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)

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Last updated 5/3/13
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.

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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The purpose of this course is to improve your academic writing. It is both challenging and rewarding to write about significant works of literature and their content. We will read short fiction, poetry, and drama this semester. Class time will be dedicated to doing some writing, discussing effective writing techniques, and discussion of various analytic approaches to the texts we will read.

You will write papers ranging from very short, to medium, to longer ones and will develop one writing project over the course of the semester. We will pay special attention to developing strong thesis statements and collecting and citing evidence to support the thesis. In addition to writing and reading, you should expect to participate in class.

The textbook will be *The Norton Introduction to Literature, Shorter Edition.*
“Literature is as old as speech. It grew out of human need for it, and it has not changed except to become more needed.”
-- John Steinbeck

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides; and in this respect, it irrigates the deserts that our lives have already become.”
-- C.S. Lewis

Literature is how cultures dream, and writers are the dreamers of our collective hopes and fears, loves and losses, fantasies and realities. Literature is also the womb out of which language is born. This course will explore the first thousand years of literature in English, from Beowulf’s battle with Grendel and the dragon to Gulliver’s shipwreck in the land of the tiny Lilliputians. We will read some of the most influential writers in the history of English literature: Chaucer, Spenser, Shakespeare, and Milton. We will read poems, plays, and stories about sex, gender, and desire, rage and destruction, wisdom and godliness, and politics and power. We will spend time in the company of priests and playwrights, knights and nuns, angels and shepherdesses, even God and Satan. Major works (whole or in parts) will include Beowulf, The Canterbury Tales, The Faerie Queene, The Duchess of Malfi, Paradise Lost, and Gulliver’s Travels.

Course requirements will include attendance at weekly lectures, participation in discussion sections, a midterm and final exam, and two short papers.


General education course, undergraduate major course.
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.
English 2202H
British Literature 1800-Present
(Honors)

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

This course will provide a survey of literatures produced within the British world system from the turn of the 19th century to the present day. Our readings will include selections from England, Ireland, Scotland, and the Caribbean.

We will attend closely to formal and stylistic developments —romanticism, realism, modernism, postmodernism—with an eye on the political and historical antagonisms that accompany and underwrite these aesthetic innovations.

Course requirements include a midterm, a final, a short essay, and a presentation.
This course is a backwards survey of poetry, fiction, and plays from Romanticism through the Victorian, Modernist, and Post-modern periods, starting the semester with works from the present and ending up at the beginning of the 19th century. The course teaches literary history by de-familiarizing it, requiring us to re-think familiar assumptions about influence and development. Reading in reverse chronological order, we will begin with 21st-century poems, plays, and stories, then move back to the Modernism of the first part of the 20th century, then to the Victorian period that dominated the 19th century, and finally to the Romanticism of the early 1800s. As we investigate each period, we will identify similarities to and differences from the period that followed it, learning to recognize the continuities and discontinuities of literary history.

For each period, we will ask: what is English Literature in this historical moment, and how does it both reflect and produce the culture of its time? We will also compare the works of each period to those we have read before, learning that aspects of what we think of as Romanticism, Victorianism, and Modernism all live on in our contemporary culture. We will place special emphasis on the analysis of genre, style, and form, understanding them in terms of the intellectual and cultural history of their moment, as well as becoming familiar with their continuities and changes through time.

The only textbook for the course is the *Norton Anthology of English Literature, Vol. 2: Romanticism-Twentieth Century and After*, 9th edition. This is available in paperback in either a single volume or three-volume format. It is very important that you get the 9th edition and that it is the complete Norton Anthology, not the shorter version of "major authors."

We will read many of the full-length works included in the anthology, including Tom Stoppard's *Arcadia*, Virginia Woolf's *Mrs. Dalloway*, Joseph Conrad's *Heart of Darkness*, Oscar Wilde's *The Importance of Being Earnest*, Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde*, and Christina Rossetti's *Goblin Market*. We will also read many canonical and less familiar shorter works of poetry and prose.

The 160-person class meets three days a week. The first two are lectures and the third is a small-group discussion led by a doctoral student in English. Assignments will consist of three midterms. There is no cumulative final exam. Students will also write brief (a minimum of 250 words) informal answers to reading questions posed on Carmen for each class. These will be collected and graded at unannounced intervals, to serve in place of reading quizzes. They will also be the basis for weekly discussions, as well as for the final project, a collection of all your daily writings introduced by a 3-5-page essay on what writing them has taught you about some aspect of English literary history.
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
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
The course will provide an introduction to techniques and methods of reading, analyzing, writing about and enjoying poems. Through close attention to a number of texts we will examine the devices employed in poetry to create meaning, and we will examine the function of poems within cultural and social contexts. A particular focus of the course will be the idea of the poem as arranged life: the ways in which poetic texts articulate and examine the various conventions, boundaries, and categories through which human experience is organized and lived. At the end of the course students will have a working knowledge of the methods, uses, and value of poetry in contemporary life.


Requirements: Two Essays, Midterm, Attendance and Participation.
How do works of narrative imagination relate to, "mean" for, their readers?

We explore this question by taking up first the fundamentals of story such as plot, setting, character and theme, to examine short works from Hawthorne to Patricia Highsmith, Conrad to Woody Allen. Then we plan to account for the pressure of larger history on fiction, by looking at Fitzgerald and John Cheever stories, and novellas by Graham Greene and Nella Larsen.

Finally, in addition to a couple of films, there'll be a look at Nick Hornby's *High Fidelity* and Zadie Smith's *White Teeth*.

Duties to consist of a midterm and final exam, and a short paper. We expect it will be fun, and (we hope) insightful.

General Education Course
English 2261H
Introduction to Fiction (Honors)

Professor Jill Galvan
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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
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
In his play *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.) and might include short stories. Course work will include tests, writing assignments, quizzes.

General Education Course
English 2262H
Introduction to Drama (Honors)

Professor Jon Erickson
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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.


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

General Education Course, Undergraduate Major Course
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
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.
In this introduction to the art of writing fiction, we will explore the choices fiction writers make in order to construct engaging narratives. Successful writers must be avid, clever readers, so in addition to working on strengthening our own craft, we will learn how to read and analyze stories from the perspective of a writer. We will study different ways of using voice, style, dialogue, point of view, time, structure and characterization by reading and writing short fiction.

For the first part of the semester, we will focus on one of these elements each week by reading one or two contemporary stories that display the element in a particularly successful or original way, and each of you will complete and share a short writing assignment focusing on the element in question. We will read short stories by Amy Hempel, George Saunders, Lorrie Moore, Junot Diaz, Flannery O'Connor, Raymond Carver and others. Readings will be posted to Carmen.

For the second part of the semester, each of you will use what you've learned to write and revise a full story, which we will workshop in class.
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, Jhumpa Lahiri, Junot Diaz, Kurt Vonnegut and Gabriel Garcia Marquez.
In this course we will write poems and workshop those poems. The course will primarily focus on student writing. We will also read poems by authors such as (but not limited to) Elizabeth Bishop, Robert Lowell, Donald Justice, Philip Larkin, Derek Walcott, and Louise Glück. We will have oodles and oodles of fun in the process of learning poetry.
The aim of this workshop will be to provide a safe and supportive space to read, write, and discuss poetry for the first time. Class will be conducted democratically, meaning that students will learn as much by speaking and listening to one another as they learn from the instructor. Our goal will be to create a cooperative community of writers, rather than to compete with one another for recognition.

Despite the way they are often presented in high school English classes, poems are not puzzles made of pretty language. To write a poem is to communicate what you think and feel in the most potent language possible. Nothing is off limits—in this class, you will learn to steal from song lyrics, everyday conversations, and great poets all while speaking your own mind. (Hint: poetry does not have to rhyme.)

We will begin the semester reading poems by young, emerging writers before looking back through time to see how different styles of poetry have developed. Readings will be brief, and class discussion will focus on what we can take from these poems and essays as practicing artists (no academic writing or formal study of literature will be required).

Assignments will consist of weekly readings, creative writing exercises, and a presentation. We will also discuss and practice techniques for effectively reciting or reading poetry aloud (which is excellent preparation for public speaking or performance of any kind). A portfolio of revised poems will be due at the end of the semester. Most of our class time will be spent discussing student poems, with a focus on providing constructive criticism.
In this course, students will create documents primarily through sound and audio, 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.
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.


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

General Education Course, Undergraduate Major Course
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
Throughout the 200-year period covered in this course, the issue of national self-definition looms large in the literature, and we will trace various responses to the questions, What is an American? Who counts? What traits define national character? What traits define national literature?

This period ends, of course, with national crisis, which we will see anticipated and reflected in the literature. This period also includes the emergence and fruition of Romanticism in American literature, so we will pay considerable attention to aesthetic issues that help us to understand this movement.


There will be two short research papers, a mid-term and a final exam.
In this field-based course, students will collect and preserve the oral history narratives of citizens of Black Columbus communities, focusing specifically on personal stories about the Civil Rights movement: both the historic struggle and ongoing efforts. More specifically, through the life narratives of citizens, we will explore the complex and important roles that literacy (reading and writing) and the Black Church have played in supporting, sustaining, and extending Civil Rights in Columbus and the United States.

Participants will read about the importance of undertaking both oral-history and literacy-narrative projects, with a particular focus on preserving the histories of African-American communities. Representatives of community-based organizations will be involved as guest speakers to talk about community participation and possible sites for collecting literacy narratives. Guest speakers who have participated in similar projects will also be invited to speak to the class.

Class members will learn about interviewing techniques, look at/listen to oral-history/literacy-narrative recordings, and reflect on such texts as a medium of social activism.

Participants will also learn how to use digital audio recorders, digital still cameras, and digital video cameras to record the stories of citizens in Black Columbus communities, and all participants will conduct a series of life-history/literacy narrative interviews with members of these communities. The course will culminate in a public reception at which literacy narratives will be shown.
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.


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.
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
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
In this particular section of "Literatures in the U.S. Experience," we shall focus on two popular culture forms or movements that have remained hugely influential since their inception in 1920s-1940s America. Hard-boiled detective fiction, originating in the pulp magazines of the 1920s-30s, and film noir, originating in 1940s Hollywood, shared a dark vision of urban American life. On both page and screen, these two narrative forms portrayed a seamy world of crime, corruption and violence, a world in which disillusionment and cynicism replaced the idealism of the American Dream. We shall explore how later fiction and film have continued these two powerful--and eventually international--subgenres, honoring, updating, challenging and revamping the intertwined hard-boiled and noir traditions. We shall also ask why these two traditions have had such a big impact on our culture.
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.
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” 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
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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
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.


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.
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 be 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.


Course requirements include: three short analytical papers, weekly reading responses posted to Carmen, and active class participation.
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
The course promotes skills of close reading, argumentation, critical thinking, and research to prepare you for the demands of upper-level English courses. As a writing workshop, the class will allow you to gain peer and instructor feedback throughout your process of reading, thinking, and writing about literature.

We will study drama, poetry, fiction and short nonfiction. Requirements: four short papers (3-5 pp), quizzes, final essay (6-8 pp.), regular attendance and participation.

Undergraduate Major Course
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.
English 3405
Special Topics in Professional Communication:
Writing about Food

Professor Jonathan Buehl
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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
For those students considering law school, it would be helpful to be introduced as early as possible to the type of analysis, reasoning, and writing you would encounter there. This course will use a variety of texts--narrative (print and video), legal scholarship, and case decisions--to make that introduction.

The beginning of the course will be focused on reasoning and analysis according to the IRAC [issue, rule, analysis, conclusion] model, with short written assignments; however, the bulk of the course will be focused on writing a law review article on a topic of your choosing, which will be suitable for publication in undergraduate law reviews.
Did Attila the Hun have daddy issues? How do you find out what Algiers looked and smelled like in 1963? What does caribou actually taste like? Did Florence Nightingale speak with a stutter? Can a story about Cleopatra be set on the moon? How can we look at the geological history of Serbia in order to write a story set one hundred years in the future?

English 3465, Special Topics: Research in Fiction, is an intermediate level workshop for those undergraduate students wish to study issues of craft in greater depth. We’ll explore research and its role in writing. How do we take dry facts and figures and make them live? What are the fiction writer’s obligation to truth?

In the class, we’ll push the well-known adage, write what you know, toward the more complicated goal of writing what we want to know.
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
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 Undergraduate Major Course
We will study the history and culture of Florence both by direct examination of Florentine writers and artists, and by examining British writings about Florentine writers and artists. Readings will include works by Dante, Boccaccio and Machiavelli, poetry and essays about Florentine artists by Robert Browning, Algernon Swinburne and Walter Pater, adaptations of Dante and Boccaccio by D. G. Rossetti and John Keats, and of the Machiavellian prince in Shakespeare’s Richard III, and related works by Elizabeth Barrett Browning and Henry James.

To get an overview of Florence from the twelfth century to the present we will read Mary McCarthy’s The Stones of Florence and contemporary travel guides.

Requirements: attendance and participation, three brief in-class writing assignments and a short research paper and presentation concerning one of the sites we will be visiting in Italy.
English 4513
Introduction to Medieval Literature

Professor Christopher Jones
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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
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
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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
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
This course will introduce students to eighteenth century British fiction. The topic is important because most literary critics point to this time period as the era in which the novel emerged as a dominant genre. We will start with early examples, namely Aphra Behn's *Oroonoko* and Daniel Defoe's legendary *Robinson Crusoe*. We will then read a book which, while an extended piece of prose fiction, has never been considered a novel, Jonathan Swift's *Gulliver's Travels*.

From there we'll move on to the most controversial fictional work of the period, Samuel Richardson's *Pamela*. Published in 1740, it provoked numerous literary responses and we will sample a few of them: Henry Fielding's *Shamela* and Eliza Haywood's *Anti-Pamela*, and excerpts from Fielding's more elaborate *Joseph Andrews*, a novel that purports to be about Pamela's brother. We'll then conclude the course by looking at two examples of sentimental fiction, which dominated the latter part of the century, Henry Mackenzie's *The Man of Feeling* and Oliver Goldsmith's *The Vicar of Wakefield*.

Assignments will include two short papers and a final exam.
English 4540
Nineteenth-Century British Poetry and Poetics

Professor Clare Simmons
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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
We will study works representative of some of the major novel subgenres of the nineteenth century (gothic novel, Newgate novel, realist novel, sensation novel) in relation both to the history and shifting ideologies of the century and to the history of the novel.

Works to be read will include Austen’s *Northanger Abbey*, Shelley’s *Frankenstein*, Dickens’s *Oliver Twist*, Eliot’s *Silas Marner*, C. Bronte’s *Jane Eyre*, Braddon’s *Lady Audley’s Secret*, and Stoker’s *Dracula*.

Requirements: attendance and class participation, in-class writing assignments, one brief (4-6 pages) formal essay.
English 4543
Twentieth-Century English Fiction: After *Downton Abbey*

Professor Mark Conroy
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This course explores the turn taken in English fiction as the landed aristocracy begins to lose cultural power after World War One in England. Happily, several works will feature country houses and estates (e.g., Forster's *Howards End*, Ford's *Good Soldier*, and Waugh's *Handful of Dust*), but the effects of this negative space will also be seen in Smith’s *White Teeth* and Hornby's *High Fidelity*, among other novels.

Duties: three pieces of written work, including a midterm and final exam and one short paper (4-5 pp.).

Undergraduate Major Course
English 4549
Modern Drama: Houses of Illusion

Professor Jon Erickson
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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
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
This course considers two major 19th-century literary movements as they emerged in an era in which the pursuit of money became the ultimate good. We will ask how the entrenchment of market capitalism shaped -- and was in turn shaped by -- Romanticism and literary realism, how these distinct modes of writing sought to make sense of the drive for profit, how they grappled with emergent forms of subjectivity, and how they understood the United States as part of an increasingly global economic system.

We will investigate essays, personal writing, short stories, and novels by writers such as Ralph Waldo Emerson, Henry David Thoreau, Herman Melville, Frederick Douglass, Charles Chesnutt, Sui Sin Far, Edith Wharton, and Theodore Dreiser.

In addition to a manageable reading schedule -- designed to accommodate the new pacing of the semester schedule -- course requirements may include quizzes, two short papers, a research paper, and participation in class discussion.
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
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
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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
This course will survey twentieth century American literature by examining the persistent interest in ghosts and haunting--both literal and metaphorical--across a wide range of poets, novelists, and playwrights.

We'll look at works with actual ghosts like Henry James's *The Turn of the Screw*, Toni Morrison's *Beloved*, and Arthur Miller's *Death of a Salesman*, and examine how both personal and social histories continues to haunt the present in works like William Faulkner's *As I Lay Dying*, and plays by Sam Shepard and Suzan-Lori Parks.

Why do so many twentieth-century works involve the revelation of a buried secret or trauma? How do writers make sense of the ways in which memory and history influence day-to-day life? What are the links between technology and the supernatural?

In addition to the reading, course requirements will include two papers, a final exam, regular discussion questions, and active participation in class discussions.
English 4559
Introduction to Narrative and Narrative Theory

Professor Sean O'Sullivan
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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.
In this course, we’ll approach the writings of JD Salinger “vertically.” That is, we’ll begin with a text, work “down” toward its origins and “up” toward its influences.

Central to this project is *The Catcher in the Rye* (the most complex and complete of Salinger’s writings). We’ll look at the book’s structure, language and meaning, explore Salinger’s early drafts of the book, which appeared in the form of short stories written in the ten years prior to the publication of *Catcher*; additionally, we’ll look at some of Salinger’s literary influences and possible models. Finally, we’ll examine the ways in which *Catcher* has influenced the literature that has come after it.

Readings: Books by J.D. Salinger: *The Catcher in the Rye*, *Nine Stories*, *Franny and Zooey*, *Raise High the Roofbeam, Carpenters*, and *Seymour: an introduction*; also several early uncollected stories.
The process we call globalization has amplified modernity’s "creative destruction" in previously unthinkable ways: the creation and consolidation of wealth for a few and mass poverty for millions; movements of populations; perpetual wars; egregious abuses of human rights; unprecedented ecological events and geopolitical maneuverings in response to them.

This course will examine literatures from North America, Europe, and Africa that address the multiple forms of violence attending our ever-accelerating processes of globalization. We will take up novels about imperial power and torture (J.M. Coetzee), child soldiers (Uzodinma Iweala or Emmanuel Dongala), transnational corporations and local struggles (Ben Okri), the slow violence of ecological destruction (Margaret Atwood), revolutionary violence (Nadine Gordimer), redefinitions of the human (Kazuo Ishiguro), global slums (Chris Abani), and, finally, a lengthy, difficult meditation on the afterlives of historical violence and genocide (W.G. Sebald).

Writings on violence by Judith Butler, Wendy Brown, Slavoj Zizek, Walter Benjamin, and Talal Asad will frame our discussions. Requirements include an annotated bibliography, a blog project, a final essay, and active participation.
Jane Austen has managed to keep readers, scholars, actors, directors, screen-writers and spin-off writers furiously busy almost 200 years after the end of her life. In this class we will read and discuss her six major novels. We will look at responses to Austen's works ranging from weeping adoration to trenchant scholarship. How does Austen manage to be a beloved, doting aunt as well as an ironic commentator? How do her works manage to depict both storybook romances and the satire of human foibles? We will consider diverse questions: Did Austen originate the story telling methods that led to *Downton Abbey*? Why did the author of *Trainspotting* cite Austen as an influence? Why can you take a Jane Austen tour in Vermont or purchase Jane Austen "action figures"?

In addition to reading and discussion the class will involve writing a few very brief response papers and three medium length papers. You will have the option of seeing film or television adaptations. You will also have the option of doing a class presentation in lieu of writing one of the papers.
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).

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.
This class will focus on your poetry—and on making you better a poet and better reader of poetry. Students will write 8-10 poems, and the class will discuss them, with an eye to what works in the poems and what can be improved.

We will also read Paul Fussell's *Poetic Meter and Poetic Form* and James Longenbach’s *The Art of the Poetic Line*—both superb and useful books--so we will have a context in which to discuss the poems in class. The Fussell book is expensive if you buy it new, but it’s easy to find used copies cheap. I’m also looking for a good anthology of contemporary poems for you to read.

Admission to the class is based on your work. Please submit three poems to me as Word attachments at Hudgins.6@osu.edu by the start of registration or as a soon afterward as you can. Usually students in the class will have taken 266 already, but even if you haven’t, you are welcome to apply. (My OSU email is a little wonky, so if you don’t get a reply to your submission in three days, write me again at andrewhudgins@yahoo.com).
English 4569
Digital Media in English Studies:
“The Digital Literacy Project Seminar”

Professor Scott L. DeWitt
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This course will take up the study of digital media and its relationship to research projects students bring to the seminar. Students from across areas in the Department of English—literature, film, creative writing, folklore, rhetoric, disability studies, sexuality studies, etc.—or in majors outside of English will propose and create a digital research project they would like to work on in the seminar.

We will study and produce texts that combine sophisticated digital imaging, video, sound, animation, 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. I hope that most of our conversations will emerge from our work in the studio in ways that today, I am unable to predict. I firmly believe that we cannot talk intelligently about digital media technologies until we, ourselves, compose with them. This is your opportunity to do just that. I will teach you a number of digital media technologies, and you will be able to create your work in the spaces these technologies afford you.

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 (perhaps I should say “very strongly”) recommend that you purchase an external hard drive for which you will find a great deal of use after this class ends. I will advise you on this purchase once class begins. The only other expenditure would be on a student ticket for a film showing at the Wexner Center or the Gateway Film Center. I will know if there is anything appropriate for this class as we get closer to the beginning of the quarter.
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!
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
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
This course will study development of the traditional folk ballad from its origins in the European Middle Ages down to its continuing presence in contemporary North America. The primary focus will be thematic (Tragic Ballads, Supernatural Ballads, Outlaw Ballads, Humorous Ballads, etc), but there will some opportunity to discuss the traditional ballad in relation to related types like the broadside, and the literary ballad. There will be a strong emphasis upon the ballad in performance throughout, and wherever possible the ballad tunes will also be included.


There will be an in-class presentation, a paper, and a final exam.
In this course we will explore how Mexican films made and exhibited during the first decade of the 21st century creatively texture racial, sexual, ethnic, gender, and class identities and experiences. We will explore issues of representation as well as technique, including how directors use a variety of techniques--genre, point of view, tempo, mood, style, characterization, for instance--to complexly cue, trigger, and even re-direct our thoughts of and feelings toward Mexican themes, characters, settings, and stories depicted.

- We will view the following films: Vargas's El Violín/The Violin, Estrada's La ley de Herodes/Herod's Law, Cuarón's Y tu mamá también/And Your Mama Too, Carrera's El crimen del padre Amaro/The Crime of Father Amaro, Cary Fukunaga’s Sin Nombre/Without a Name, Rivera’s Sleep Dealer, Tort’s De la calle/Streeters, Diaz Yanez’s Sólo Quiero Caminar/Walking Vengeance, Plá’s La Zona/The Zone, González Iñarritu's Amores Perros.

- We will read Aldama’s Mex-Ciné: Mexican Filmmaking, Production, and Consumption in the Twenty-first Century. Please purchase at amazon.com or at: https://www.press.umich.edu/4344102/mex_cinE

- You will write 3 papers (5-7pages) and write one-page weekly journal responses.

This class will meet in the Gateway Movie Theatre HOUSE 4
We shall examine the career and representative films of two of the most renowned and controversial figures in film history: Orson Welles and Stanley Kubrick. The Welles films we’ll study will be *Citizen Kane*, *Touch of Evil*, and *The Trial*. Those by Kubrick will be *Lolita*, *Dr. Strangelove*, *2001: A Space Odyssey*, *A Clockwork Orange*, *The Shining*, *Full Metal Jacket*, and *Eyes Wide Shut*. Assigned readings will include three novels: Franz Kafka’s *The Trial*, Vladimir Nabokov’s *Lolita*, and Anthony Burgess’s *A Clockwork Orange*. In order to give students time to read *Lolita*, we’ll view and discuss Kubrick’s *Dr. Strangelove* before his film of *Lolita*, although *Lolita* appeared first.

Students will write two papers, 5-7 pages each. There won’t be a mid-term, but there will be a short quiz on each novel, and a final examination.
This course explores the cheap, low-culture sensation of exploitation films. As a class of films that became visible the 1920s in the U.S., exploitation films featured all that was considered excessive and prohibited under the Hollywood Hayes Production Code, including interracial relationships, sex, violence, non-heterosexual sexualities, single parent families, criminality, gore, the superhuman, and the supernatural. By the 1960s and 1970s, exploitation films became defined through specific genres targeting niche audiences, such as Blaxploitation, horror, sexploitation, martial arts, spaghetti westerns, gangster, and prison films. Hollywood’s incorporation of exploitation’s smaller scale, niche production and iconography and the growing international cinematic market contributed to this shift. Beginning in the last decade of 20th century, electronic networks and global Hollywood have helped to further absorb, disperse, and re-assemble exploitation films for hybrid transnational circulation. This course will track the development of the exploitation phenomenon alongside and within classical Hollywood cinema and then as a general feature of global post-industrial Hollywood and media.

Course materials may include work by Ana M. Lopez, Tejaswini Ganti, Toby Miller, Ting Wang & Nitin Govil, Yvonne Sims, Celine Parreñas Shimizu, Kara Keeling, Linda Williams, Ed Guerrero, Alexander Galloway & Eugene Thacker, Kyung Hyun Kim, N. Katherine Hayles, Wendy Chun, Henry Jenkins, Robert Rodriguez, Bliss Cua Lim. Screenings may include: Quentin Tarantino’s Man with the Iron Fists, Melvin Van Peebles’s Sweet Sweetback’s Baadasssss Song, Jack Hill’s Switchblade Sisters, Robert Rodriguez’s El Mariachi, Robert Clouse’s Enter the Dragon, Danny Boyle’s Slumdog Millionaire, Kim Ji-woon’s The Good, the Bad, the Weird, Hideo Nakata’s Ringu.

Course requirements may include an in-class presentation, regular participation in a course blog, exploratory midterm project, and final paper project. The course will fulfill requirements towards English, Film, Sexuality Studies, Asian American Studies, and Women’s Gender & Sexuality Studies majors and minors. (Check with your program/department for more details.)
This course will explore 20\textsuperscript{th} and 21\textsuperscript{st} century U.S. ethnic literatures through the frames of U.S. empire and literary experimentation. In what ways did U.S. imperialism—chattel slavery, westward expansion, overseas war and colonization, economic and cultural neocolonialism—produce racialized subjects? How have African American, American Indian, Chicano/a and Latino/a, and Asian American writers engaged critically and creatively with such processes of racial subordination? What sorts of literary experiments have they invented and used to claim cultures and communities of survival, renewal, and transformation?

Possible authors include: Ana Castillo, Junot Diaz, Alicia Gaspar De Alba, Thomas Glave, Jessica Hagedorn, Linda Hogan, N. Scott Momaday, Toni Morrison, Wilfrido Nolledo, Jean Toomer, José Garcia Villa, Gerald Vizenor, Karen Tei Yamashita.

Requirements: attendance, participation, short responses, one close-reading paper, one research paper.
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); Dandicat, 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
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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
This course will introduce students to a range of great but mostly little known literary texts from the period 1660 to 1800. We will progress by genre starting with poetry by the Earl of Rochester, John Dryden, Alexander Pope, Thomas Gray, and William Wordsworth. We will then read two hilarious plays from early in the period, *The Country Wife* (1675) and *The Way of the World* (1700).

We will then spend the remainder of the course reading prose fiction from the period since this is the era in which most literary critics agree that the novel was born. We will read *Oroonoko, Robinson Crusoe, Pamela* (arguably the most controversial work of prose fiction from the period,) and then two responses to *Pamela: Anti-Pamela* and *Shamela*. We will conclude the course by reading two examples of late eighteenth century fiction, *The Vicar of Wakefield* and *The Man of Feeling*. We will also read selected literary studies of the primary texts that we study.

There will be one short paper and one final research paper.
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 4590.09H
Selected Topics in Literature and Literary Interpretation:
“Marxism, Feminism, and the Third World” (Honors Seminar)

Professor Pranav Jani
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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 (Greneda, 1987); Buchi Emechta, 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)


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


Course assignments: one 5-7 page paper, an annotated bibliography, a final 10-12 page paper, in-class assignments, class participation.
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*. 
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
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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
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 will be announced in early July.
English 5710
Introduction to Old English Language and Literature

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

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

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