e.g., answers to the sorts of questions asked above) and community. Drawing upon the Digital Archive of Literacy Narratives (DALN), a publicly available, online archive of personal stories about practices of reading and writing—and communicating in other media—we will first examine ways that literacy practices and values in homes, schools, churches, and community organizations are presented in personal literacy narratives.

Throughout the course, students should expect to prepare for classes by reading our textbook and other materials on oral history and literacy; download, view, and analyze literacy narratives from the DALN; participate in class discussion and workshops; revise their writing; learn to use new technologies; learn to conduct oral history interviews; and meet with interviewees outside of class meetings. Evaluation of students' work will focus on regular participation that reveals preparation for class, timely submission of assignments (including drafts), and the quality of finished work.

To learn more about this course, please visit [http://people.cohums.ohio-state.edu/ulman1/courses/coursedescriptions/2367.01H\\_AU13.html](http://people.cohums.ohio-state.edu/ulman1/courses/coursedescriptions/2367.01H_AU13.html) General Education Course



**English 2367.02H**  
**Literature in the U.S. Experience:**  
**Immigration - Us and Them**

**Dr. Christiane Buuck**  
**buuck.3@osu.edu**

It is often said that a culture is best defined by the people who see it from the outside. In this course, we will explore, analyze and reflect on the ways immigrant narratives define our evolving concept of America. We will look at these narratives in nonfiction, poetry and fiction, including the novel *Brooklyn* by Colm Toibin, and several shorter works, and investigate how these texts define and reflect their literary, cultural and historical moment.

Students will analyze primary sources relating to the immigrant experience, scholarly articles that investigate immigration's effect on the American experience, and will then develop a researched argument to present at a class conference. Throughout the quarter we will use Joseph Williams' *Style: Lessons in Clarity and Grace* to refine our stylistic approach to the craft of writing. This course places high value on creativity, close reading and analysis of texts, rhetorically sensitive composition, and a healthy curiosity about our culture as it has been and continues to be defined by those newest to it.

General Education Course



## English 3331 Thinking Theoretically

Professor James Phelan  
phelan.1@osu.edu

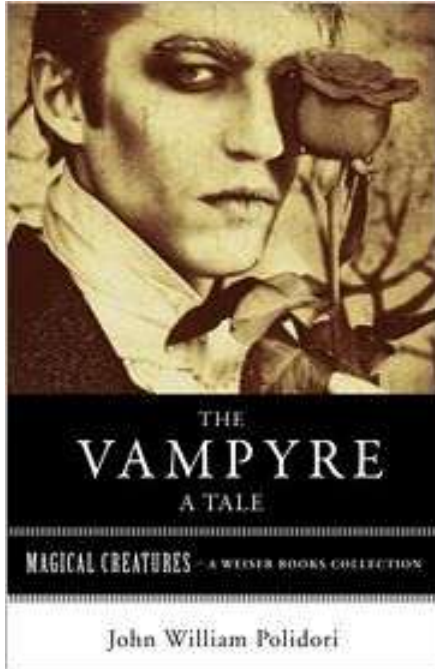
This core course for the interdisciplinary minor in critical and cultural theory is designed to introduce students to the challenges and pleasures of thinking about thinking. It is dedicated to demonstrating the truth of the oft-repeated claim that education in the liberal arts teaches one to be a critical thinker.

The course will look at some key texts and issues in the broad field of critical and cultural theory within a broader framework that regards theory in two distinct but related ways: theory as a body of knowledge and theory as a way of thinking--or “theory as a noun” and “theory as a verb.” We will explore the ways in which understanding theory as an activity (or a verb) transforms our relation to theory as a body of knowledge (or a noun). We will start with a general focus on the relation between theory and its objects and then move to a consideration of some broad areas in which theory as a body of knowledge has become especially important—language, action, and meaning; interpretation; interdisciplinarity; adaptation—and in each case examine how the theorizing works and some of the debates it raises. In order to keep our feet on the ground—or at least in order to touch back down on the ground after various flights into the stratosphere of theory---we will also have an ongoing segment called ASC 331 and the Real World. By the end of the course, students should have some knowledge of key texts and concepts in critical and cultural theory, should be able to contribute to debates in the field, and, above all, should be a sharper critical thinker.

Readings will include Kuhn, *The Structure of Scientific Revolutions*; Austin, *How to Do Things with Words*; Butler, *Excitable Speech*; Hutcheon, *Adaptation*, and essays by theorists such as Stanley Fish, Judith Butler, and others. Assignments will include agenda settings, a reading journal, close reading of theory, and a substantial final paper (ca. 4,000 words).

General Education Course





**English 3364**  
**Special Topics in Reading Popular**  
**Culture: Vampires**

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

This course will examine the representation of vampires in popular culture, from their folkloric roots and their classic literary representations in the 19th century—John Polidori’s *Vampyre*, Sheridan Le Fanu’s *Carmilla*, and Bram Stoker’s *Dracula*—to their current incarnations in novels, TV, and film. We will consider what made blood-suckers so mesmerizing and how their image has shifted over the centuries. We will also consider how these figures have been used to explore a host of social issues—generational and class conflict, changing gender roles, sexual identity—as well as to articulate “forbidden” passions and fears.

Requirements will include a series of Carmen quizzes, three short essays, and a final exam.

General Education (GEC) Arts and Humanities Cultures and Ideas Course.

Undergraduate Major Course



## English 3372 SF/Fantasy: Character and Place

**Maura Heaphy**  
heaphy.8@osu.edu

“... a mechanism through which to explore humanity and modernity. ... what it is to be real; what it is to be human.” (Duncan, “The Spelunkers of Speculative Fiction.” *Boomtron.com*. 2 March 2010.)

The best SF provides us with characters who are worthwhile models for the challenges of real life. SF creates worlds worth escaping to, enabling us to understand how very similar they are to the reality we temporarily leave behind. This course will explore strategies in reading Science Fiction. Examining major classic and modern SF works in their literary, social, and cultural contexts, we will encourage discussion and critical thinking, offering students an opportunity to enhance their communication skills, and to discover how SF offers ways to challenge our expectations and preconceptions – as readers, and as human beings.

No prior knowledge of Science Fiction is assumed: all that is required is a willingness to jump in and experience the genre on its own terms.

Possible texts: Paolo Bacigalupi, *The Windup Girl*; Orson Scott Card, *Ender's Game*; Philip K. Dick, *Do Androids Dream of Electric Sheep?*; Ursula K. Le Guin, *The Left Hand of Darkness*; Jonathan Lethem, *Girl in Landscape*; Yukinobu Hoshino, *2001 Nights*; Brian K. Vaughan and Fiona Staples, *Saga* (Vol.1). Stories by Octavia E. Butler, Robert A. Heinlein, James Patrick Kelly.

Course Assignments/Requirements: Four Short Response papers (40%); Final exam (40%), Participation and Quizzes (20%).

GEC for Arts and Humanities Lit. Elective courses for the English Major and Minor. Also a part of the Popular Culture Studies minor.



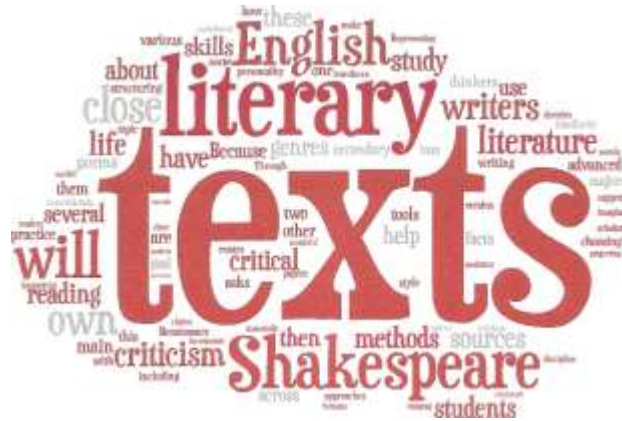
**English 3398**  
**Writing for English Majors:**  
**Literary Anatomies**

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

This course provides students an introduction to methods of literary and rhetorical analysis, with emphasis on configurations of the body and the body politic in contemporary U.S. women's literature. The course will feature four themes: 1) Gender Bending and Cross-Cultural Identifications; 2) Race, Memory, and Modern Slavery; 3) Motherhood, Metaphor, and Madness; and 4) Stigma, Spectacle, and the Disabled Body. We will employ a case-study approach to each theme and look at literary and visual texts, as well as related legal, historical, and sociological interpretations.

Likely texts: Maxine Hong Kingston, *The Woman Warrior*; Nancy Mairs, *Waist-High in the World*; Toni Morrison, *Beloved*; Patricia McCormick, *Sold*; and Cynthia Ozick, *The Shawl*.

Course requirements include: three short analytical papers, weekly reading responses posted to Carmen, and active class participation.



## English 3398 Writing for English Majors

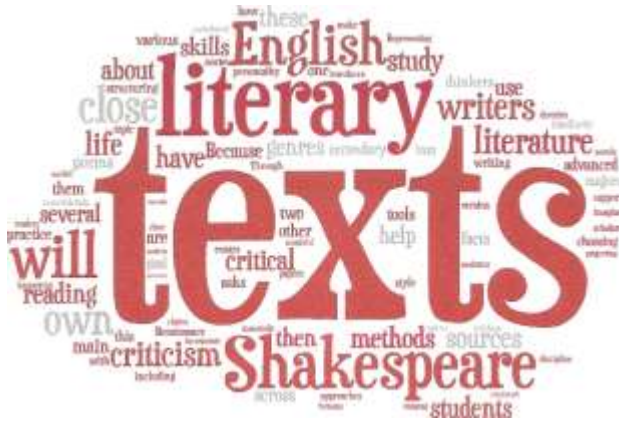
**Professor Chris Highley**  
**[highley.1@osu.edu](mailto:highley.1@osu.edu)**

The main goal of 3398 is to help English majors improve as critical thinkers, readers, and writers. The topic of this version of 3398 is “Representing Shakespeare.” The course explores how, historically, writers have constructed the life and personality of Shakespeare. Because few facts about Shakespeare’s life are known, writers have had to imagine it, projecting their own visions of Shakespeare the man.

The course begins by reading Shakespeare’s sonnets, texts that some believe give us direct access to Shakespeare’s emotional life. Then we examine later representations of Shakespeare in works like Anthony Burgess’ postmodern novel, *Nothing Like the Sun*, Edward Bond’s play, *Bingo*, and the movie, *Shakespeare in Love*.

Students will give oral presentations, post discussion questions on *Carmen*, and write essays about different imaginings of the man behind the poems and plays.

Undergraduate Major Course



## English 3398 Writing for English Majors

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

The purpose of this course is to read broadly in the history of American and British literature with the goal of improving reading and writing skills. All key genres of literature will be considered (fiction, drama, and poetry). We will devote a significant portion of the class to the various theories used to analyze literature (“critical theory”).

Our primary text will be the anthology, *A Little Literature* (eds. Barnet, Burto, and Cain) as well as other texts to be assigned later.

This will be a writing-intensive course.

Undergraduate Major Course



## English 3398 Writing for English Majors

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

English 3398 will focus on giving you the tools necessary for success in the English major: developing and refining analytical skills for reading, speaking about, and writing about literature. We will study literary texts in a variety of genres dating from the Renaissance through the contemporary era: short fiction, poetry, drama, and short novel. The course will also introduce you to the major schools of literary criticism, approaches we will then apply to reading our class texts. You will have the option of revising your papers in response to my comments.

Requirements: Three 5-7 page essays or two essays and a final exam; quizzes; participation; and a library assignment.

Textbooks: anthologies of poetry and short fiction; one play (Shakespeare); and Henry James' *The Turn of the Screw*.

Undergraduate Major Course





## English 3398H Writing for English Majors (Honors)

**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 Food

Professor Jonathan Buehl  
buehl.7@osu.edu

In “Writing about Food,” you will discuss and practice different types of food writing to increase both your stylistic range and your facility with professional genres. You will practice writing about food for general audiences and for policy audiences. You will accommodate food-science research for non-expert readers, describe food-related risks, create precise and usable instructions, and practice food-entertainment writing through blog posts and other genres.

Knowledge of or proficiency in science or the culinary arts is not required.

Undergraduate Major Course



## **English 3467**

### **Issues and Methods in Tutoring Writing**

**Professor Beverly Moss**  
**moss.1@osu.edu**

English 467 focuses on theories and practices in tutoring writing. The aim of this course is to prepare undergraduates to work with writers from diverse backgrounds and disciplines. This class provides a unique opportunity for its members to learn about composition theory and pedagogy, tutoring strategies and writing center theories and practices in order to put these theories and practices to work in classroom and writing center settings. Students will apprentice as writing consultants/tutors in the University Writing Center. This course is particularly helpful to those who are planning careers as teachers or who are enrolling in the professional writing minor.

In addition to our regularly scheduled class time, each person enrolled in this course will tutor and/or observe tutoring approximately 60 minutes per week (once per week). This course is a great setting in which to engage in collaborative learning, and students who successfully complete this course are eligible to apply for paid tutoring positions in the University Writing Center.

Undergraduate Major Course



## **English 3597.03 Environmental Citizenship**

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

All of us have a stake in our environment—we are all, in effect, environmental citizens whether or not we consider the environment when we vote or consider the effects of our daily actions on the environment. It is not always clear, however, just what it takes to enact

environmental citizenship, how to do so responsibly and reflectively, and how to gauge the long-term consequences of our choices and actions. Cross-listed with Geography 597.03, English 597.03 offers students an opportunity to reflect on the skills and knowledge needed to act responsibly as environmental citizens.

We will focus on "reading" and "writing" the environment (i.e., learning, on the one hand, how to interpret the physical, social, and cultural forces that shape environments, and on the other hand, various ways of playing an active role in shaping environments). English/Geography 597.03 will involve reading and student-led discussion, weekly "lab" sessions (e.g., film screenings, guest speakers, field trips), and a group-authored final project. The course will be explicitly interdisciplinary, examining concepts from the natural science (e.g., natural history; cycles of matter and energy; land forms and climate dynamics), social sciences (e.g., patterns of human impacts on nature, social relations that shaped human impacts, and possible future directions), and the arts and humanities (e.g., cultural conceptions of nature, relationship between conceptions and actions, the role of representation in shaping environments and our relationships to them).

The course includes lecture/discussion meetings and workshop sessions: Lecture/discussion twice per week (1 hour, 18 minutes). The focus of the sessions will vary as required by each topic, but in general each week will begin with a broad view of the topic and proceed by discussion/exploration of key questions and problems raised in our readings. Assignments and approaches will vary, but will emphasize opportunities to interact with guest speakers representing a wide variety of approaches to environmental citizenship.

GEC: English 3597.03 meets GEC Category 5 — Issues of the Contemporary World. To learn more about this course, please visit [http://people.cohums.ohio-state.edu/ulman1/courses/coursedescriptions/3597.03\\_AU13.html](http://people.cohums.ohio-state.edu/ulman1/courses/coursedescriptions/3597.03_AU13.html) Undergraduate Major Course



## English 4513 Introduction to Medieval Literature

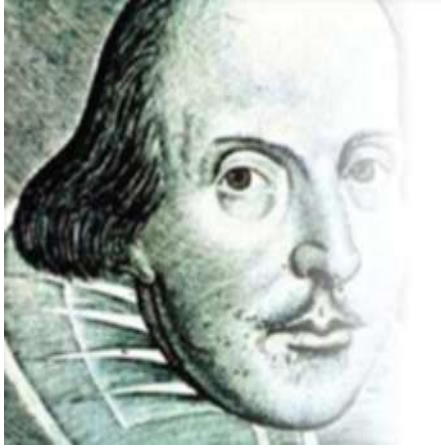
**Professor Christopher Jones**  
**jones.1849@osu.edu**

English 4513 guides students through representative works of literature produced across Europe during the Middle Ages (roughly 500-1500 A.D.). The course approaches medieval writings both as objects of study in their own right and as important backgrounds for understanding subsequent developments in European and American literature.

The syllabus is not limited to any particular genre or theme but will visit major works of many different kinds, including early Christian epic (Prudentius's *Psychomachia*) and philosophy (Boethius's *Consolation of Philosophy*), mythography (Snorri's prose "Edda"), heroic sagas (tales of the Irish warrior CuChulainn and the Germanic champion Sigurd/Siegfried), Arthurian legends (the romances of Chretien de Troyes), as well as other works of allegorical and biographical character. The culmination of the class will be a reading of selections from the medieval work that subsumes many genres and trends of the period as a whole, namely Dante's *Divine Comedy*.

Requirements include two short papers, one longer research paper, a cumulative final exam, and regular attendance and participation. Satisfies the pre-1800 literature requirement for the English major.

Undergraduate Major Course

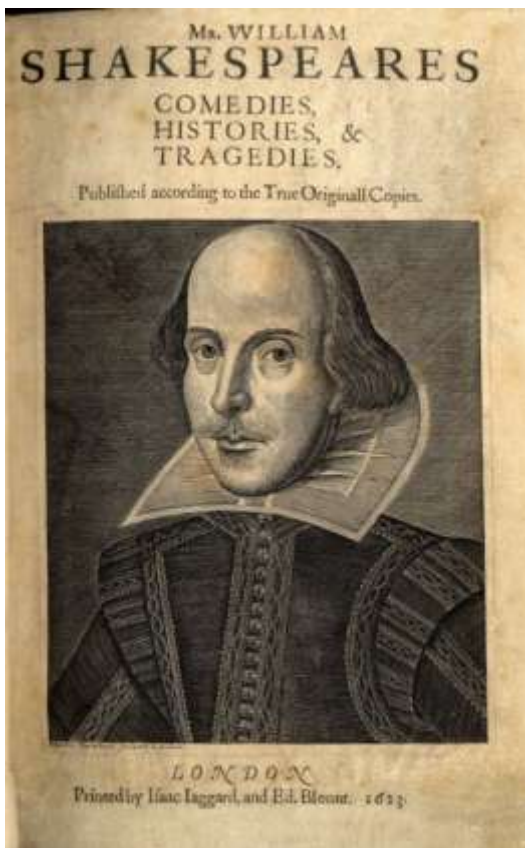


**English 4520.01**  
**Shakespeare**

**Professor Jennifer Higginbotham**  
**[higginbotham.37@osu.edu](mailto:higginbotham.37@osu.edu)**

In late sixteenth-century London, on the south bank of the Thames, amongst bear-baiting rings and brothels stood a round wooden theater that brought together people from all walks of life—aristocrats and merchants, cobblers and tailors, seamstresses and fishwives. It was for this space and for these people that William Shakespeare first wrote his influential plays, and in this course, we'll be imagining what it was like to stand with them and watch Shakespeare's theater in action. Our in-depth exploration of Shakespeare's language, works, and world will include comedies and tragedies as well as a few of his poems.

Undergraduate Major Course



## English 4520.02 Special Topics in Shakespeare: Shakespeare and the Book

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

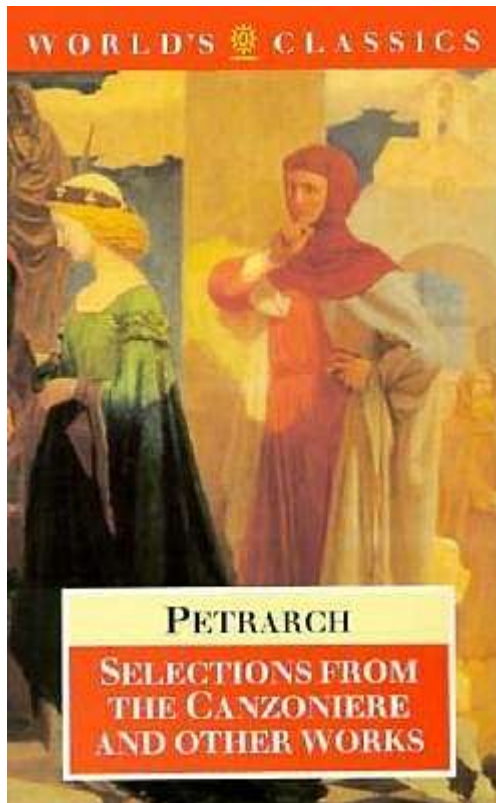
Although Shakespeare's plays were undeniably popular in the theater, he was also a best-selling author in early modern London. In this course, we will study the history of Shakespeare in print during the 16th and 17th centuries. We will explore the printing, publishing, selling, and reading of his plays and poems in early modern

England, which will involve hands-on research in OSU's Rare Books Library, as we attempt to understand how the material history of his works affected not only their literary meaning but also the meaning of Shakespeare as an author. In doing so, we will consider how the Shakespeare plays and poems sold to early modern readers often differ in unexpected and exciting ways from those we know today.

We will likely read a few canonical plays (e.g., *Hamlet*, *King Lear*, *Romeo and Juliet*), an apocryphal play or two (e.g., *A Yorkshire Tragedy*, *1 Sir John Oldcastle*), and editions of his poems (e.g., *Venus and Adonis*, *The Rape of Lucrece*, *Sonnets*).

Requirements will include a few bibliographical exercises, a longer essay, quizzes, an exam, and active participation.

Undergraduate Major Course



**English 4522**  
**Renaissance Poetry:**  
**The Renaissance Invention of**  
**Love, the Petrarchan Tradition**

**Professor Hannibal Hamlin**  
**hamlin.22@osu.edu**

What is love? Is it just a euphemism for sexual desire, or are love and lust different? Can you fall in love at first sight? Can you love more than one person at a time? Are love and marriage compatible? Are heterosexual, homosexual, and bisexual love interchangeable or distinctly different? Can you love someone who doesn't love you back? Can you love someone you know you shouldn't? Is love healthy or harmful? Is love of someone else just self-love, love yourself reflected in their eyes? Can love be spiritual? Sixteenth-century writers were fascinated by these questions and wrote about love obsessively in poems, plays, and prose. Why? Was it just an age of intense, frustrated desire? Or are "love" poems really about something else? human psychology and selfhood? the social dance? power politics? the play of language? Love seems a universal human behavior, but Renaissance love poetry begins with the Italian poet Petrarch.

We'll read Petrarch's poems to his (real? fictional?) Laura, and follow his influence on sixteenth-century poets Wyatt and Surrey, Sidney, Spenser, and Shakespeare. Finally, we'll explore how some Renaissance women poets take on this largely male tradition. In love sonnets by men the female beloved is silent; what happens when she talks back?

Assignments will include short writing assignments, two papers, and a final exam.

Undergraduate Major Course



**English 4540**  
**Nineteenth-Century British Poetry and Poetics**

**Professor Clare Simmons**  
**simmons.9@osu.edu**

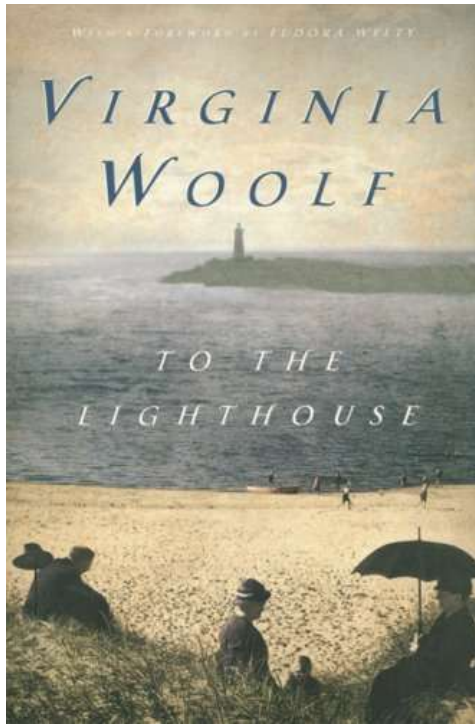
This course analyzes representative examples of British poetry of the long nineteenth century—that is, from the era of the French Revolution to the first stirrings of Modernism in the early 1900s. We will consider Romantic and Victorian poetry in their historical and cultural contexts and identify the common and distinctive characteristics of the two. We will also examine some of the key questions that poets and critics of the time tried to answer, such as what is a poem and how does a poem come into being; who is a poet and what is the poet's role in society; what is the appropriate language for poetry; and should poetry have a moral or didactic purpose?

The main text will be the *Longman Anthology of British Literature*, volumes D and E, with supplemental online readings.

Course requirements: Regular attendance and participation; reading questions, open-book mid-term and final examinations; two essays.

Undergraduate Major Course





**English 4543**  
**Twentieth-Century English Fiction**

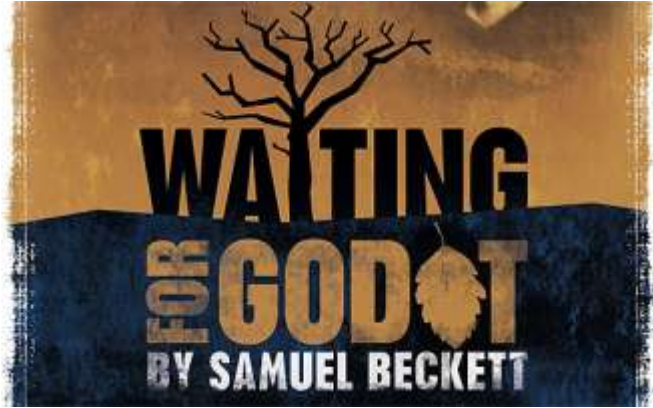
**Professor Mark Conroy**  
**conroy.1@osu.edu**

This course is designed to survey the high points of modern fiction in the United Kingdom. Our emphasis will fall on the earlier part of the century, the teens through early thirties, with novels such as E. M. Forster's *Howards End*, Ford's *The Good Soldier*, Virginia Woolf's *To the Lighthouse*, Evelyn Waugh's *Handful of Dust*, and Elizabeth Bowen's *Death of the Heart*. Postwar novels will include Hartley's *Go-Between*, and Kazuo Ishiguro's *Remains of the Day*.

One theme that we will find especially useful in examining these books is that of the state of the estate: Almost all of the above novels feature a house that is tantamount to a character itself. As *Downton Abbey* has once again demonstrated, the pull of the estate as an image, and even as an ideal of the English past, is enduring, even when not all of the estates themselves survive.

Duties: a short (4-5 pp.) paper, midterm and final.

Undergraduate Major Course



**English 4549  
Modern Drama:  
Houses of Illusion**

**Professor Jon Erickson**  
**erickson.5@osu.edu**

This course will examine major works of modern drama and their reflection upon the changing character of modern life. Social alienation, existential anxiety, conflicting desires, and the role of illusion in maintaining a secure sense of self all play a role in the dramatic conflicts at the heart of these plays.

Readings will include plays from Ibsen, Chekhov, Pirandello, Brecht, Beckett, Genet, O'Neill, Hellman, Williams, Albee, Pinter, among others.

Assignments will include weekly response papers, a bibliography on a chosen playwright, and two papers, 7-10 pages.

Undergraduate Major Course



**English 4550  
Special Topics in  
Colonial and Early  
National Literature of  
the U.S.:  
The Powerful Women of  
Early America**

**Professor Molly Farrell**  
**farrell.73@osu.edu**

The first English poet in America was a woman. The first African American to publish a book was a woman. Women wrote America's first English best-sellers, and long before Katniss Everdeen became a folk hero, eighteenth-century readers gobbled up novels about female archers surviving in the American wilds.

If there is any definitive origin for American literature (and we'll be debating that), this class will show how women writers and powerful female characters are at the center of it. We'll read Anne Bradstreet, Phillis Wheatley, narratives by women taken captive by Indians, a novel about a female Robinson Crusoe (*The Female American*), one about a real Connecticut sex scandal (*The Coquette*), and one written as a response to *The Last of the Mohicans* (*Hope Leslie*). In the process, we'll try to separate fact from fiction when it comes to Pocahontas, and dispute whether we should care about Ben Franklin's sister.

Consistent with the requirements of an upper-level English class, everyone will be required to participate, to lead class discussion, to complete short writing assignments, and to write a final research paper. Course requirements may include two short papers, a final exam, and participation in class discussion.

Undergraduate Major Course



**English 4552  
Special Topics in American  
Poetry through 1915:  
Emily Dickinson, Inc.**

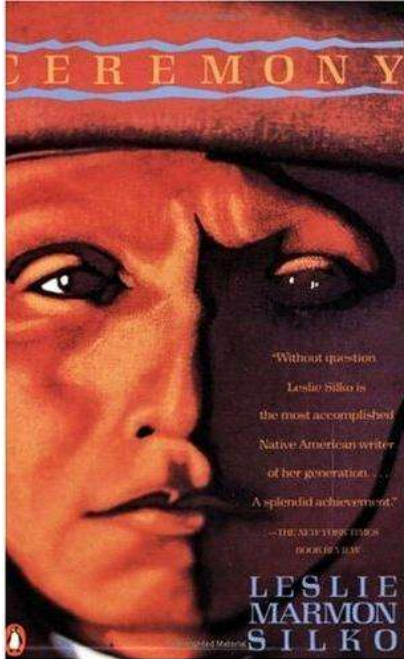
**Professor Elizabeth Hewitt**  
**hewitt.33@osu.edu**

This course will offer an intensive study of Emily Dickinson: we will focus on individual poems, as well as Dickinson's compositional methods, which were to incorporate the texts that have been generically conceived as lyrics in larger sequences, fascicle books, and in the context of her own voluminous correspondence.

We will also study Dickinson not merely as a *sui generis* poet of the 19th century, but alongside other poets writing in the United States during the mid-19th century.

Course requirements will include a reading response notebook, analytical essays, and a final examination.

Undergraduate Major Course



**English 4553**  
**20th-century U.S. Fiction**

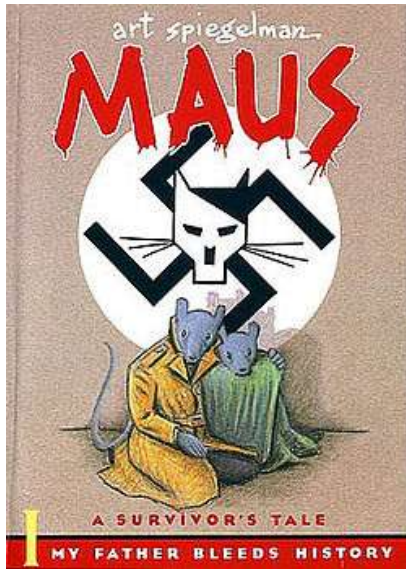
**Professor Martin Ponce**  
**ponce.8@osu.edu**

This course will explore a range of 20th-century U.S. fiction through the frames of history and place. How have U.S. writers represented and remembered key historical moments—slavery and segregation, imperialism and immigration, modernism and travel, WWII, the Viet Nam War era, 9/11—and the peoples and places affected by those events? To the extent possible, our approach will juxtapose texts that engage with similar issues from varying historical and cultural viewpoints. Throughout the course, we will reflect on the shifting political meanings of “America” as we make our way across the 20th century and into the 21st.

Possible authors include: Willa Cather, E. L. Doctorow, William Faulkner, Jonathan Safran Foer, Jessica Hagedorn, Ernest Hemingway, Toni Morrison, Aimee Phan, Leslie Marmon Silko, Gertrude Stein, Monique Truong, Kurt Vonnegut.

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

Undergraduate Major Course



**English 4553**  
**20th Century American Fiction**

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

English 4553 is designed this quarter as a survey of twentieth-century American fiction. We will read novels and short stories by the “greats”: Hemingway (*The Sun Also Rises*), Faulkner (*The Sound and The Fury*), Morrison (*Beloved*), Pynchon (*The Crying of Lot 49*), Delillo (*White Noise*) and Spiegelman (*Maus*, parts one and two).

Other authors to be considered may be from the following list: Kurt Vonnegut, Mark Danielewski, and Jennifer Egan.

Requirements include two papers (4-5 pages in length), two exams, regular attendance and participation in discussions.

Undergraduate Major Course



**English 4559**

**Introduction to Narrative and Narrative Theory**

**Professor Sean O'Sullivan**

**osullivan.15@osu.edu**

How do we tell stories—and why do we tell stories? This course will explore narratives and narrative theory by paying attention to the what, the how, and the why of storytelling. We will look at basic elements of narrative—event, character, plot, perspective, voice, and others—and at different ways of understanding these elements, their interactions, and their effects. By exploring different kinds of storytelling practices across media—including novels, short stories, film, television, and non-fiction narratives—we will examine what distinguishes stories from other discourses. One of our continuing concerns will be the relation between theory and narrative: how can theory illuminate narrative and how can narrative challenge theory?

Texts may include: *Mad Men*; *Pride and Prejudice*; *Grizzly Man*; *A Visit from the Goon Squad*; *Memento*; *Fun Home*; and poems, stories, and nonfiction by Robert Frost, Charles Chesnutt, and David Foster Wallace.

Requirements: Three essays, regular quizzes, active participation.



**English 4560**  
**Literature and the Other Arts:**  
**Poetry/Alternative:**  
**The History of English Poetry and**  
**Alternative Music**

**Professor Elizabeth Renker**

**renker.1@osu.edu**

Poetry and music have been sibling art forms since ancient times. Prior to the twentieth century, poetry was as popular as music is today. This class reads both poems and song lyrics as forms of poetic expression. We pair poems from the past four centuries with similar recent songs from the alternative/indie tradition, such as postmodern poets with Radiohead; Walt Whitman with The National; Robert Frost with Bon Iver; Emily Dickinson with Sufjan Stevens; T.S. Eliot with Arcade Fire; and Andrew Marvell with The Smiths. Past classes have videoconferenced with working musicians to discuss their lyrics, including Rivers Cuomo of Weezer, Matt Berninger of The National, Richard Edwards of Margot and the Nuclear So and So's, Jack Tatum of Wild Nothing, and Peter Silberman of The Antlers.

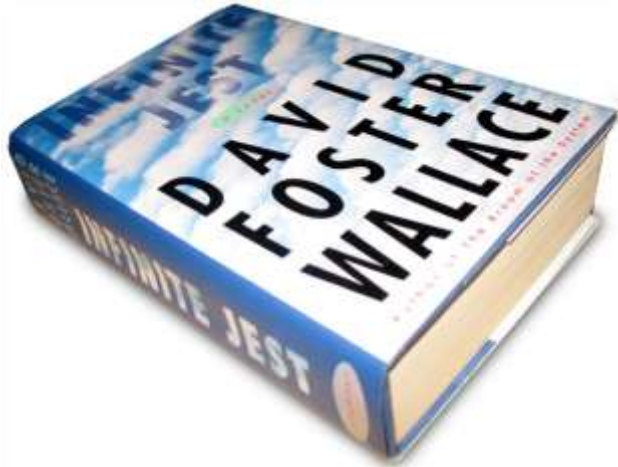
This is a rigorous, upper-division poetry class that assumes basic knowledge of poetic form, meter, and interpretation. Beginners to poetry are welcome to enroll IF they are willing to work very hard outside of class independently to get up to speed with poetic analysis.

Textbooks: a poetry handbook and anthology; you buy the required songs in the medium of your choice.

Requirements: a 3-page and a 5-7 page paper; a 10-page final paper, including the option for a creative project (original song or video); a class presentation; daily quizzes. Daily attendance and participation will weigh heavily in your grade. Students must be willing to engage in the analytical and intellectual work of the class on a daily basis.

Undergraduate Major Course





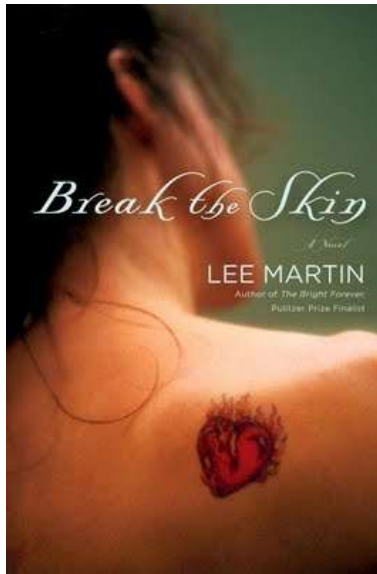
**English 4564.04**  
**Major Author in Twentieth-**  
**Century Literature in**  
**English: David Foster**  
**Wallace**

**Professor David Brewer**  
**brewer.126@osu.edu**

This course will explore the work of the late David Foster Wallace in order to think about what's involved in even considering someone so recent as a "major author" worthy of an entire semester of university study. Among the issues we'll take up are Wallace's style, celebrity, and supposed representativeness (for Generation X, for contemporary writing or the contemporary U.S. more generally). We'll also deal with the probably inevitable consequences of his suicide for how we read, and what his career reveals about the relation between contemporary literature and university-based creative writing programs.

Our reading will be first and foremost as much of Wallace's work as we can fit into the semester: certainly the novels (*The Broom of the System*, *Infinite Jest*, and the posthumously published *Pale King*), some of the stories, and a number of his astonishing essays.

Likely assignments include an extended close reading, a meditation on Wallace's significance (or lack thereof), and an exercise in writing footnotes to Wallace's already footnoted work.



**English 4565**  
**Writing of Fiction II**

**Professor Lee Martin**  
**[martin.1199@osu.edu](mailto:martin.1199@osu.edu)**

This is an advanced workshop that will focus on the production and analysis of the students' fiction. We'll examine the artistic choices writers make with characterization, structure, point of view, detail, and language that create specific effects in short stories. Our attention will be on the creation and revision of literary, character-based fiction, as opposed to more plot-driven genre fiction. The workshop will not consider sci-fi, fantasy, adventure, romance, etc. This is also a permission-only course, so anyone interested in being considered for enrollment should send a sample of his or her fiction to the instructor ([martin.1199@osu.edu](mailto:martin.1199@osu.edu)).

We'll read published fiction of my choosing. Our primary focus, though, will be the reading and discussion of student-written work. Each student will present two pieces of fiction for workshop discussion. At the end of the quarter, each student will turn in a significantly revised version of one of these pieces. Students will also prepare analytical letters of response to their classmates' work.

Undergraduate Major Course



## **English 4569** **The Digital Literacy Project Seminar:** **Composing Identity in Digital Texts**

**Professor Cynthia Selfe**  
**selfe.2@osu.edu**

This course focuses on the study of digital media and its relationship to projects that students bring to the seminar. In this section, our specific focus will be on autobiographical projects that examine and reflect on the role of reading and/or writing in your life. The course will offer the possibility publishing and preserving these projects in the Digital Archive of Literacy Narratives (DALN). Projects that examine/reflect on your own efforts/work as a fan fiction writer, text messenger, creative writer, blogger, poet, reader of comic books, reader of romance fiction, or author of online texts would be welcome. We will study and produce texts that combine digital imaging, video, sound, and print. In this seminar, we will produce digital media texts that emerge as rich, layered, and dynamic representations of stories, concepts, data, and arguments. The most significant part of this course focuses on the "P" word: Production.

This course is structured mostly as a studio class, where we will be working together in the Digital Media Project's studio. The success of a studio course depends on your willingness to use class time to invent, create, play, and critique. Some of you may have experience with the technologies we will compose with. For those of you new to these technologies, I will teach you more than you need to know to be successful in this class. Please do not let your lack of experience with technology intimidate you.

You will not be asked to purchase a textbook for this class. Also, you will have access to cameras, audio recorders, and computers from The Digital Media Project. You may need to spend a small amount of money on materials (things like batteries, for example). I will strongly recommend that you purchase an external hard drive that you will find a great deal of use for after this class ends. I will advise you on this purchase once class begins.

Satisfies the non-literature requirement for the English major.

General Education Course



**English 4571  
(Studies in the English  
Language)  
Language and Media:  
English on the Big, Small,  
and Smaller Screens**

**Professor Lauren Squires  
squires.41@osu.edu**

The uses of language in media reveal the complicated interplays of language and social identity. This course will explore the English language in various popular media, bringing critical analysis to bear on language in media texts. You'll spend time looking firsthand at media sources, reading linguistic analyses of them, and writing and presenting your own analyses of media that interests you.

The first part of the course will examine linguistic issues in the mass media, like movies, TV, newspapers, music, and sports broadcasting. We'll ask questions like, Why are some people offended by the voices in Disney films? Why does Honey Boo Boo get such a bad rap? Why do sports announcers always say "You talk about \_\_\_"? Why won't the *New York Times* print four-letter words? How accurate are the vocabularies of *Downton Abbey* and *Mad Men*? What does language have to do with Eminem's success as a "white rapper"? These questions involve issues of linguistic representation, including regional dialects, gender, race and ethnicity, social class, and language and power.

The second part of the course will cover interpersonal and "new" media such as phones, cell phones, email, instant messaging, Facebook, Twitter, and texting. What does LOL *really* mean? Is texting "destroying" English? Are teenage girls really always talking about BFFs? Why do people *like* being limited to 140 characters on Twitter? This is about how English speakers adapt their language to "unnatural" linguistic contexts, and the effects of new technologies in their social functions.

The answers to all of these questions are complex, and require careful attention to media forms and formats, linguistic forms, and social factors. The course will thus leave you ready to critically analyze the social uses of English across daily contexts. No background in linguistics is required, just a curiosity about language and media. Bring your own questions!

verb  
adverb  
noun  
pronoun  
adjective  
vowel  
consonant

English 4572  
Traditional Grammar

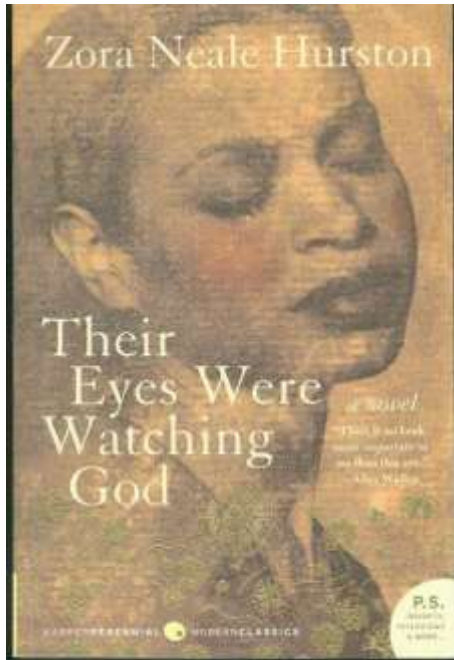
Professor Roger Cherry  
cherry.3@osu.edu

Traditional Grammar first explores various meanings of the term "grammar," as well as our personal experiences with "grammar." We then turn our attention to how the grammatical structures of English have been systematically described. We will learn appropriate terminology for the grammatical structures of English and practice representing these structures graphically using traditional means such as diagramming.

The primary goal of the course is to arrive at solid working understanding of the various structures of English. Although such an understanding might indirectly enhance speaking or writing skills in English, students should understand that this is not a writing or speech course.

Evaluation is based on 4-5 quizzes, a midterm, and final exam.

Undergraduate Major Course



**English 4576.02**  
**History of Critical Theory: 1900 to Present**

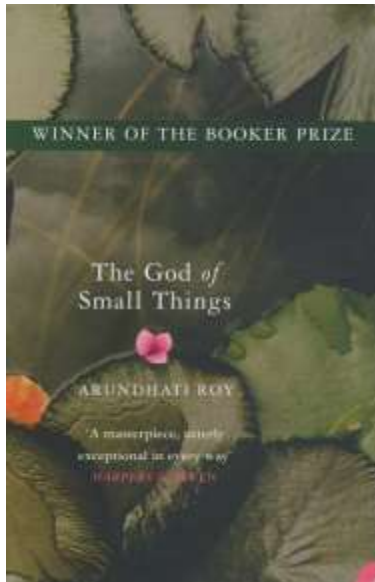
**Professor Brian McHale**  
**mchale.11@osu.edu**

This course surveys major movements and tendencies in twentieth-century critical thought, including the New Criticism, structuralism, deconstruction, Marxism, psychoanalysis, feminism, queer studies, historicism and cultural studies, and postcolonial and race studies.

Readings: Our textbook will be Robert Dale Parker's *How to Interpret Literature* (2nd edition, 2011), supplemented by classic essays representing each of the critical movements (available on Carmen), including selections by Viktor Shklovsky, Cleanth Brooks, Roland Barthes, Roman Jakobson, Jacques Derrida, J. Hillis Miller, Walter Benjamin, Louis Althusser, Sigmund Freud, Jacques Lacan, Judith Fetterley, Laura Mulvey, Adrienne Rich, Stephen Greenblatt, Michel Foucault, Henry Louis Gates and Gayatri Spivak. Literary examples will probably include Fitzgerald's *The Great Gatsby* and Hurston's *Their Eyes Were Watching God*, supplemented by several short stories and poems (also available on Carmen).

Assignments: Students will submit brief (1-2 page) weekly response papers and a longer (5-7 page) final analytical paper.

Undergraduate Major Course



## English 4583 Special Topics in World Literature: “Self and Nation in Postcolonial Literature”

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

This course will offer a broad understanding of a field of world literature known as “postcolonial literature”: literature from regions that are now politically independent but have been and continue to be fundamentally shaped by colonialism. Our class is centered on six provocative works by writers linked to Haiti, India, Nigeria, Pakistan, South Africa, and Zimbabwe. In addition to paying attention to the authors’ unique styles and narrative practices, we will read these texts through the lens of how they construct, in their specific contexts, unique notions of self and nation. Students will be asked for active participation in class, including an oral presentation, and to write two papers and a final research paper.

There’s a lot of talk about becoming a “global citizen” these days but very little critical examination of the historical, social, and ideological processes that have made possible the huge material disparity between different parts of the globe. The premise of this class is that reading the literature and culture of different places can help instigate this necessary examination – without which any notion of “global citizenship” is merely parochialism by a fancier name.

Required Texts: Adichie, *Half of a Yellow Sun* (Nigeria); Coetzee, *Diary of a Bad Year* (South Africa); Danticat, *The Dew Breaker* (Haiti); Dangarembga, *Nervous Conditions* (Zimbabwe); Hamid, *The Reluctant Fundamentalist* (Pakistan); Roy, *The God of Small Things* (India)

Requirements: Three papers of varying lengths (including research paper), oral presentation, dedicated class participation.



## **English 4590.01H** **Honors Seminar in the Middle Ages**

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

This course will give students a chance to become familiar with medieval English literary culture. In addition to reading selections from the works of the best-known writers (the *Beowulf*-poet, Chaucer, Langland, Kempe, Gower, and the *Gawain*-poet), we will also study some plays, romances, lyrics, fables, and mystical writings that aren't as well known but that are evocative of the period's most urgent concerns.

Course requirements include class participation, weekly reading responses, two exams and a seminar paper.

Required texts: *The Norton Anthology of English Literature*, 9th ed., vol. 1A (The Middle Ages); and *Four Middle English Romances*, ed. Hudson (TEAMS edition, 2nd edition.)

Undergraduate Major Course





**English 4590.05H  
Honors Seminar in the Later 19th  
Century:  
Utopia/Dystopia**

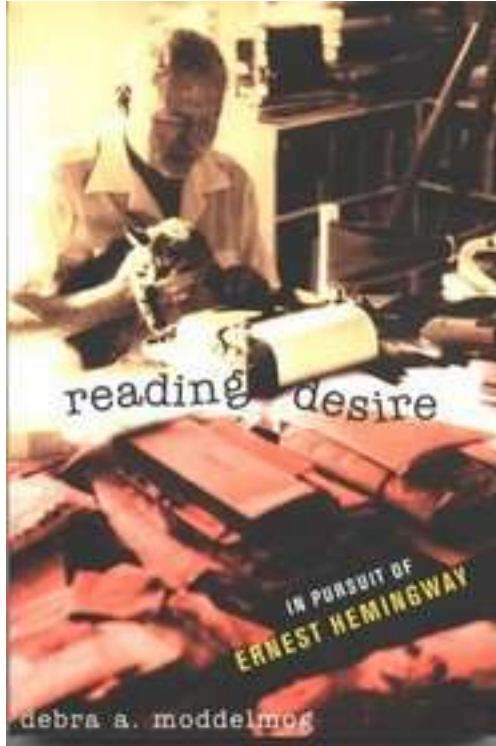
**Professor Amanpal Garcha  
garcha.2@osu.edu**

In Victorian England, the Industrial Age, and the wealth and problems that came with industrial capitalism, produced at least two different visions of the future. In one, the achievements of science, economic prosperity, technology, and political philosophy – those factors that had made England the world’s first modern superpower – would eventually bring about a peaceful, comfortable utopia. In another, the problems of alienation, class division, and social dissolution that came along with modern society would lead to a nightmarish dystopia.

This class will examine Victorian fiction that represents these different utopian and dystopian visions, and will analyze how such fiction shows Victorians’ intense interest in the possible effects of scientific discovery, technology, and new ideas about social and political organization.

Readings will include some examples of political philosophy as well as William Morris’s *News from Nowhere*, Samuel Butler’s *Erewhon*, Edwin Abbott’s *Flatland*, H. G. Wells’ *The Time Machine*, and W. H. Hudson’s *A Crystal Age*.

Undergraduate Major Course

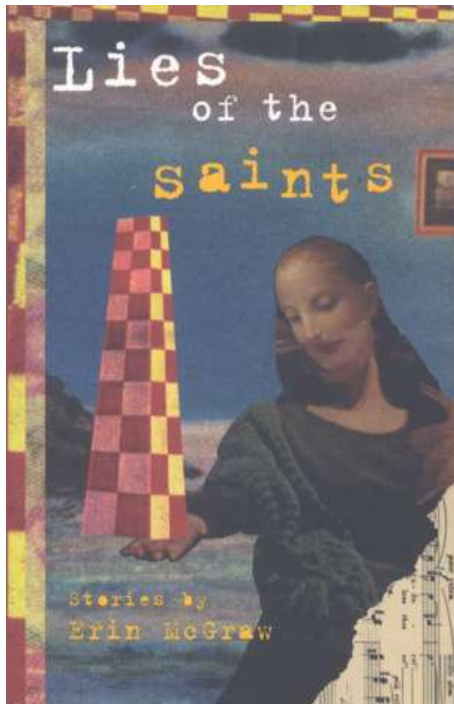


**English 4590.07H**  
**Literature in English after 1945**

**Professor Debra Modellmog**  
**modellmog.1@osu.edu**

This course will examine important U.S. literature written since 1945 in light of changing ideas about gender, race, sexuality, dis/ability, and citizenship that entered U.S. discourse through social and civil rights movements, scientific and sexological treatises (such as Kinsey's studies of the sexual behavior of men and women), and transformative legal cases (such as *Brown v. Board of Education*, *Griswold v. Connecticut*, *Lawrence v. Texas*).

Undergraduate Major Course



**English 4591.01H  
Reading Like a Writer: Technique in  
Canonical Short Fiction  
(Honors)**

**Professor Erin McGraw  
mcgraw.46@osu.edu**

College students interested in literature are often very proficient in reading as skilled critics, analyzing work for its thematic and cultural preoccupations. Reading this way is an essential method for criticism, but writers employ a different range of emphases and methods to achieve a different appreciation of the work they read. This course will stress what critic and writer Francine Prose calls "reading like a writer," focusing on the technical elements of canonical stories that have shaped a century's worth of expectations about fiction's methods and priorities, and by extension, what we have come to call "successful."

The course will focus on reading and discussion, with writing exercises both in-class and out of class. There will be some in-class reading.

Texts will include Francine Prose's *Reading Like a Writer*, James Wood's *How Fiction Works*, and Nguyen and Shreve's *Contemporary American Short Story*.



**English 4591.02H  
Seminar in Rhetoric:  
Celebrity Activism, Social Media,  
and Political Change**

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

In this seminar, we will study the rise of celebrity forms of global activism and the celebrity saturated culture of humanitarianism (Bono, Madonna, Angelina Jolie, Mia Farrow, George Clooney, George Soros, Bill Gates, and others). We will read several celebrity memoirs and representations of humanitarian crises in the news and popular media. We will also read scholarly works that examine the ideological dimensions of celebrity humanitarianism and the link between humanitarianism and corporate capitalism. Finally, we will also consider the rhetorical power of images and social media to set progressive political agendas and to force contentious issues onto the national and international stage.

Students are required to write two essays of rhetorical criticism and to create a visualization project. Active participation expected.



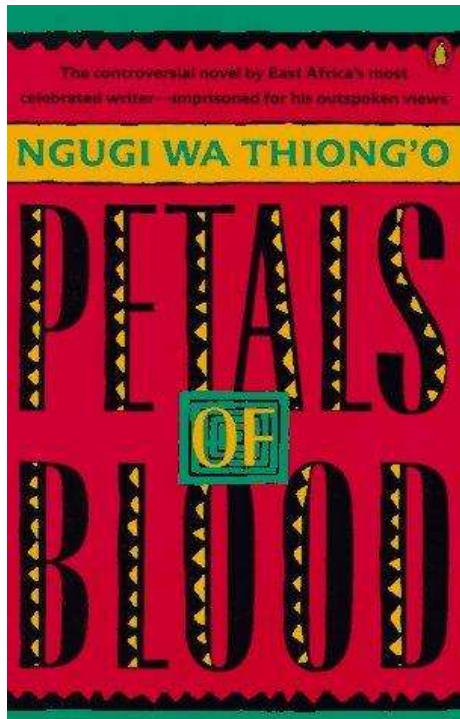
**English 4592  
Special Topics in Women in  
Literature:  
Medieval Women**

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

This course will examine literature written by, for, and about women during the Middle Ages. We will read Hrotsvitha of Gandersheim, medieval Europe's first dramatist; Hildegard of Bingen, a Rhineland nun, mystic, advisor to rulers and popes, and author of poetry, music, plays, and treatises on topics ranging from botany to sex; Margery Kempe, wife, mother of fourteen, entrepreneur, and would-be saint; and Christine de Pizan, young widow and controversial "proto-feminist" who supported her children and mother by writing poetry, political allegories, and self-help books at the court of France. We will also read about remarkable gender-benders, including the military leader and martyr Joan of Arc and the (fictional) knight Silence, born a woman but raised to be a man.

Requirements will include a series of quizzes, a short paper, midterm and final exams, and a research project you develop in consultation with me.

Undergraduate Major Course



## English 4598H Selected Topics in Literature and Literary Interpretation: “Marxism, Feminism, and the Third World” (Honors Seminar)

Professor Pranav Jani  
jani.4@osu.edu

As the title suggests, this course is designed for students interested in exploring the intersections between Marxism, feminism, and the Third World. There are two distinct elements here: learning about histories and cultures, and investigating theory and politics. On one level, we will immerse ourselves in literatures, cultures, and histories of the Third World in order to explore the way in which the issue of national independence from colonial and imperial domination has always been linked to struggles against economic, gender, and sexual hierarchies. On another level, we will explore the theoretical and political contributions made by Third World Marxisms and Third World feminisms—the terms are not mutually exclusive—to our global understanding of capitalism and patriarchy. While our focus will mostly be on the spaces brutalized by the British Empire in Asia (including the Middle East), Africa, and the Caribbean, we will also bring in comparisons with other colonized and postcolonial spaces, including Latin America, Ireland, Eastern Europe and indigenous/aboriginal spaces.

POSSIBLE Texts (please don't purchase yet!):

Literature and Film: Ismat Chughtai, *The Quilt and Other Stories* (South Asia, 1940s); Merle Collins, *Angel* (Grenada, 1987); Buchi Emecheta, *The Joys of Motherhood* (Nigeria, 1979); Fadia Faqir, *Pillars of Salt* (Jordan, 1998); Mahasweta Devi, *Imaginary Maps* (India); Ngugi wa Thiong'o, *Petals of Blood* (Kenya, 1977); Satyajit Ray, *Pather Panchali* (India, 1955); Ousmane Sembene, *Xala* and *Mandabi* (Senegal, 1977 and 1968)

Theory and history: texts by Leila Ahmed, Samir Amin, Marisa Belausteguigoitia, Amrita Basu, Nawal El-Saadawi, Frantz Fanon, Che Guevara, C.L.R. James, Kumari Jayawardena, V.I. Lenin, Rosa Luxembourgh, Chandra Mohanty, Kwame Nkrumah, Lakshmi Sahgal, Leon Trotsky

Requirements: Two shorter papers, final research project, oral presentation, dedicated class participation.



**English 5710**  
**Introduction to Old English**  
**Language and Literature**

**Professor Christopher Jones**  
**[jones.1849@osu.edu](mailto:jones.1849@osu.edu)**

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

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

Undergraduate Major Course, Graduate Course