



Autumn 2012

English Department

Undergraduate Courses

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

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



Last updated 6/18/2012

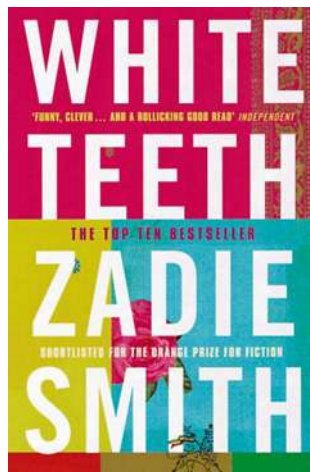


Welcome to the Autumn 2012 English Department Undergraduate Coursebook!

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



The descriptions are organized in Course Number Order. Summer 2012 courses are also listed on the website courses page. There, you can search for a specific course by keyword, name or instructor, using the website “Search” function (found at the foot of each website page).



For more information about any course offered next semester, or to schedule a class, once the registration window for Summer Session opens, you can consult [Buckeye Link](#) -- Ohio State's Online Academic Center.



English 1110.01H - Honors First Year English Composition

Professor Roger Cherry
cherry.3@osu.edu

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

General Education Course



English 1110.01H - Honors First Year English Composition

Professor Nan Johnson
johnson.112@osu.edu

Honors English 1110 is an introductory writing course that employs methods of rhetorical and cultural analysis to provide students with the tools to think and write analytically. English 1110 fosters elements of effective analytical reading and writing, such as the attempt to persuade, to convey information, and so on, that all academic disciplines emphasize.

Students will write three assignments, do weekly informal writing, and participate in small group and large group discussions.

Texts: Required *Making Sense: A Real-World Rhetorical Reader*, 3rd edition. On order at SBS Student Book Store (High Street, 1 blk. south of Long's).

General Education Course



English 1110.02H - Honors First Year English Composition

Christiane Buuck
buuck.3@osu.edu

In this literature-based section of first-year writing we will read and analyze short stories for the ways in which they reflect larger cultural themes. Each writing assignment in this course grows out of the one that precedes it. The first assignment is a focused analysis of a short story, which will serve as the starting place for academic research into a larger cultural issue, grow into a nuanced, researched argument, and then refine to a shorter, re-envisioned argument. At several points in the quarter we will workshop and revise drafts.

Our texts for the course will be short stories available on Carmen, your own drafts, and the text *Writing Analytically*. This honors course places high priority on intellectual engagement and creative and thoughtful thinking and writing.

General Education Course



English 1110.03 - First Year English Composition

Christiane Buuck
buuck.3@osu.edu

How do movie posters generate meaning? What are they selling besides the film? In this course we will explore strategies to analyze movie posters for the assumptions and ideas they contain and for the ways in which they reflect and/or promote larger cultural themes.

The assignments for this course include a focused analysis of a movie poster of your choosing, which will serve as the starting place for academic research into larger cultural issues. This work will grow into a nuanced, researched argument, and then evolve for a new audience in a scripted BACKtalk presentation at the English 110 Symposium. At several points in the quarter we will workshop and revise drafts. Our texts for the course will be movie posters and sources available on Carmen, your own drafts, and the text *Writing Analytically*.

This course will introduce you to the work of close reading and analytical thinking, as well as research and academic writing practices. A student who successfully completes this course will have developed the core foundational vocabulary and analytical skills on which to base further academic success.

General Education Course



English 2201H - Selected Works of British Literature: Origins to the Present (Honors)

Professor David Riede
riede.1@osu.edu

We will study major works of British literature from the old English *Beowulf* to the postmodern, postcolonial fiction of Salman Rushdie, and will focus both on close contextualized readings of specific works and on the defining characteristics of the various literary periods. Most particularly, we will note as fully as possible the major continuities and discontinuities of the literary tradition from its origins to the present.

Among the authors to be considered will be Chaucer, Shakespeare, Milton, Pope, Austen, Wordsworth, Tennyson, Yeats and Joyce.

Requirements: brief class presentation, two essays (5-7 pages each), active class participation.

English 2201H is a GEC Arts and Humanities Literature and Social Diversity – International issues (Western) Course, Undergraduate Major Course.



English 2201H - Selected Works of British Literature: Origins to the Present (Honors)

Dr. Natalie Tyler
tyler.1@osu.edu

We will study major works of British literature from the old English Beowulf to the postmodern, postcolonial fiction of Salman Rushdie, and will focus on the defining characteristics of the various literary periods as we dash through the centuries. Among the authors to be considered will be Chaucer, Shakespeare, Milton, Pope, Wordsworth, Tennyson, Browning, Woolf, Yeats, Joyce, Eliot, and Larkin.

Requirements: active class participation, several brief response or reaction papers, two longer papers of 3-5 pages. It is possible that you will be able to substitute a class presentation for one of the longer papers.

We might have a midterm and / or a final exam depending on how we are taking to semesters.

Please email me if you have any questions.

Textbook: Either the Longman edition of British Literature or an adequate but less costly alternative.

English 2201H is a GEC Arts and Humanities Literature and Social Diversity – International issues (Western) Course, Undergraduate Major Course.



English 2201 - Selected Works of British Literature: Origins to the Present

Professor David Brewer
brewer.126@osu.edu

This course will be a provocative (and whirlwind) tour of some of the most powerful and engaging literature ever written. We can't hope to cover everything, but you should come away from the course not only with a strong sense of the broad sweep of literary history, but also a firm grasp on how literary form works over and through time. Ultimately, though, my hope is that you'll emerge with a renewed sense of the many pleasures--intellectual, moral, aesthetic--of grappling with ways of thinking and writing that do not, at least initially, seem to much resemble our own.

Likely readings include narrative poetry (*Beowulf*, *The Canterbury Tales*, *Sir Gawain and the Green Knight*, *Paradise Lost*, *The Rape of the Lock*), drama (by Shakespeare, Congreve, Wilde, perhaps Beckett or Stoppard), lyric poetry (by Donne, Marvell, Gray, Blake, Coleridge, Browning, Yeats, Eliot, Auden, and Larkin), and a novel or two (Behn? Austen? Emily Bronte? Conrad? Coetzee?).

Likely assignments include a range of quizzes and take-home exams, all of which will give you an opportunity to write.

English 2201 is a GEC Arts and Humanities Literature and Social Diversity – International issues (Western) Course, Undergraduate Major Course



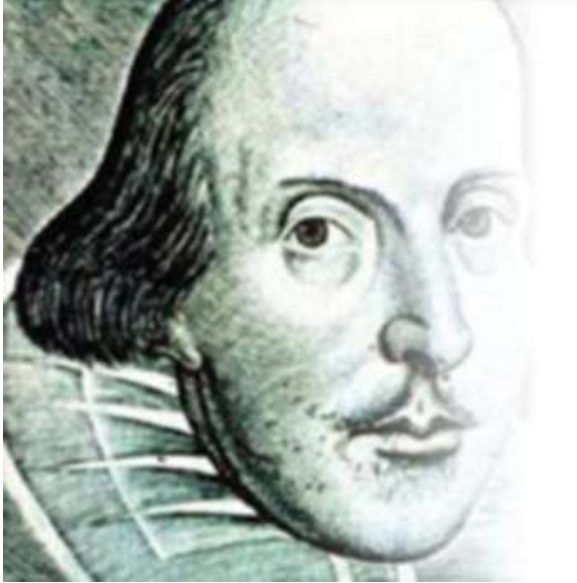
English 2201 - Selected Works of British Literature: Origins to the Present

Professor Aman Garcha
garcha.2@osu.edu

This course will introduce students to the major periods of English history. We will read the Anglo-Saxon epic *Beowulf*, portions of Chaucer's *Canterbury Tales*, a Shakespeare play as well as poetry by Milton, Pope, Wordsworth, Elizabeth Barrett Browning, T. S. Eliot and others. We will also read Emily Brontë's *Wuthering Heights* and fiction by Virginia Woolf and V. S. Naipaul. Lectures will show students how these works' representations of people, nature, romantic relationships, and religious and social conflicts relate to England's various historical transformations – from a land invaded by numerous European forces to an organized, prosperous monarchical state to the first modern, industrialized imperial power to a country struggling with immigration, economic decline and multiculturalism. Students will explore many of these work and issues in depth in recitation sections.

Requirements will include in-class assignments, regular attendance, a midterm and a final exam.

Two texts will be required: *The Norton Anthology of English Literature: The Major Authors* and *Wuthering Heights*.

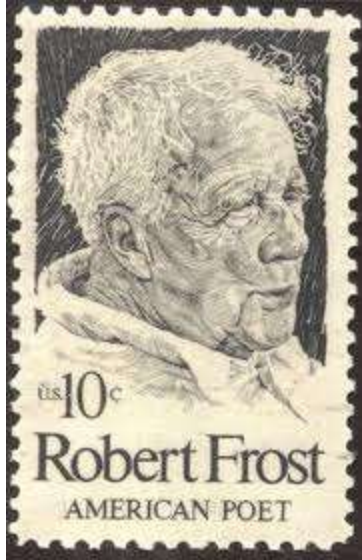


English 2220H – Shakespeare

Dr. Margaret Goscilo
goscilo.@osu.edu

This course will approach Shakespeare as a man of his time and place, shaped by the ethos, upheavals and literary-dramatic traditions of Elizabethan-Jacobean England. We shall do a close reading of half-a-dozen plays—probably one history, one romance, two comedies and two tragedies—to explore the continuity in his thematic concerns, his language and his stagecraft across genre—and gender—boundaries. Our secondary texts will include some critical essays, some of Shakespeare’s sources, and some recent dramatizations of these works on stage and/or screen.

Course work will comprise paper- and exercise-writing, 2 or 3 in-class exams, regular quizzes on readings, participation in discussions. Students should purchase the Folger editions because these contain required-reading essays.



English 2260H - Introduction to Poetry (Honors)

Dr. Natalie Tyler
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Introduction to Poetry is a survey course which covers the history of poetry in the English language with special emphasis on modern poetry. The class is geared towards students who have never studied the forms and techniques of poetry in depth or who would like to be able to read and discuss poetry with greater knowledge of what makes a poem successful (or not). Although our primary focus will be on the poems themselves, we will also look at cultural influences on the poetry and poets. Additionally we will study the “sound” of poetry and its forms.

You will write a few brief response papers—or perhaps maintain a reading journal—and we will have some in-class collaborative exercises. We will all take turns reading some of the poems out loud. Active participation is required.

Required text book is *Poetry: A Pocket Anthology*, ed. by R.S. Gwynn. It is likely that I will post some additional poems on CARMEN.

English 2260 is a GEC Arts and Humanities Literature course.



English 2261H - Introduction to Fiction (Honors)

Professor David Herman
herman.145@osu.edu

What is fiction, and what distinguishes fictional narratives like *Harry Potter* or *The Hunger Games* from the nonfictional accounts produced by historians, biographers, trial lawyers, and anthropologists? Furthermore, what is the best way to capture differences among fictional texts, including how they handle issues of perspective, project events in space and time, portray various sorts of characters, and create worlds marked by different norms and value systems? What constraints and affordances are associated with the different storytelling media used to present fictional narratives?

Drawing on a wide range of examples, this course will explore these and other questions about the nature and effects of narrative fiction; in the process, the class will provide you with tools for analyzing, appreciating, and writing coherently and persuasively about fictional texts of all sorts. In addition to texts by earlier writers such as Daniel Defoe, Jane Austen, Edgar Allan Poe, Charlotte Brontë, Edith Wharton, James Joyce, Franz Kafka, and Virginia Woolf, we will also sample more recent fictional works by authors such as Ursula K. Le Guin, Alan Moore, Cormac McCarthy, Margaret Atwood, Salman Rushdie, Ian McEwan, Kazuo Ishiguro, and Lauren Groff.

Requirements: two essays; digital reading journals; agenda-setting questions to be posted on Carmen; midterm and final exam.

English 2261H is a GEC Arts and Humanities Literature course

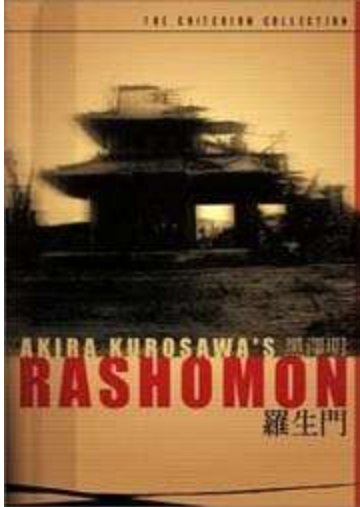


English 2261H- Introduction to Fiction (Honors)

David Myers
myers.1271@osu.edu

Examination of the elements of fiction -- plot, character, setting, narrative, perspective, theme, etc. -- and their various interrelations; comparisons with nonfictional narrative may be included.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 2261 - Introduction to Fiction

Dr. Matthew Cariello
cariello.1@osu.edu

TRUE STORIES: LIES IN FICTION

"We all want to forget something, so we create stories. It's easier that way."

(the wanderer, in "Rashomon")

OVERVIEW: This course will be based on the idea that fiction lies. Each of the texts we'll read has at its center a character or characters unwilling or unable to deal directly with the events of the story. You will be asked to examine these stories to see how the lies that are told indirectly reveal truths larger than could be directly communicated.

READINGS (Subject to change): Selected stories from the *Norton Anthology*; *The Catcher in the Rye* by JD Salinger, *Going After Cacciato* by Tim O'Brien; "Rashomon" by Akira Kurosawa, "Memento" by Christopher Nolan, "Rope" by Alfred Hitchcock, "Jacob's Ladder" by Adrian Lyne.

COURSE WORK: The primary work for this course consists of four short essay take-home exams. However, participation and preparedness are also important factors.



English 2261 - Introduction to Fiction

Professor Jesse Schotter
schotter.1@osu.edu

An introduction to the basic elements of fiction—plot, character, symbolism, point of view—and to the skills of literary analysis. We will examine the varieties of storytelling and of storytelling techniques, seeking to build a vocabulary for describing how narratives shape our everyday lives. We will look at the choices writers make, at the differing ways in which they seek to represent the voices and the conflicts of their characters.

Readings may include works by Melville, Conan Doyle, Joyce, Flannery O’Conner, Ralph Ellison, Tim O’Brien, and Jane Austen.

This class will also focus intensively on writing skills. Through peer reading exercises and in-class discussion we will seek to define what makes for a good essay—focused and argumentative claims, careful use of textual evidence—and to put those ideas into practice. Course requirements include three papers, a final, and active participation in class discussions.

English 2261 is a GEC Arts and Humanities Literature course



English 2263 - Introduction to Film

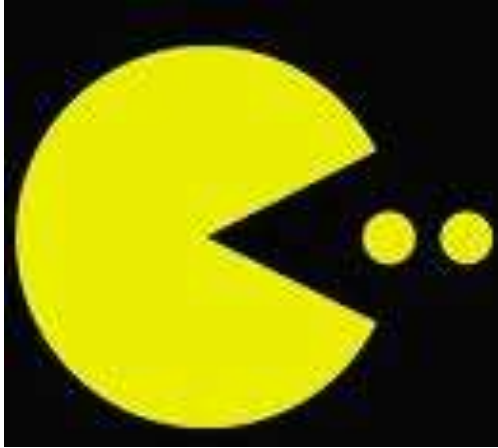
Professor Mark Conroy
conroy.1@osu.edu

This course offers an introduction to the language and aesthetics of cinema, familiarizing students with the basic building blocks of film, the forms that movies use to tell stories, move viewers emotionally, communicate complex ideas, and dramatize social conflicts. It also introduces students to significant developments in film history and ways of approaching film interpretation. We will use each week's film as both a case study in the strategic deployment of certain cinematic techniques, and as a specific set of images and sounds that combine to create a unique cinematic expression.

Throughout the term, we will focus on detailed analysis of films, analyzing closely the ways in which the multiple elements of moviemaking come together to make, and complicate, meaning. Our primary goal in this class is to become skilled at thinking, talking, and writing critically about movies and, in the process, to deepen our appreciation and understanding of the film medium. In particular, class will look at the evolution of one characteristic American film form, such as film noir.

Assigned text: *Film: A Critical Introduction*, 3rd edition, by Pramaggiore et al. Written work will be a paper, midterm and final, along with possible quizzes.

English 2263 is a GEC Arts and Humanities Literature course.



English 2264 - Introduction to Popular Culture Studies

Professor Jared Gardner
gardner.236@osu.edu

This course will introduce students to questions central to the emerging field of Popular Culture Studies-and to a range of tools to begin answering those questions. We will study "popular culture" in a larger historical context, considering how the distinction between "high" and "low" culture is manufactured over time. We will also interrogate the relationship between aesthetics and taste, and the ways that this relationship is inextricable from other economies. Our focus will be on a wide variety of texts from popular television, film, and fiction and the critical study of consumer culture.

Requirements will include quizzes and a final examination, as well as short research/writing assignments and active course participation.

English 2264 is a GEC Arts and Humanities Cultures and Ideas course.



English 2265 - Writing of Fiction I

Brett Beach
brettbeach@gmail.com

Practice in the writing of fiction; analysis and discussion of student work, with some attention to general methods of fiction and the publishing situation.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 2265 - Writing of Fiction I

Dr. Matthew Cariello
cariello.1@osu.edu

English 265 Creative Writing (Fiction) will help you do two things: further develop your skills in writing short fiction, and learn to read published fiction critically in order to see the strategies used by successful writers. Class time will be divided between writing workshops and student-generated discussions of readings. Reading and writing, then, will be seen as complementary activities, and workshops will echo critical discussions in the way they both focus on the elements needed to write good fiction. Written course work will include critical commentaries on published fiction, and multiple drafts of your own stories.

A typical class period may consist of writing workshops, discussions of stories or film clips, reflection on the writing process – or combinations of all three. There will be numerous informal in-class writings, so attendance is important. Critical reflection on the stories will be continuous throughout the quarter. For the first four or five weeks of the course, you'll be asked to do a series of warm-up writing exercises that will help you to write a whole draft of a story, which we'll workshop during weeks 7-10. Along the way we'll engage in further explorations of the writing process, sometimes formally, sometimes informally.

Texts: All stories will be posted on Carmen.



English 2265 - Writing of Fiction I

Elizabeth Ann Glaviano
glaviano.3@osu.edu

English 2265 (Writing of Fiction I) is an introductory course in the practice of writing fiction. Coursework will include the analysis and discussion of contemporary published texts that model general methods of fiction; writing exercises to help prepare students to craft their own works of fiction; and the submission, analysis, and discussion of student writing.

ENG 2265 is repeatable to a maximum of 10 credit hours.



English 2265 - Writing of Fiction I

Professor Manuel Luis Martinez
martinez.202@osu.edu

We will strive this quarter not only to think about form and structure of story, but also to become more conscious of how your writing reflects a worldview that should be closely related to a particular esthetic, what Aristotle called poetics. To that end, you should be prepared to comment on at least one aspect of the assigned story from our reader on any given day. You should be able to point out both craft issues and thematic content and how each deepens and articulates the other.

This is a writing workshop and in that spirit I will emphasize writing this quarter. Everyone in the class will have a chance to workshop one story. This story will be revised according to comments and suggestions made in workshop. You will turn in a portfolio at the end of the semester. This will include commentaries on workshopped stories (about 22 in all), your short story, your revision, and all of your exercises. I will give you feedback as we go along. Stories are graded on the basis of originality, strength of structure and voice, and the effort I feel has been put forth. Revisions will be graded on the basis of how you have used feedback to improve the stories. Students should make sure to meet with me the week after they present in order to discuss their progress.

Assignments: 1 short story and 1 revision, 25% each, portfolio (copies of written critiques, copies of original works and revision, plus exercises) 25%, participation and attendance, 25%.



English 2265 - Writing of Fiction I

John Preston Witt
j.preston.witt@gmail.com

Practice in the writing of fiction; analysis and discussion of student work, with some attention to general methods of fiction and the publishing situation.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 2266 - Writing Poetry I

Alexis Fabrizio

fabrizio.13@osu.edu

In this introduction to writing poetry, we will explore poetry-writing techniques, study poems by contemporary poets, and hold regular discussions of student work in a workshop setting. Every student's poems will be taken seriously, and we will strive to create a sense of community and mutual support.

In addition to reading and commenting on each other's poems-in-progress, we will examine work by established writers, thinking about how these poets respond to literary traditions while also seeking to break new creative ground. Our primary aim will be to familiarize ourselves with the poetic tradition while producing new poems that test the limits of language and stretch the imagination in unexpected ways.

Class assignments will include weekly short reading reactions, creative poetic responses to writing prompts, an in-class presentation on a poet and memorized poem, and attendance of at least one free local poetry reading.

If this class fills to or over capacity, another poetry section will be added. Please add yourself to the waitlist if the class is full!

ENG 2266 is repeatable to a maximum of 10 credit hours.



English 2268 - Writing of Creative Nonfiction 1

Silas Hansen
hansen.312@osu.edu

English 2268 is an introduction to the writing of creative nonfiction. We will look at both traditional (memoir, personal essay, literary journalism) and non-traditional (lyric essays, comics, non-linear narratives) forms of creative nonfiction, try out these forms through in-class writing exercises, and read and discuss work by both published writers and members of the class in the workshop setting.

Required texts: *Tell It Slant* (2nd edition, 2012) edited by Brenda Miller and Suzanne Paolo; *The Touchstone Anthology of Contemporary Creative Nonfiction* edited by Michael Martone and Lex Williford.

ENG 2268 is repeatable to a maximum of 10 credit hours.



English 2268 - Writing of Creative Nonfiction 1

Rebecca Huntsman
rebehuntman@gmail.com

In this introduction to the writing of Creative Nonfiction we will learn how personal essays, memoir, literary journalism, lyric essays and micro nonfiction are crafted. Students will have opportunities to try out these forms through in-class writing exercises and longer essays, and will lead and discuss work both by published writers and members of the class. Readings will be posted on Carmen; there is no textbook required. Students will be responsible for making copies of their workshop essays for distribution.

ENG 2268 is repeatable to a maximum of 10 credit hours.



English 2268 - Writing of Creative Nonfiction 1

Kristen Grayewski
grayewski.1@osu.edu

Joan Didion once wrote: “I write entirely to find out what I’m thinking, what I’m looking at, what I see and what it means.”

In English 268, an introductory course in the craft of creative nonfiction, students will write to uncover truth about themselves and the world around them. Students will have the opportunity to explore the various subgenres of creative nonfiction, including but not limited to: personal essay, memoir, literary journalism, lyric nonfiction, nature writing, and arts writing to name a few. We will read published examples of creative nonfiction with writer’s eyes and will complete writing exercises in class to put into practice the techniques we pick up along the way. In the latter part of the semester, students will produce one full-length piece for class workshop, as well as learn how to produce thoughtful and helpful critiques of their classmates’ work to be shared in workshop sessions. In this class, we will endeavor to get ourselves on the page, to tell our stories as only we can, and to make sense of the world as we witness it.

ENG 2268 is repeatable to a maximum of 10 credit hours.



English 2270- Introduction to Folklore

Professor Ray Cashman
cashman.10@osu.edu

This class explores forms of traditional, vernacular culture—including verbal art, custom, and material culture—shared by men and women from a number of regional, ethnic, religious, and occupational groups. We will consider various interpretive, theoretical approaches to examples of folklore and folklife discussed, and we will investigate the history of folklore studies and the cultural contexts in which this field has flourished.

Recurring central issues will include the dynamics of tradition, the nature of creativity and artistic expression, and the construction of personal and group identities. Assignments include midterm, final, and a folklore collection project.



English 2271 – Introduction to English Language Study

Professor Galey Modan
modan.1@osu.edu

This course is an introduction to English linguistics. We will learn about the basic characteristics of language: the sounds of English and how they're put together, word formation processes, and rules for combining words into utterances/sentences. While studying how the basic building blocks of language work, we will also investigate linguistic variation, accents of American English, and language and education. Focusing on everyday, informal talk, we will consider how language both influences and is influenced by the social contexts in which it is used.



English 2275 –Thematic Approaches to Literature: Modern Arab American Literature

Leila Ben-Nasr

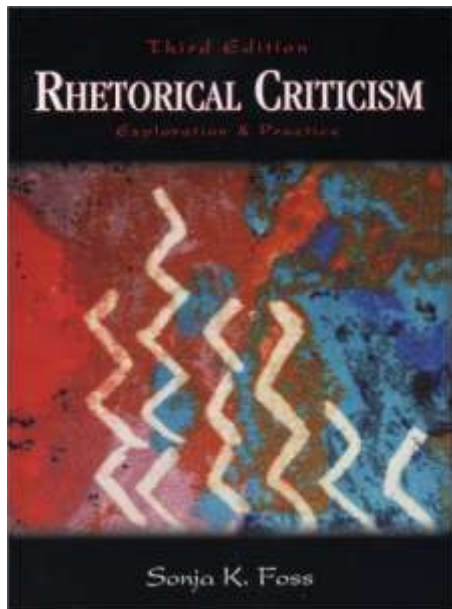
ben-nasr.1@osu.edu

Joe Kadi in his introduction to the seminal collection, *Food for Our Grandmothers: Writings by Arab-American and Arab-Canadian Feminists*, refers to the Arab community's "invisibility" (xix) as "the most invisible of the invisibles" (xix). In the Post 9/11 Era this distinction is no longer as apt as it was in the mid-nineties, but indeed the stigma of Arabs and Muslims as terrorists and fundamentalists has created an entirely new kind of (in)visibility / hyper-visibility.

Visibility is an issue that continues to challenge ethnic writers in the U.S. and abroad. Much of the visibility that surrounds Arabs in the popular imagination today continues to be shaped by racism, bigotry, misinformation and propaganda. Arab American writers challenge this kind of mindless mainstream demonization and Hollywood vilification at a human level. Their work evokes the complex, personal, communal, national, cultural, historical, political and religious realities that manifest themselves at home and elsewhere. This course is invested in making visible the many contributions of Arab American novelists, poets, playwrights, comics, filmmakers, artists, scholars, activists, and communities.

We will explore the following guiding questions: How do Arab American writers negotiate difference across cultural, religious, political, geographic and linguistic spaces to delineate self and community representation? How do Arab American writers work against the grain of anti-Arab racism, stereotypes, orientalist discourse and imperialist ideologies? In what ways do Arab American writers adopt a framework of resistance in their work, especially with respect to Palestinian dispossession and displacement, civil wars and tensions that continue to plague large parts of the Arab world, Post 9/11 disenfranchisement and the War on Terror? How have Arab Americans used the arts for cultural and political expression? To what extent do Arab American writers interrogate and challenge tropes of sentimentality, apology, propaganda, exoticization, nostalgia and authenticity?

The course is also committed to developing your skills as an analytical writer, engaged reader and critical thinker.

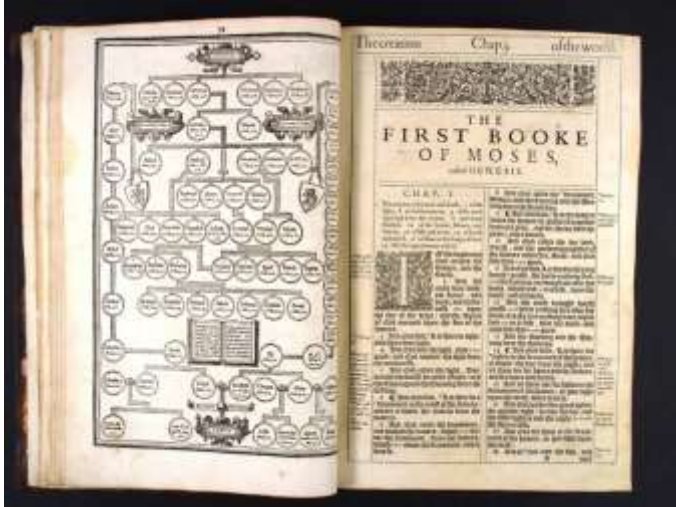


English 2276 - Arts of Persuasion

Professor Nan Johnson
johnson.112@osu.edu

English 2276 is an introduction to the theory and practice of rhetorical analysis or the study of argumentation. During this class, we will study principles of persuasive writing, speaking, reading, and viewing in order to understand how these forms of communication make arguments that change our ideas, beliefs, and behavior. We will apply methods of rhetorical criticism to historical and popular texts including advertising, literature, films, speeches, songs, editorials, and popular images to better understand how texts like these shape our culture. Protest movements will also be studied as well as the persuasive strategies of national politicians. Assignments include short response paragraphs, participation in small and large group discussions, a midterm, and a final project.

Sonja K. Foss, *Rhetorical Criticism: Exploration & Practice*. Third Edition. Waveland Press, Inc.: Long Grove, Illinois, 2004.



English 2280H - The English Bible (Honors)

Professor Hannibal Hamlin
hamlin.22@osu.edu

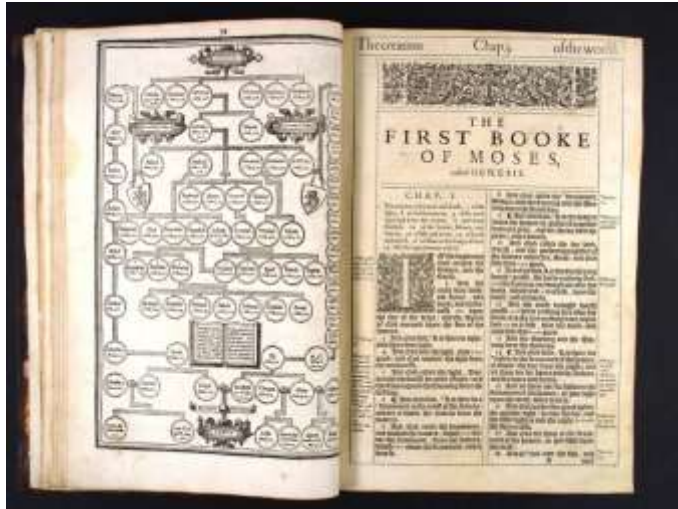
The Bible contains weird and wonderful literature, and no book that has had a greater influence on English and American literature from Beowulf to Whitman's *Leaves of Grass*, *The Second Shepherds' Play* to Morrison's *Song of Solomon*. We will read a selection of biblical books.

Our discussion will include the nature of biblical narrative and characterization, the function of prophecy and its relation to history, the peculiar nature of biblical poetry, so-called Wisdom literature, anomalous books like Job and The Song of Songs (including the historical process of canonization that made them "biblical" and the kinds of interpretation that have been used to make them less strange), the relationship between (in traditional Christian terms) Old and New Testaments (including typology, the symbolic linking of characters, events, themes, and images in the books before and after the Incarnation), and the unity (or disunity) of the Bible as a whole. We may also address the way the Bible has been read and interpreted—the stranger the better—by poets and writers, even artists and film-makers.

Our approach will be literary and cultural; no religious beliefs will be privileged or assumed. Interested students of all faiths, or none, are welcome.

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

General Education Course



English 2280 - The English Bible

Professor James Fredal
fredal.1@osu.edu

This course will focus on study of the Bible as a work of literature, including examination of its central themes, narratives, and figures, its books and genres, its composition and transmission, and its connection to other Ancient Near Eastern cultures as well as to ancient Israelite (and Jewish) and early Christian religion, cult, myth, geography, and history.

Readings will include the *Oxford Annotated Bible* and *The Bible as Literature*. Additional materials will be supplied as needed.

Assignments include short quizzes, a midterm, and a final.



English 2281 - Introduction to African American Literature

Professor Ryan Friedman
friedman.193@osu.edu

This course offers a survey of African American literature from its beginnings through the late 20th century, introducing students to African American-authored writings from a variety of genres (autobiography, poetry, novels, drama, oratory). While conceiving of African American literature as a coherent tradition, we will seek to understand each writer's representational project in depth and to situate his or her work in its specific literary, cultural, and historical contexts.

English 281 is a GEC Arts and Humanities literature and social diversity in the U.S. course.



English 2290 - American Literature from Colonial Times to the Present

Professor Jon Erickson
erickson.5@osu.edu

This course provides a broad survey of American literature, from the colonial period to the present. It explores how various writers working in different genres (nonfiction, fiction, drama and poetry) addressed a wide array of historical, cultural, and literary issues. Issues include colonialism and the Revolution, the religious, philosophical and political influences on literature, literature's relation to native peoples, slavery, the Civil War, American cultural and social self-definition, the shifting aesthetic formation of the memoir, novel, short story, poetry and drama, as well as the concepts of realism, modernism and postmodernism.

TEXTS: *The Norton Anthology of American Literature* (Shorter Edition); Thomas Pynchon, *The Crying of Lot 49*

ASSIGNMENTS: One 6-8 page paper, midterm and final exam.



English 2290 - American Literature from Colonial Times to the Present

Professor Elizabeth Hewitt
hewitt.33@osu.edu

This course provides a broad survey of American literature over nearly four hundred years, from European colonization of the Americas to the present. Examining a wide range of fiction, nonfiction, poetry, and drama, the course studies literary engagements with such historical and cultural phenomena as colonialism and conquest; literary nationalism; slavery and the Civil War; postbellum economics and the birth of literary realism; the expanding social, economic, and financial networks of the late-nineteenth century; the two World Wars and other armed conflicts of the twentieth-century; and the increasingly rapid pace of social and technological changes over the last half-century.

Our investigation of literary responses and influences will include attention to such literary genres, trends, and movements as the seduction novel, the short story, the slave narrative, the changing history of poetics, Transcendentalism, realism and its variants, modernism, and postmodernism.

Course requirements will include short essays, regular quizzes, and a final examination.

General Education Course



English 2367.01H - Language, Identity, and Culture in the U.S. Experience (Honors):

The “Argument Culture” and Academic “Conversation” in a Hypermediated Age

Professor Kay Halasek
halasek.1@osu.edu

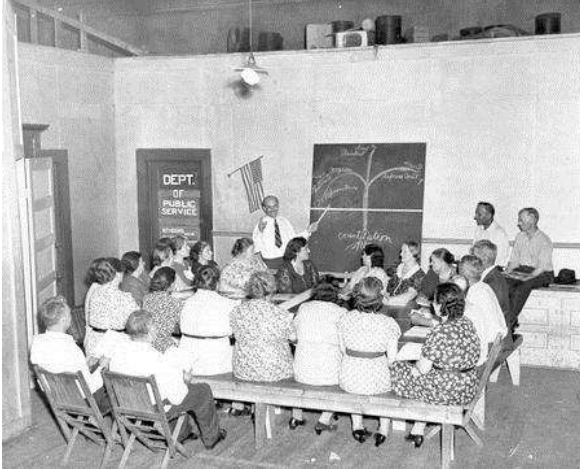
English 2367.01H engages students in analyzing rhetoric (the art of persuasion) in a diverse contemporary US culture—from political debate to television infomercials, from the NRA to the ASPCA. We’ll examine how language creates reality and how that reality is then “spun” for our own consumption.

As a second level writing course, English 2367.01H 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.”

Required Texts: Graff, *Clueless in Academe: How Schooling Obscures the Life of the Mind* (Yale UP, 2003). Graff and Birkenstein, *They Say, I Say: The Moves that Matter in Academic Writing* (Norton, 2010). Heinrichs, *Thank You for Arguing: What Aristotle, Lincoln, and Homer Simpson Can Teach Us about the Art of Persuasion* (Three Rivers Press, 2007).

Requirements: Several short assignments (quizzes, exercises); two short analyses; a final project; and presentation. Regular attendance and participation are expected.

English 2367.01H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.01H - Language, Identity And Culture In The U.S. Experience (Honors): American Experiences with Literacies

Professor Harvey J. Graff
graff.40@osu.edu

Reading and writing, along with other literacies, are most often seen as cultural practices whose forms, functions, and influences take their shape and play their influence as part of larger contexts: social, cultural, political, economic, historical, material and ideological. The complexities of literacy as used by people in their daily lives take on greater importance as we focus on the uses, abuses, and meanings of distinct literacies. So, too, do the relationships between literacy and both individual and collective actions, in school, work, recreation, and other settings. The course introduces some of the major authors and critical writings. Among our topics are the “great debates” over literacy (orality v. literacy, writing v. print, illiteracy v. literacy/ development/ civilization/culture/progress); theories and expectations relating to literacy; individual and social foundations of literacy; literacy as reading and/or writing; literacy and cognition; literacy, schools, and families; multiple literacies, ethnographies of literacy, literacy and social action, uses and meanings of literacy.

English 2367 is the second of two composition courses that the University requires. English 2367 also fulfills the University’s “diversity” requirement, meaning that the course furnishes students with a view of the multi-faceted cultures that comprise the “American experience(s).”

Required texts: Harvey J. Graff, *The Literacy Myth*; Frederick Douglass, *Narrative of the Life of Frederick Douglass*; Sapphire, *PUSH*

Assignments: 1. Regular reading, attendance, and participation in discussions. 2. Writing weekly questions for possible discussion. 3. Essay 1: Compare, contrast, evaluate, argue. 4. Essay 2: Exposition. 5. Group multimedia and collective research project and oral presentation

English 2367.01H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.01S-Language, Identity, and Culture in the U.S. Experience

Professor H. Lewis Ulman

ulman.1@osu.edu

What is your earliest memory of reading or writing? What support (and from whom) helped you most as you acquired those skills? What impediments blocked your road to literacy? 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 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. Next, students will compose their own literacy narratives and record one another's narratives, in the process learning how to capture personal narratives using digital audio recorders, digital still cameras, and/or digital video cameras.

This Autumn 2012 section of the English 2367.01 is cross-listed with African American and African Studies 2367.01 and meets one night each week at the African American and African Studies Community Extension Center in the historic Mount Vernon area in near east Columbus.

This course meets the GEC requirements for Social Diversity in the U.S., Second Writing Course* To learn more about this course, please visit http://people.cohums.ohio-state.edu/ulman1/courses/2367.01_AU12/



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

Professor Matthew Cariello
cariello.1@osu.edu

English 2367.01H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.02H - Literatures in the US Experience (Honors)

Dr. Margaret Goscilo
goscilo.2@osu.edu

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 movements, 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.

This intensive writing class builds on skills taught in the OSU's English 110 course or its equivalent elsewhere. It will help students to develop their ability to: read and interpret both written and visual texts; command their prose style in written argument; critique their own and others' work.

Readings will include short stories by Ross MacDonald and Michael Connelly; films will include Roman Polanski's *Chinatown*.

English 2367.02H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.02H Literatures in the US Experience (Honors)

Professor Jessica Prinz
prinz.1@osu.edu

The course title for this class is "Literature in the U.S. Experience." We will focus more specifically on American Literature of the Twentieth and Twenty-First-Centuries in all genres (fiction, poetry, and drama). The class is essentially a writing course, and so it will be writing intensive.

We will read a hefty amount of short stories and consider some of America's greatest novelists including Hemingway, Faulkner, Morrison, Delillo, and others. Assignments (exams and papers) will be formulated later.

English 2367.02H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.03H - Documentary in the U.S. Experience (Honors): Documentary Work in Digital Spaces

Professor Scott Lloyd DeWitt
dewitt.18@osu.edu

This section of English 2367.03H will take up the study of documentary work and its intersection with personal narrative, the complicated process of identifying, gathering, interpreting, and telling nonfiction stories. Our class will begin with a study of documentary as a text form, an art form, and as a genre. We will study mostly documentary film and sound, but we'll also explore a variety of creative nonfiction forms. We will avoid those texts that people typically think of when they hear the words "documentary" or "nonfiction"--sometimes dry, purely informative films about nature or historical events that are shown on Sunday afternoon public television; instructional textbook information; etc.

Instead, we will study texts where the composer is an "essayist" of sorts, where he or she projects a story that is deserving of careful analysis and vigorous discussion. We will look at the relationship among the subject, the audience, and the composer while trying to better understand the concept of "craft."

This is a writing class, so we will spend a significant amount of time studying and producing print texts. At the same time, this course is structured mostly as a studio class where we will be working together in the Department's digital media classroom. The success of a studio course depends on your willingness to use class time to invent, create, play, and critique. I firmly believe that we cannot talk intelligently about digital media technologies and their influences on English studies 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.

English 2367.03H is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.03 - Documentary in the U.S. Experience: Composing Identity

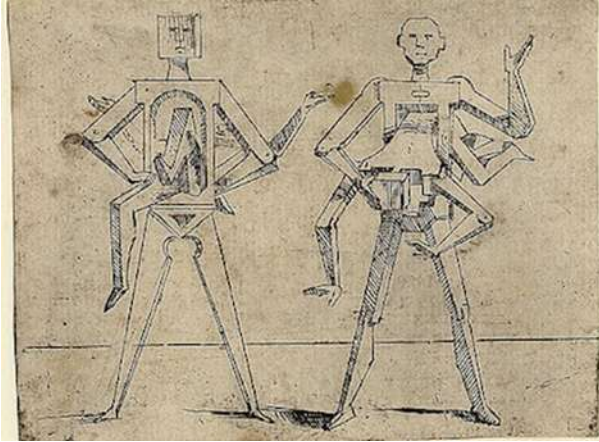
Professor Cynthia Selfe
selfe.2@osu.edu

This course documents how individuals compose their identities—cultural, personal, communal—by writing and reading vernacular texts (print, video, audio). The class provides you the opportunity to study documentary texts that examine and reflect on the role reading and/or writing plays in people's lives, and to produce your own documentary about how identity is composed through texts.

Projects that document yours or other's efforts/work in fan fiction, text messages, photography, creative writing, blogs, poetry, comic books, romance fiction, or online texts would be welcome, as would any other projects that you propose around the theme of documenting identity through writing/composing. 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 are welcome to examine their own voices as writers/readers.

I will teach you several key digital media technologies, and you will be able to create your work in the spaces these technologies afford you. For those of you new to these technologies, I will teach you more than you need to know to be successful in this class. Please do not let your lack of experience with technology intimidate you. You will not be asked to purchase a textbook for this class. Also, you will have access to cameras, audio recorders, and computers from The Digital Media Project. You may need to spend a small amount of money on materials (things like batteries, for example). I will strongly recommend that you purchase an external hard drive that you will find a great deal of use for after this class ends. I will advise you on this purchase once class begins.

English 2367.03 is a social diversity in the U.S. course and satisfies the University's GEC requirement for a second level writing course.



English 2367.04H - Technology, Science, and Communication in the U.S. Experience (Honors): Our Cyborg State

**Professor Brenda Brueggemann
Brueggemann.1@osu.edu**

This is a second level writing course on the “U.S. Experience” that provides students the opportunity to learn and practice a number of skills in critical reading and analysis and in oral and written expression, including:

1) researching, retrieving, and critically analyzing primary and secondary sources relevant to the course topic or theme; 2) developing and testing observations and arguments about sources through discussion and oral expression; 3) drafting informal written responses to primary and secondary sources on the basis of analysis and discussion; 4) drafting, editing, and revising representative forms of expository prose based on analysis, discussion, informal writing, and written and oral feedback from the instructor and the class; 5) exploring, orally and in writing, the impact of various categories of diversity in shaping American culture, its institutions and groups, and in shaping individual attitudes, values, practices, and beliefs; and 6) practicing oral communication skills in relation to reading and writing.

Our critical tools will include methods of rhetorical and narrative analysis, and methods of library and web research. We will read and view about various individual, medical, technological, and military constructions of “the cyborg,” about prosthetic and aesthetic technologies of the body, and about sciences and technologies of gender assignment and gender modification.

The major assignments in this course build sequentially and will include: brief writing exercises to improve various elements of your writing process and products; three sequential papers that build from description and narration, to argument and analysis, to research and argument; and an oral presentation (connected to the final paper).

English H367.04 fulfills the University GEC Second level writing requirement. GEC Category: Second Level Writing



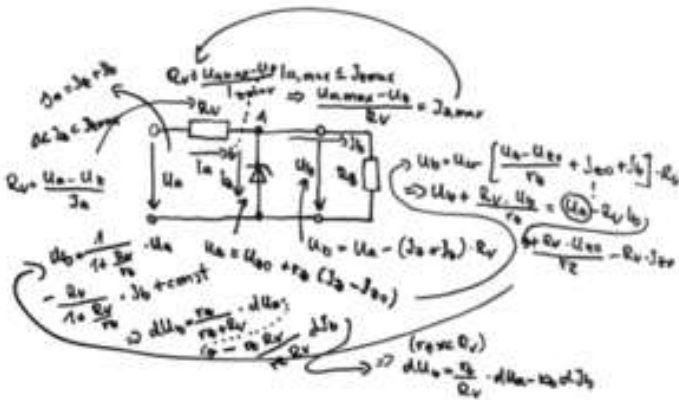
English 2367.05 - U.S. Folk Experience

Katherine Parker
parker.651@osu.edu

In this course, we will use the core concepts and methods of the field of folklore as the basis for reading assignments and writing projects. Because the theme of this course is "The U.S. Folk Experience," we will begin with a brief introduction to basic concepts of American folklore and ethnography, including folk groups, tradition, and fieldwork methodology, focusing on how these concepts and methodologies contribute to the development of critical reading, writing, and thinking skills. Students will also learn fieldwork techniques and use them in the study of local practices and groups. These practices will provide the "raw data" students will use for ethnographic writing assignments.

2367.05 fulfills the GEC "Social Diversity in the US" requirement and the second composition course you need to graduate.

English 3305 - Technical Writing

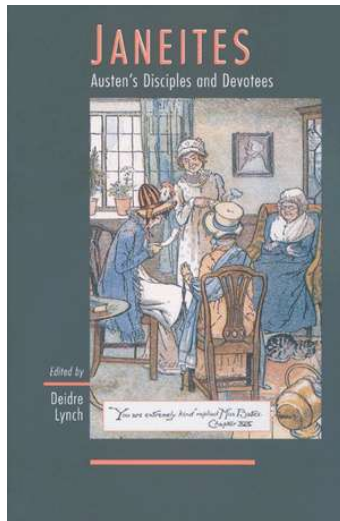


Professor Jonathan Buehl
buehl.7@osu.edu

English 3305 (Technical Writing) is designed to improve the communication skills and career prospects of three groups: (1) science and engineering majors preparing for technology-focused careers, (2) humanities majors interested in exploring career options in technical communication, and (3) students of any major who want to enhance their marketability by learning about workplace writing.

You do not need extensive background in science, technology, or writing to do well in this course. Working individually, in small groups, and as a class, you will produce documents that demonstrate your credentials (such as résumés, and cover letters) and documents that demonstrate your technical and rhetorical proficiencies (such as reports, usability test plans, and instructions). Most of these documents will be produced for our class client: iFixit.com.

Undergraduate Major Course



English 3364 - Janeites: Jane Austen's Novels, Films, and Fans

Professor Robyn Warhol
warhol.1@osu.edu

What did it mean in Jane Austen's day to be a popular novelist? How did people get their hands on novels, and who read them? Why is Austen so much more popular today than any of her English contemporaries? And what effect has the popularity of Austen's novels had on her place in both highbrow and middlebrow culture? We will read all six of Austen's novels and watch filmed adaptations of at least four of them (*Mansfield Park*, *Sense and Sensibility*, *Persuasion*, and--for *Emma*--*Clueless*), and we will look at artifacts of Austen fan-culture, such as sequels to her novels, blogs, collectibles, cookbooks, comics, and clothing.

In addition to deepening understanding for and appreciation of Austen's work, the course will address such topics as gender and the canon; feminism and femininity; and contemporary fan culture. In addition to Austen's novels, reading will include selections from Deirdre Lynch's collection *Janeites*, reviews of the films, and other critical essays.

Students will write two 4-6-page papers, keep a journal of responses to daily writing prompts, take an identification exam on short passages from the novels, and do an in-class close reading of a passage from a novel or film.

English 364 is a GEC Arts and Humanities Cultures and Ideas course, Undergraduate Major Course



English 3372 - Science Fiction and/or Fantasy

Maura Heaphy
heaphy.8@osu.edu

Science Fiction tells us that the past could have been different, the present isn't what it seems and the future will not be what you're expecting. How does it do that? This course will explore strategies in reading Science Fiction, and the various ways that SF challenges our expectations and preconceptions – as readers, and as human beings. Examining major classic and modern SF works in their literary, social, and cultural contexts, this course promotes discussion and critical thinking; it offers students an opportunity to enhance their communication skills, and to discover different ways to think about the past, the present, the future ---- and themselves.

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.

Required texts: Orson Scott Card, *Ender's Game*; Philip K. Dick, *The Man in the High Castle*; William Gibson, *Pattern Recognition*; Joe Haldeman, *The Forever War*; Ursula K. Le Guin, *The Left Hand of Darkness*. A course pack of short fiction will include works by authors such as Octavia E. Butler, Robert A. Heinlein, and Walter M. Miller.

Course Assignments/Requirements: response paper; mid-term exam, term paper. Engaged participation and weekly quizzes.

This course fulfills the GEC requirement for Arts and Humanities Lit. In addition to meeting the requirement as one of the elective courses for the English Major and Minor, this class is also a part of the Popular Culture Studies minor.

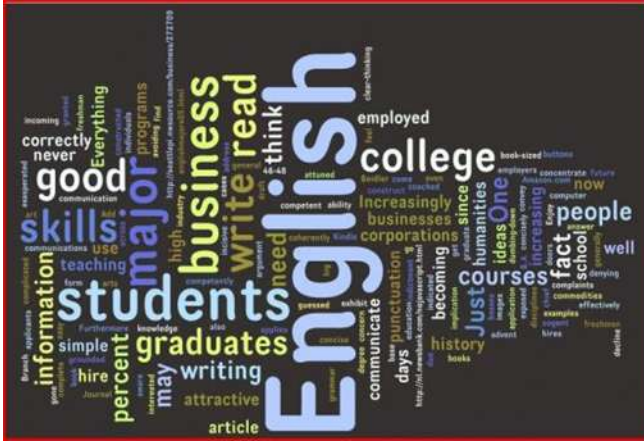


English 3378 - Special Topics in Film and Literature

Professor Sandra Macpherson
macpherson.4@osu.edu

Focuses on the relationship between film and literature; topics may include adaptation, cross-media themes and modes, influence of cinema on literature and vice versa.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.

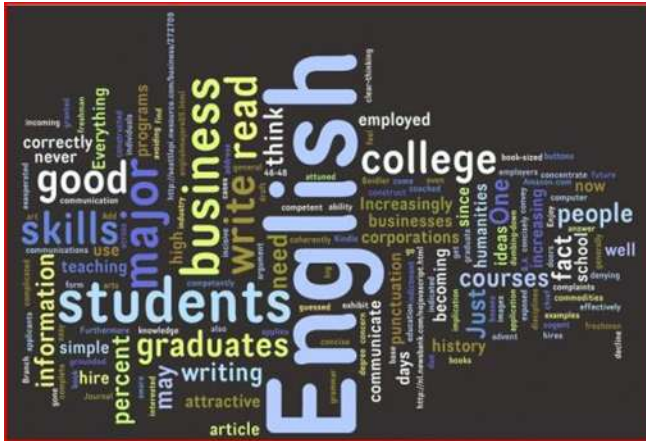


English 3398 - Writing for English Majors

Professor Frank Donoghue
Donoghue.1@osu.edu

Analysis of poetry, fiction, & drama. Issues in literary studies. Intensive practice writing critical essays in preparation for upper-division coursework in English. Required of English majors. Open only to English majors, except with Department permission.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 3398 - Writing for English Majors

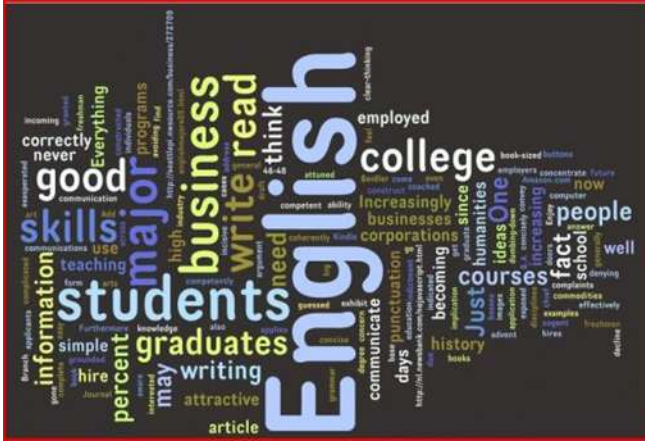
Professor Jill Galvan
galvan.8@osu.edu

This course is designed to introduce you to university-level strategies for analyzing literature. As is true of any field, English literary studies is not a haphazard discipline but instead proceeds by certain accepted standards and techniques. Besides familiarizing you with the basic concepts and vocabulary associated with the three major literary genres (poetry, fiction, and drama), English 398 will help you to master the following skills: (1) examining literature with an eye for fine detail (a.k.a. close-reading or explicating); (2) constructing logical interpretations of literature based on textual evidence; (3) generating debatable and truly illuminating thesis statements (in your critical arguments); (4) writing clear, well organized, and stylistically and grammatically correct prose; and (5) locating, evaluating, and engaging analytically with published literary criticism.

The longer texts (novels and plays) are still tentative, but will probably include some of the following: Kate Chopin, *The Awakening*; Justin Torres, *We the Animals*; Jennifer Egan, *A Visit from the Goon Squad*; William Shakespeare, *Othello* or *King Lear*; Patrick Marber, *Closer*.

Requirements (also tentative): five or six writing assignments; occasional quizzes and homework exercises; and active class participation.

English 398 is a GEC third writing course.



English 3398 - Writing for English Majors

Professor Sandra Macpherson
macpherson.4@osu.edu

Analysis of poetry, fiction, & drama. Issues in literary studies. Intensive practice writing critical essays in preparation for upper-division coursework in English. Required of English majors. Open only to English majors, except with Department permission.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 3405 - Special Topics in Professional Communication: Writing about Food

Professor Jonathan Buehl
buehl.7@osu.edu

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

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

Undergraduate Major Course



English 3405 - Special Topics in Professional Communication (Law School Version)

Dr. Robert Eckhart
eckhart.5@osu.edu

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.

Undergraduate Major Course



English 3467 - Issues and Methods in Tutoring Writing

Professor Beverly Moss
moss.1@osu.edu

The aim of this course is to prepare undergraduates to work with writers from diverse backgrounds and disciplines by focusing on theories and practices in tutoring writing. This class provides a unique opportunity for its members to learn about composition theory and pedagogy, tutoring strategies and writing center theories and practices in order to put these theories and practices to work in classroom and writing center settings.

Students will apprentice as writing consultants/tutors in the University Writing Center. This course is particularly helpful to those who are planning careers as teachers or who are enrolling in the professional writing minor.

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

Undergraduate Major Course



English 4513 - Introduction to Medieval Literature

Professor Richard Green
green.693@osu.edu

This course will introduce students to the major genres of medieval literature in translation. Though the major motif will be the movement from epic (works like *Beowulf* and *The Song of Roland*) to romance (for instance, the stories of King Arthur), we will also sample other narrative genres, such as allegories, bawdy tales, saints' lives, and works of moral instruction.

Assignments: an essay and a final exam

Undergraduate Major Course



English 4515 - Chaucer

Professor Richard Green
green.693@osu.edu

We will read (in the original Middle English) the major stories in Chaucer's great collection *The Canterbury Tales*. This includes a wide variety of different genres: romances, such as "The Knight's Tale" and "The Wife of Bath's Tale"; bawdy anecdotes like "The Miller's Tale" and "The Reeve's Tale"; and moral lessons like "The Pardoner's Tale" and "The Nun's Priest's Tale."

Though the collection as a whole is unfinished, we will also discuss Chaucer's overall plan for the work.

Required Text: *The Canterbury Tales: Fifteen Tales and the General Prologue: Authoritative Text, Sources and Backgrounds, Criticism*. ed. V. A. Kolve & Glending Olson, 2nd ed. (Norton Critical Editions, 2005).

Assignments: tests, and essay, and a final exam.

Undergraduate Major Course



English 4520.01 - Shakespeare

Professor Christopher Highley
highley.1@osu.edu

Critical examination of the works, life, theater, and contexts of Shakespeare.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.

English 520.01 satisfies the pre-1800 literature requirement for the English major.



English 4520.02 - Special Topics in Shakespeare: Shakespeare's Shrews

Professor Jennifer Higginbotham
higginbotham.37@osu.edu

In Shakespeare's time, *The Taming of the Shrew* does not appear to have been a popular play. His version of the story never even made it into print in his lifetime. Yet the story of Katherina and Petruccio has consistently been one of the more widely performed of Shakespeare's plays in the twentieth and twenty-first centuries, giving rise to film adaptations and even a musical.

This class looks at the figure of "the Shrew" in historical context, offering perspective on the way marital relationships and women's roles would have been perceived at the time as well as how today's attitudes toward gender and sexuality have shaped the play's current popularity. We'll read Shakespeare's play along with some of his other works that represent women in very different ways as well as with a sequel written by John Fletcher in the 1630s in which Petruccio (the tamer) becomes the tamed. We will also read a play composed by the young women Jane Cavendish and Elizabeth Brackley in 1640s that responds to and rejects the model of marriage offered by Shakespeare's play. In short, we'll be using *The Taming of the Shrew* as a jumping off point for investigating how Shakespeare's world viewed strong, vocal women.

English 520.02 satisfies the pre-1800 literature requirement for the English major.



English 4523 - Topics in Renaissance Literature and Culture:

The Importance of Dinner in Ancient and Renaissance Literature

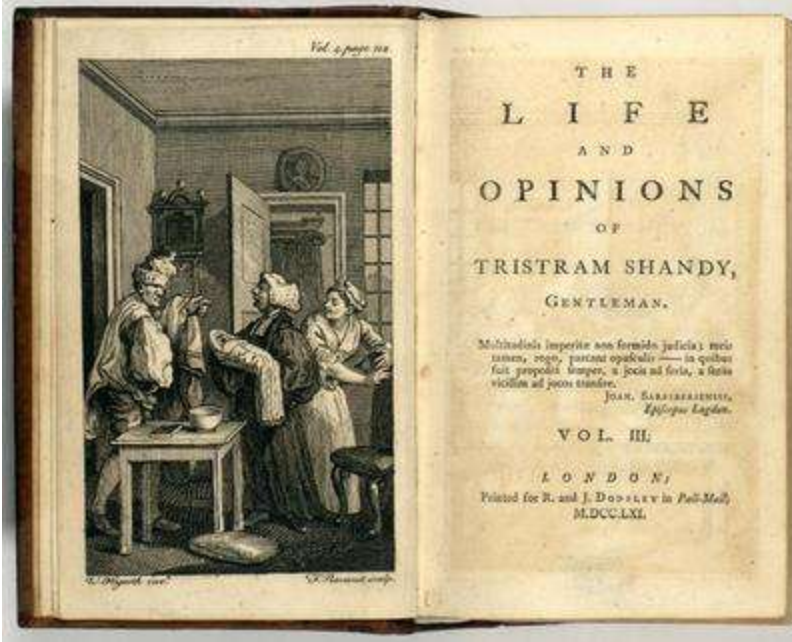
Professor Hannibal Hamlin
hamlin.22@osu.edu

Lord Byron wrote that, “since Eve ate apples, much depends on dinner.” We will explore the cultural importance of the meal, of eating and sharing food and drink, as expressed in Classical and Biblical literature and in the writing of the Renaissance. We’ll discuss the meals shared by Achilles and Priam in Homer’s *Iliad*, Saul and the witch of Endor in 1 Samuel, and Socrates and his philosophically-minded friends in Plato’s *Symposium*. We’ll look at the rules of hospitality observed and violated in Ovid’s *Metamorphoses*.

Renaissance works featuring crucial meals include Shakespeare’s *Titus Andronicus* and *Timon of Athens*, Milton’s *Paradise Lost*, and poems by George Herbert, Ben Jonson, Robert Herrick, Margaret Cavendish, and others. We’ll read around as widely as we can, and we’ll probably look at meals in the visual arts too (paintings and prints by Cranach, Brueghel, Veronese). One particular focus will be on the central importance of the meal in Judaism (the Passover) and Christianity (the Last Supper) and on the eucharist meal in English literature.

Assignments will include two papers and a final exam. We may also test our theories practically and cook up a Renaissance banquet.

Undergraduate Major Course



English 4533 - The Early British Novel: Origins to 1830

Professor Roxann Wheeler
wheeler.213@osu.edu

Features the variety of novel forms emerging in 1660-1830, as well as relevant historical and contemporary theories of the novel, marketplace, reading, or interpretation.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 4540 - Romantic Poetry

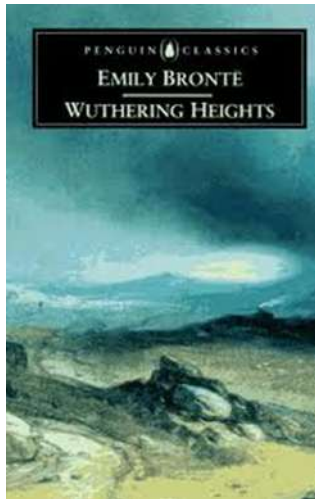
Professor Amanpal Garcha
garcha.2@osu.edu

One of the shortest periods in English literary history – spanning less than 50 years, from about 1789 to 1837 – the Romantic era has had an outsize effect on how we view literature’s relationship to nature, social conventions, individuality, and desire. We will study Romanticism’s roots in the political ideas of the American and French Revolutions and trace how some of its most important works – by authors such as William Blake, Mary Wollstonecraft, Samuel Taylor Coleridge, William Wordsworth, and Lord Byron – assert those revolutions’ insurrectionary, anti-traditional values: of individuality as opposed to social convention; uncivilized nature as opposed to civilization; and extreme moods, socially marginal characters, and supernatural experiences as opposed to decorous restraint.

We will also study the ways this poetry reflects some of the writers’ fears of those values’ potential to create violence and dissolution, and discuss how Romanticism retreated from a sharp opposition to British society and moved to embrace such nonpolitical values as beauty, calmness, and reflectiveness.

The tasks of reading, understanding, and contextualizing these challenging works will take up a large amount of class time and discussion. Students will be expected to complete several response papers, a few quizzes, a longer essay, and a final exam.

Undergraduate Major Course



English 4542 - The Nineteenth-Century British Novel

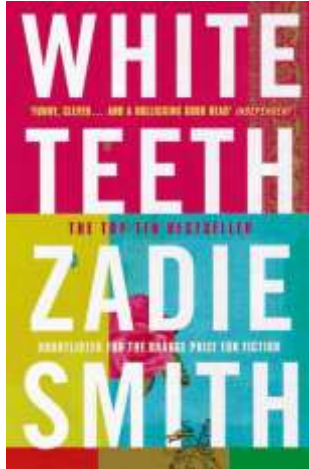
Professor Clare Simmons
simmons.9@osu.edu

This course covers the development of the nineteenth-century novel from the Romantic period to the late Victorian period. We will examine the works in their historical and cultural contexts and try to account for material and social circumstances that give rise to different sub-genres such as the Gothic, realism, the sensation novel, and naturalism.

A loose theme for the course is “Places.” We will analyze works where setting (both in time and space) is central to theme and mood. Probable novel choices: Jane Austen, *Mansfield Park*; James Hogg, *Private Memoirs and Confessions of a Justified Sinner*; Thomas Love Peacock, *Nightmare Abbey*; Emily Brontë, *Wuthering Heights*; Charles Dickens, *Our Mutual Friend*; Mary Elizabeth Braddon, *Lady Audley’s Secret*; Thomas Hardy, *The Return of the Native*; Bram Stoker, *Dracula*.

Course requirements: Regular attendance and participation; reading questions, quizzes and exams; two essays.

Undergraduate Major Course



English 4543 - 20th-Century British Fiction: Identities in Context

Professor David Herman
herman.145@osu.edu

Surveying major works of British fiction published since 1900, this course will be organized around how key questions of identity manifest themselves in the fictional texts we read: How is identity shaped by sociocultural contexts, including those involving assumptions about gender roles, or expectations (or stereotypes) based on ethnicity, regional background, or social class? At the same time, how do the embodied experiences that arise from individuals' lived engagements with the world also shape people's sense of self? How do 20th- and early 21st-century British writers engage with these and other aspects of identity, not only thematically but also through the use of particular storytelling techniques--such as nonchronological narration, strategic shifts in focalization or perspective, methods for presenting characters' thoughts, memories, and perceptions, and so on?

To explore these issues, we will read texts by authors such as James Joyce, D.H. Lawrence, E.M. Forster, Virginia Woolf, Wyndham Lewis, Samuel Beckett, Mary Lavin, Doris Lessing, Angela Carter, Jeannette Winterson, Martin Amis, A.S. Byatt, Zadie Smith, and Ian McEwan. Using questions of identity to cross-compare the fictional worlds created by these writers, we will also link their texts to surrounding sociohistorical developments, including the trauma of two world wars, new models of the human mind, and the changing status and functions of literary writing itself.

Requirements: two essays; digital reading journals; agenda-setting questions to be posted on Carmen; midterm and final exams.

Undergraduate Major Course



English 4543 - Twentieth-Century British Fiction

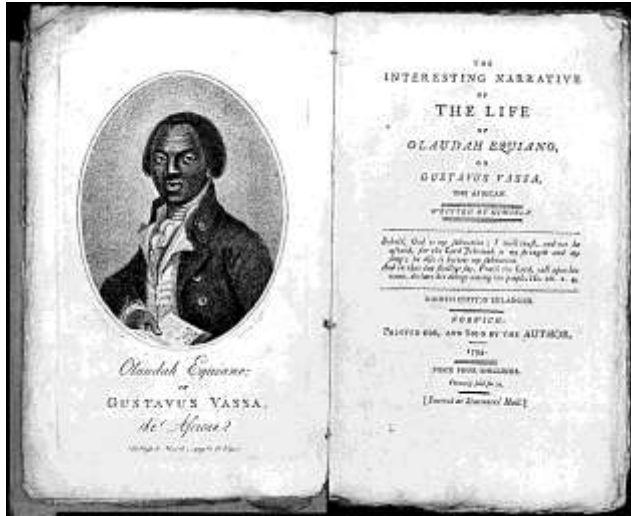
Dr. Antony Shuttleworth
shuttleworth.12@osu.edu

During the twentieth-century Britain lost an empire, fought two huge and costly wars, and experienced enormous social and cultural change. In this course we will explore how writers of fiction sought to take stock of these changing circumstances. We will examine how they both built upon and challenged existing ways of thinking about the novel, particularly those inherited from the nineteenth century, as we explore the cultural and historical forces shaping the forms and perceived role of fiction in the century. The course will explore how narrative fiction contributed to—and was influenced by—new ways of thinking about colonialism, identity, personality and character, class, gender and the effects of social environment. In addition, we will explore how storytelling, and the nature of fiction itself, came to be an important theme in the writing of this period. Students will gain an understanding of current techniques of reading and discussing narrative fiction, as well as a sense of the power and importance of this body of work.

Texts selected from the following: Joseph Conrad, *Heart of Darkness*; James Joyce, *Dubliners*; Virginia Woolf, *Mrs Dalloway*; Muriel Spark, *The Prime of Miss Jean Brodie*; Ian McEwan, *Atonement*; Kazuo Ishiguro, *The Remains of the Day*.

Requirements: Three Essays, Midterm, Attendance and Participation.

Undergraduate Major Course



English 4550 - Wealth of Nations and the Literature of American Trade

Professor Elizabeth Hewitt
hewitt.33@osu.edu

This course will focus on the ways that early American writing described and imagined colonization and early nationalism as a product of trade and the exchange of goods. We will read texts that describe the economic possibility of the nation (John Smith, Cotton Mather, J. Hector St. John Crèvecoeur, Susanna Rowson); texts that describe the economic conflict with the American indigenous people (Mary Rowlandson, Zenas Leonard, Lewis and Clark); texts that focus on the circulation of particular goods and services (Ebenezer Cooke, Olaudah Equiano, Royall Tyler, George Moses Horton); and texts that consider economic malfeasance (Charles Brockden Brown, Stephen Burroughs).

We will ask: how do literary texts tell stories about economic accumulation, exchange, and manipulation?

Requirements will include short response papers, a longer research paper, and a final examination.

Undergraduate Major Course



English 4552 - Special Topics in American Poetry Through 1915: The Romantic Revolution in American Poetry

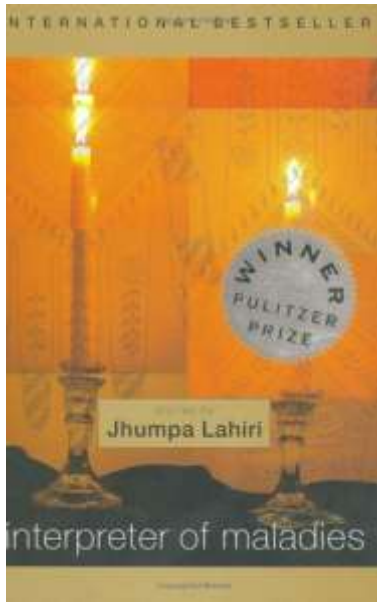
Professor Steven Fink
fink.5@osu.edu

In this course we will study the Romantic movement in American poetry, concentrating chiefly on the period from the 1820s through the 1860s, or from Bryant through Whitman and Dickinson. We will consider Romantic ideology generally, and Romantic poetic manifestos in particular, with careful attention to matters of poetic form. We will examine the Romantics' treatment of such topics as Nature and the American landscape, national identity, individualism, spirituality, the imagination, childhood, gender roles and the domestic sphere, slavery, the gothic, and other recurring topics in Romantic poetry. We will consider both the ideal and actual role of the poet in society and the importance of an emerging magazine culture for the dissemination of popular poetry during this period.

We will read works by canonical Romantic poets, including Bryant, Poe, Emerson, Longfellow, Whitman, and Dickinson; but we will also read selections by less well-remembered poets, particularly several very popular women poets of the period.

Students will write two papers and take a final exam, as well as completing several in-class writing exercises.

English 4552 satisfies the pre-1900 literature requirement for the English major.



English 4553 - Twentieth Century U.S. Fiction: Fiction, Politics, and the American Century

Professor Thomas Davis
davis.3186@osu.edu

This course examines a wide range of American fiction from the last century. We will be concerned primarily with the way literary texts register the historical and political tensions of the last century. How do these texts, canonical and otherwise, participate in the formulation of “American” as a national identity, a global cultural brand, and a political force? Our readings will follow writers who ventured abroad to escape perceived cultural and moral restraints (Ernest Hemingway and Djuna Barnes); witnesses to racial violence (Jean Toomer) and the changing world of the American south (William Faulkner); a story of love and longing during an era of sexual revolution (Christopher Isherwood); the erotics of American empire (Lawrence Chua); a collection of stories about immigration and cultural friction (Jhumpa Lahiri); and a novel about literature and terror (Don DeLillo).

Readings may include: Ernest Hemingway, *In Our Time*; Djuna Barnes, *Nightwood*; Jean Toomer, *Cane*; William Faulkner, *The Sound and the Fury*; Christopher Isherwood, *A Single Man*; Lawrence Chua, *Gold by the Inch*; Jhumpa Lahiri, *Interpreter of Maladies*; Don DeLillo, *Mao II*.

Course requirements include a presentation, a midterm essay, active participation, and a final research essay.

English 4553 satisfies the post-1900 literature requirement for the English major.



English 4553 - Twentieth Century U.S. Fiction: Fiction, Politics, and the American Century

**Professor Manuel Luis Martinez
Martinez.@osu.edu**

We will examine the course of American fiction in the aftermath of World War I to its contemporary iterations in the new millennium. Given that we are covering a fairly long period, it will be necessary to identify a number of focal points that link these disparate texts in order to create a recognizable and useful coherency. Towards this purpose we will examine these texts under three rubrics in the context of an "American" national literature: the esthetic/formal, the socio-historical, the search for and articulation of identity.

What this means is that we will strive to understand the kinds of literary movements that impacted the evolution of the forms of fiction in the 20th century (and beyond), while recognizing that each of these texts offers an opportunity to understand the historical, political, and cultural contexts out of which they emerge. I realize that this is a tall order, but it's crucial to keep a balance between form and content, between the realm of the esthetic and the "thick description" which fiction offers. The 20th century proved to be a particularly telling period in which the United States underwent cataclysmic transformations in the way in which it projected itself onto the international stage, as well as in the myriad challenges which were launched by its citizens regarding issues of race, gender, class, sexuality, and political engagement. As we shall learn, the fiction forms developed during this tumultuous century often tell us much about the period's socio-historical tumult. Thus, Walt Whitman's assertion that "I contain multitudes," would in the twentieth century prove to be more than a grandiose assertion about the multitudinous self, as the literary output of Americans in the following decades asserted a confounding, and yet ultimately democratic confluence of different voices linked by an always changing, always morphing "common" American culture still very much under construction.

Some of the rubrics we will consider: The Modern Novel, The Ethnic Novel, The Postmodern Novel, The Writer as Social Critic, The Writer as Esthete/Formalist, The Writer as Historian/Sociologist, The Writer as Psychologist (the self/the other/society), The Definition of "America"

Assignments: midterm, final, writing journal, final research paper.

English 4553 satisfies the post-1900 literature requirement for the English major.



English 4559 – Introduction to Narrative and Narrative Theory

Professor Amy Shuman
shuman.1@osu.edu

Stories give shape to our everyday life experiences. We tell stories about ourselves, about others, about trivial interactions that fade from memory, and about life changing events. In this course we explore who tells stories to whom and in what contexts. We'll examine narrative form, genre, performance, repertoire and interaction.

Each student will collect stories that will become the focus of a term paper.



English 4561 - James Joyce's *Ulysses*

Professor Sebastian Knowles
knowles.1@osu.edu

This course will proceed on three basic assumptions. First, that *Ulysses* is a book that explores the limits of narrative fiction, so that a course in *Ulysses* is by default a course in the possibilities of the novel, in the parameters of literature. Second, that *Ulysses* is alive: the book is an organism, teeming with ideas, obsessed with the circulation of life, changing with each new reading. Third, following from the first two: there are no right and wrong ways of reading *Ulysses*.

I hope that for many students in the class that the experience of reading *Ulysses* will be a new one, so that with each line of Joyce's extraordinary text we can begin with as many different readings as possible.

Requirements: We will devote at least one class meeting to each of the 18 episodes, reserving time in additional meetings for reading of relevant sections of *Dubliners*, *A Portrait of the Artist as a Young Man*, and *Finnegans Wake*. Each participant in the course will be responsible for leading class discussion on one episode. You will also be asked to write up a report on that episode (5-10 pages). There will be a final paper (10-15 pages) on some general aspect of *Ulysses*. The first paper will allow you to work within the text, examining a particular section; the second, more generally comparative paper will allow you to work outside the text, and to see the text as a whole. So two papers, and a presentation.

Required Texts: The editions we will use are the Vintage International Edition of 1990, a reprint of the old Vintage edition of 1961, as well as The Corrected Text (also Vintage, 1986). Because of the advantages of each, we will use both as needed. Two secondary texts, Harry Blamires's *The Bloomsday Book* and Don Gifford's *Notes for Joyce*, will also be required, along with any edition of *Dubliners*, *Portrait*, and *Finnegans Wake*. For more information, please contact the instructor at knowles.1@osu.edu.

Undergraduate Major Course

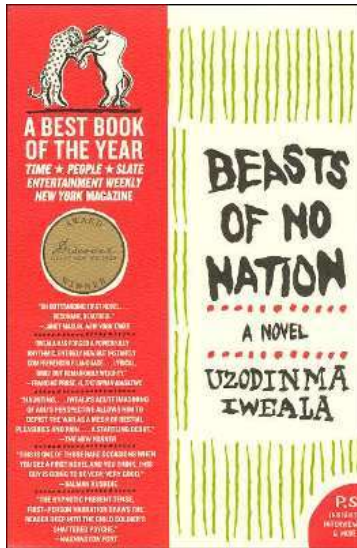


English 4562 – A Comparative Course in Art and Literature of the Twentieth Century

Professor Jessica Prinz
prinz.1@osu.edu

This is a comparative course in art and literature of the Twentieth-Century and beyond. We will discuss some of the major art movements of the period (cubism, dadaism, futurism, surrealism, New York School), drawing different kinds of parallels between artists and writers and their works. We will ask: who influenced who and what are the relations between these artists, writers, and disciplines.

Class assignments to be decided later.



English 4563 - Contemporary Literature: Fiction in an Era of Global Violence

Professor Thomas Davis
davis.3186@osu.edu

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, the Caribbean, and Africa that address the multiple forms of violence attending our ever-accelerating processes of globalization. We will take up novels about famine (Chinua Achebe and Joseph O'Connor), child soldiers (Uzodinma Iweala and Ahmadou Kharouma), everyday life in the global slums (Athol Fugard and Nadine Gordimer), violations of human rights (Michael Ondaatje), redefinitions of the human (Kazuo Ishiguro and Indra Sinha), and dystopic visions of the future (Margaret Atwood).

Readings may include: Chinua Achebe, *Arrow of God*; Joseph O'Connor, *Star of the Sea*; Uzodinma Iweala *Beasts of No Nation*; Ahmadou Kharouma, *Allah is not Obligated*; Kazuo Ishiguro, *Never Let Me Go*; Indra Sinha, *Animal's People*; Athol Fugard, *Tsotsi*; Nadine Gordimer, *July's People*; Michael Ondaatje, *Anil's Ghost*; Margaret Atwood, *Oryx and Crake*.

Requirements include a presentation, a midterm essay, a final essay, and active participation.

English 4563 satisfies the post-1900 literature requirement for the English major.



English 4565 - Advanced Fiction Writing

Professor Erin McGraw
mcgraw.46@osu.edu

Designed for advanced fiction writers, this course will focus on revision: why it's necessary, and how to do it.

Students will submit two new stories and at least one revision for class workshop. A second revision will comprise the portfolio for the course.

In addition, students will discuss stories from the 2011 edition of *Best American Short Stories* and Alice Munro's *Friend Of My Youth*, and attend department-sponsored prose readings.

Course prerequisite: English 265. Admission to English 565 is by permission of professor only. To be considered, please submit a story that represents your best work to me at mcgraw.46@osu.edu by May 15. I will admit the fifteen strongest applicants, and will contact you as soon as possible after the deadline about your status.



English 4566 - Writing of Poetry 2

Professor Andrew Hudgins
hudgins.6@osu.edu

This class will focus on your poetry—and on making you better a poet and better reader of poetry. Students will write 10-12 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 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.

Undergraduate Major Course



English 4568 - Writing of Creative Nonfiction II

Professor Lee Martin
martin.1199@osu.edu

This is an advanced workshop that will focus on the production and analysis of the students' creative nonfiction. We'll examine the artistic choices writers make with forms such as memoir, the personal essay, nature writing, literary journalism, etc. Our focus will be on the exploration of a subject from the multi-layered perspective of the writer.

This is also a permission-only course, so anyone interested in being considered for enrollment should send a sample of his or her creative nonfiction to the instructor (martin.1199@osu.edu).

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

Undergraduate Major Course



English 4569 - The Digital Research Project Seminar

Dr. Richard Selfe
selfe.3@osu.edu

Web 2.0. The Cloud. Social Networking. Twitter. Podcasting?

Ten years ago, we would have been scratching our heads trying to figure out the meanings of these cryptic terms, but today, they are becoming increasingly commonplace for us. More and more, we have a hand in actively shaping the landscape that creates such terms: the Internet. For this course, we will focus on the issues associated with creating digital media content (in other words, using computers to make meaning by combining words, images, and sound). In addition to examining the formal properties and social implications of digital media texts (the various genres of online discourse and how they circulate through the web), we will also investigate the practical, rhetorical, and ethical dimensions of composing in a digital world.

You will apply your understandings and skill sets to assignments where you have a great deal of personal choice and those that have you working with community members with specific needs.



English 4570 - Introduction to the History of English

Professor Galey Modan
modan.1@osu.edu

This course is an introduction to the structures, uses of, and attitudes towards varieties of the English language from around 500 a.d. to the present. We will study the history of English through the basic principles of linguistics – general characteristics of language, sound, meaning, and form – and investigate how English has changed and spread. Particular attention will be given to how social and political factors have affected the development of English.

Course requirements include attendance, homework exercises, midterm and final, and a final project investigating a particular variety of English.

verb
adverb
noun
pronoun
adjective
vowel
consonant

English 4572 - Traditional Grammar

Professor Roger Cherry
cherry.3@osu.edu

English 4572 first explores various meanings of the term "grammar," as well as our personal experiences with "grammar." We then turn our attention to how the grammatical structures of English have been systematically described. We will learn appropriate terminology for the grammatical structures of English and practice representing these structures graphically using traditional means such as diagramming.

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

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

Undergraduate Major Course

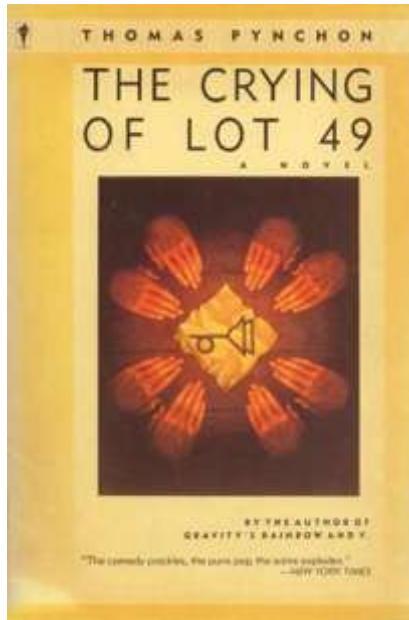


English 4573.02 - Rhetoric and Social Action: Confidences, Cons, and Conspiracies

Professor James Fredal
fredal.1@osu.edu

Hoaxes, Cons, Bluffs, Parodies, Pranks, Fakes, Satires, Frauds, and Conspiracies: In this class we'll study things that are not what they seem, what they are for and how they work, from conspiracy theories of 9/11 to Ponzi schemes, the Colbert Report, PAC front organizations, and "activist" art projects. We'll look at a wide range of cultural events, trends, and texts--images, news items, television shows, advertisements, and the like--to study what some see as a growing era of "fakery." We'll explore various "theories" of performative deception and mimicry; we'll analyze popular examples, and we'll try our hand at generating a few cons of our own.

The class will involve weekly readings on a range of topics, viewings of a few television and film examples, discussion and small group work, weekly short response papers, a presentation, and a final project.



English 4575 - Special Topics in Literary Forms and Themes: Contemporary Metafiction, Metafilm

Dr. Margaret Goscilo
goscilo.2@osu.edu

This course focuses on metatextual fiction and film—that is, on self-conscious works that draw attention to themselves as cultural constructs, foregrounding their own representational techniques and mirroring other texts instead of "reality." The big question, of course, will be why authors and directors choose such an approach when they could just tell a nice story that invites readers and viewers, respectively, to suspend disbelief and become immersed in a fictional world.

We shall explore metatextuality's aesthetic appeal, its complexity and its ideological function through a dozen or so narratives, including John Fowles's novel *The French Lieutenant's Woman* and its film adaptation by Karel Reisz/Harold Pinter; Julio Cortazar's short story "Blow Up," Michaelangelo Antonioni's film *Blow-Up*; Thomas Pynchon's *The Crying of Lot 49*, and stories by such authors as Margaret Atwood, Alain Robbe-Grillet, Jorge Luis Borges, Gail Godwin.

Course work will include midterm and final exams, a paper, class participation and short exercises.



English 4576.02 - History of Critical Theory: 1900 to Present

Professor Ethan Knapp
knapp.79@osu.edu

The twentieth century witnessed nothing short of a revolution in literary studies. With the emergence of schools of thought such as Structuralism and Post-Modernism, and the impact of thinkers like Derrida, Foucault and Kristeva, critics began to practice all new ways of making sense of literature and culture. Most profoundly, we found all new ways of asking some fundamental questions such as: What is literature? How do we balance out questions of form and politics when we read? What makes one reading better than another, or more significant? Why should literature claim to be important in the first place?

This class will offer an introduction to the fascinating world of literary theory in the twentieth century, concentrating especially on the major figures of the later part of the century. Our survey will include the American New Criticism, Structuralism, Derridean Deconstruction, Lacanian psychoanalysis, Feminist Criticism, Marxist Criticism, Postcolonial Criticism, Critical Race Theory, and Queer Studies.

Requirement will include a short paper, midterm and final exam.

Undergraduate Major Course



English 4577.01 - Folklore I – Groups and Communities

Professor Amy Shuman
shuman.1@osu.edu

Folklorists have always studied gender, whether in research on women's lament songs or on men's work songs, but this research has only recently become part of discussions on sexuality, global feminism, or feminist ethnography. Often the larger theoretical studies fail to account for local culturally-specific experiences. This course is designed to bring the culturally specific research into conversation with the theoretical work.

Topics include: gender and "traditional" cultural practices; representations of gender in folktales, ballads, jokes and other genres; and gender politics in everyday life including sexuality, social roles, and stigma. Theoretical issues include the incompatibility of cultural relativism and feminism; global feminism and local cultural resistance movements; and feminist ethnography.



English 4578 - Special Topics in Cinema: The Films of Stanley Kubrick

Professor Morris Beja
beja.1@osu.edu

We shall examine the career and representative films of one of the most renowned and controversial figures in film history: Stanley Kubrick. The films we'll study 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 two novels: 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. Nabokov's novel is relatively lengthy, so students may wish to get a head start in reading it.

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.

Undergraduate Major Course



English 4578 - Special Topics in Cinema: American Cinema in Times of Transition

Professor Ryan Friedman
friedman.193@osu.edu

Throughout the history of the American cinema, major changes to the technology and organizational structure of film production—as well as to the venues where films are exhibited and viewed—have transformed the very nature of the medium. During the resulting periods of “transition,” filmmakers are forced rethink the basic conventions of cinema, the ways in which movies tell stories and address viewers.

This course will examine a series of important films that reflect the disruptive and liberating consequences of each major transitional period. In particular, we will be interested in how filmmakers embrace and/or resist redefinitions of cinema and in how transitional films attempt to instruct viewers in new ways of consuming moving images. The transitional moments covered in the course will include: the rise and fall of “nickelodeon” theaters, the coming of recorded sound to cinema, the studios’ attempt to compete with the emergent medium of television, and the rise of the new digital 3-D.

Undergraduate Major Course



English 4578 - Special Topics in Film: Television, Film, Narrative

Professor Sean O'Sullivan
osullivan.15@osu.edu

This course will consider central questions of televisual storytelling, and the intersection of recent televisual innovations with narrative in cinema and other media. What are the basic narrative practices and structures of 21st-century serial television? How, in an era of technological and aesthetic convergence, do we talk about "television," as distinct from "film"? Why have many landmark works, originally produced for the small screen, been re-appropriated (by artists and critics alike) as cinema? A recurring subject for the class will be the tension between the episodic and the serial—between individual aesthetic experiences and sprawling fictional universes. Looking closely at narratives from countries with different cinematic and televisual traditions—including the United States, Great Britain, and Poland—we will examine the complicated intersections of several fields and issues: film studies, narratology, literature, media studies, audience, visual culture, and the possibilities of fiction.

Series may include: *Deadwood*; *Breaking Bad*; *The Sopranos*; *The Decalogue*; the *Red Riding* trilogy; *Lost*; *The Wire*; and *ER*.

Requirements: two short essays, one long essay, regular quizzes, active participation.



English 4580 – Special Topics in LGBTQ Literatures and Cultures: LGBTQ Transnationalisms

Professor Jian Chen
chen.982@osu.edu

Lesbian, gay, bisexual, transgender, and other sexual and gender non-conforming people, identities, and cultures have been represented in contradictory ways in relationship to modernization and globalization. Using a comparative approach, this course will explore the new visibility of LGBT and sexual and gender non-conforming social movements, identities, and cultures in cities, nations, and regions that have become networked economically, politically, and culturally. Moving between political, historical, and cultural literature, film, and media, the course will focus possibly on LGBT and sexual and gender non-conforming visibilities in the U.S., Thailand, South Africa, Taiwan, Uganda, China, and Chile. The course will also look to local, diasporic, and regional queer and transgender critical approaches for potential interventions and subversions in dominant networks of visibility.

Course requirements may include an in-class presentation, regular participation in a course blog, exploratory midterm paper, and final paper project.

The course will fulfill requirements in the English major, Sexuality Studies major, and Asian American Studies minor.

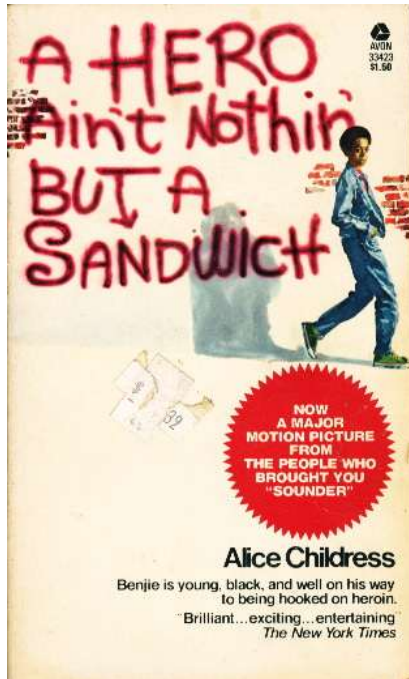


English 4581 - Special Topics in U.S. Ethnic Literatures

David Myers
myers.1271@osu.edu

Study of selected issues or forms in U.S. ethnic literatures and cultures. Topic varies. Examples: Native American autobiography, Asian American poetry; Latino/a novel.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 4582 - Growing up Black: African American Coming-of- Age Narratives

Professor Andrea Williams
williams.2941@osu.edu

This course examines how African American authors depict adolescent identity formation. How do matters of race, gender, sexuality, class and religion influence the process of growing up? The course readings proceed chronologically from the 1940s to the present, inviting us to note how historical changes—such as urbanization, school integration, and war—impact how and why writers focus on black youth and young adults. Keeping in mind that each work we will read is written by an adult who is reflecting back on childhood experiences or creating fictional ones, we will examine the importance of memory, characterization, and narrative voice in each text.

The class especially will include several books that English pre-education students may consider teaching in their future high school classes, but course enrollment is open to all students. Readings may include the following: Richard Wright, *Black Boy (American Hunger)* (1945); Toni Morrison, *The Bluest Eye* (1970); Paule Marshall, *Brown Girl, Brownstones* (1959); Alice Childress, *A Hero Ain't Nothin' But a Sandwich* (1973); Lorene Cary, *Black Ice* (1991)

Film viewing: *Crooklyn* (1994), director Spike Lee; and secondary readings.

Requirements: quizzes, active class participation, two or three short response papers (3-5 pp.), midterm. For the final project, you may choose to complete a traditional essay (7-10 pages) or a set of lesson plans aimed toward teaching a relevant black coming-of-age narrative in the future.

Undergraduate Major Course

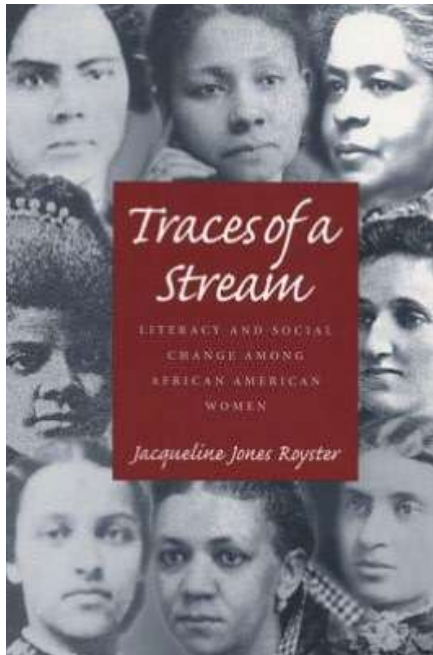


English 4583 - Special Topics in World Literature in English

Professor Pranav Jani
jani.4@psu.edu

Study of literatures written in English and produced outside of the U.S. and Britain; topics include colonial/postcolonial writing, regional literature, theoretical and historical approaches, genres.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 4584 - Special Topics in Literacy Studies: Women, Race, Class, and Literacy Identities

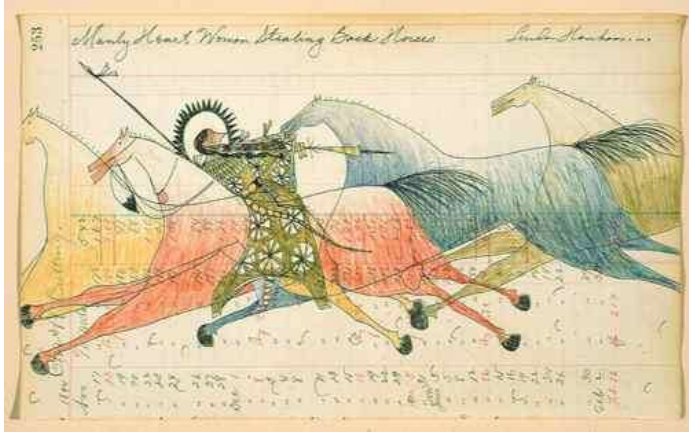
Professor Beverly Moss
moss.1@osu.edu

Gender, race, and class are assumed to be powerful forces in group and individual literacy lives. In this course, we will explore how literacy lives shape and are shaped by these gendered, racial, and class-based identities. We will look at how gender and race intersect with ethnicity, class, and other identity markers and how one's "marked" body contributes to an understanding of literacy practices among a variety of diverse groups. Further, we will explore how our pedagogies are shaped by our assumptions about literacy, gender, race and class.

We will examine this topic from multiple research perspectives--historical, ethnographically, theoretically, to name a few. Our major purpose is to begin a conversation about how scholars and teachers understand the complexities of gender, race and class in literacy studies.

Texts/Readings: Jacqueline Royster. *Traces of a Stream: Literacy and Social Change among African American Women*. Pittsburgh: UPittsburgh, 2000. 0-8229-5725-6; Margaret Finders. *Just Girls*. NY: Teachers College Press, 1997. 0-8077-3560-4; Beth Daniell and Peter Mortensen. *Women and Literacy: Local and Global Inquiries for a New Century*. NY and Urbana, IL: Routledge and NCTE, 2007. 0-8058-6007-X; and other selected readings.

Undergraduate Major Course

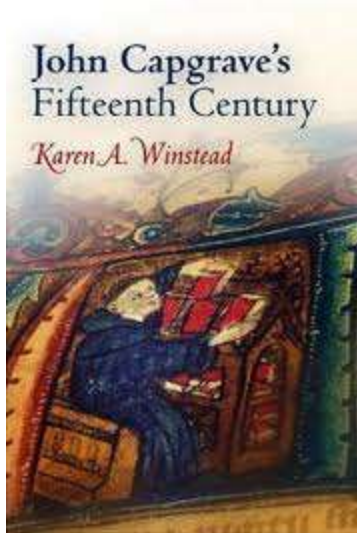


English 4586 - American Indian Literature and Culture

Professor Chad Allen
allen.559@osu.edu

This course will introduce students to 20th- and 21st-century American Indian literatures, in a variety of genres and media, and to relevant ways of understanding Indigenous self-representation in its historical, cultural, and political contexts. We will examine works of prose fiction (short stories and novels), poetry, memoir, drama, nonfiction (lectures, essays, and scholarship), and film (documentary, feature, and experimental), as well as relevant web-based materials.

To help focus our study, we will read, view, and listen to texts produced primarily since the 1960s and maintain a loose focus on American Indian “performance” and American Indian engagements with “history.”



**English 4590.01H -
Honors Seminar:
Major Periods in Literary History:
The Middle Ages**

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

We will study masterpieces of medieval literature, from the Old English epic *Beowulf* to Malory's fifteenth-century *Morte D'Arthur*, with particular attention to how authors told life stories, whether their own or those of others—kings, warriors, saints, scholars, madmen, single mothers, and working women.

Along with “traditional” masterpieces, our readings will include literary gems that should be better known than they are, such as Geoffrey of Monmouth's *Life of Merlin*, a fascinating early attempt to explore mental illness, or John Capgrave's *Life of Saint Katherine*, the renowned scholar and queen of Alexandria.

Requirements will include three short papers and a longer paper or presentation on a topic you develop in consultation with me.

Undergraduate Major Course



English 4590.03H - Honors Seminar: The Long Eighteenth Century

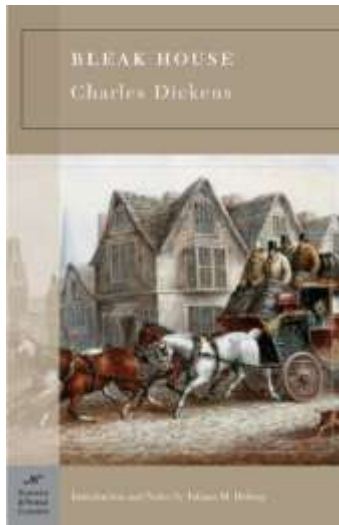
Professor Roxann Wheeler
wheeler.213@osu.edu

We will study masterpieces of medieval literature, from the Old English epic *Beowulf* to Malory's fifteenth-century *Morte D'Arthur*, with particular attention to how authors told life stories, whether their own or those of others—kings, warriors, saints, scholars, madmen, single mothers, and working women.

Along with “traditional” masterpieces, our readings will include literary gems that should be better known than they are, such as Geoffrey of Monmouth's *Life of Merlin*, a fascinating early attempt to explore mental illness, or John Capgrave's *Life of Saint Katherine*, the renowned scholar and queen of Alexandria.

Requirements will include three short papers and a longer paper or presentation on a topic you develop in consultation with me.

Undergraduate Major Course



English 4590.05H - Honors Seminar: The Later 19th Century

“Bleak Houses”: Dickens, the Gothic, and the Novel of Social Criticism

Professor Jill Galvan
galvan.8@osu.edu

In this course we will study Charles Dickens’ *Bleak House* (serialized 1852-1853), reading it alongside a handful of other novels that can help us to think about its genre(s). A novel that can be both funny and soberingly realistic, *Bleak House* is considered one of the masterworks of Victorian fiction. It centers around the attempt by several characters to win their due in a legal case of inheritance, but ultimately radiates far beyond this premise, to include a murder mystery and a hushed-up history of a fallen woman (and a few marriage plots along the way).

Readers are often intrigued by *Bleak House’s* look at the law, as well as by its strange narration—the way chapters alternate between the autobiographical perspective of the heroine, Esther Summerson, and the perspective of an omniscient observer outside the world of the tale. The title *Bleak House* hints at the novel’s Gothic subtext, but this is a simultaneously Gothic and socially critical work, one that intertwines ominous settings and secrets with sharp commentary on gender, modern bureaucracy, and the squalid urban scene.

Because Dickens’ novel is long and complex, we will devote several weeks to it; but we will situate our study by looking at other Victorian works that also exemplify social criticism and/or the Gothic, such as (tentatively) Dickens’ *Oliver Twist* (or *Hard Times*) and Charlotte Brontë’s *Jane Eyre*. We will also read Hannah Crafts’ *The Bondswoman’s Narrative*, an American slave narrative discovered only a decade ago that draws significantly on *Bleak House*.

Course requirements are also tentative but will resemble the following: active participation; an oral presentation or facilitation of class discussion; a few brief analytical responses; and a researched term paper.

Undergraduate Major Course



English 4590.07H - Literature in English After 1945: Experiments in Drama from Beckett to In-Yer-Face

Professor Jon Erickson
erickson.5@osu.edu

Drama has always provided an immediate and powerful reflection of the basic conflicts of the society of its time, as well as a profound meditation on the human condition in general. This class examines innovative change in English-language drama from the Theatre of the Absurd through variants of post-sixties political performance to recent “In-Yer-Face” drama that employs the shock of violent and unsettling imagery. In several cases these works reflect the social and historical condition of marginalized figures of class, racial, sexual, and (post)colonial contexts.

Texts: Works by Samuel Beckett, Harold Pinter, Edward Albee, Tom Stoppard, Caryl Churchill, Wole Soyinka, Henry David Hwang, Wallace Shawn, Suzan-Lori Parks, Martin McDonagh, Sarah Kane.

ASSIGNMENTS: 1-2 page response papers per play, seminar presentation, final 7-10 page paper.

Undergraduate Major Course

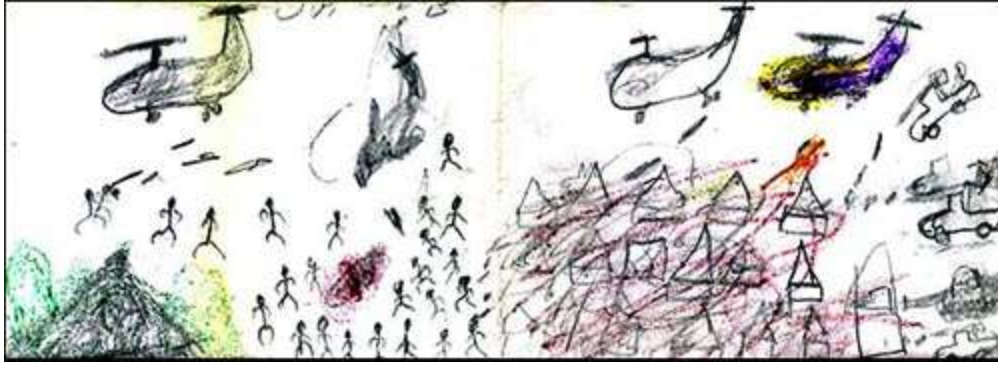


**English 4592 -
Special Topics in Women in
Literature and Culture:
Womanhood in Black and White**

Professor Koritha Mitchell
mitchell.717@osu.edu

In this class, we will explore literary works that help us to think critically about how womanhood figures in the American imagination. If literature both reflects existing ideas and shapes what seems possible, how varied are the options it imagines for women? How does whiteness affect one's options? How are one's horizons affected when one is not seen as white? We will operate as an intellectual community and help each other think through various authors' representations of issues such as motherhood and childlessness, romance and friendship, and power dynamics of all sorts.

Likely authors include Edith Wharton, Sui Sin Far, and Zora Neale Hurston. Consistent reading and very active class participation required. Quizzes are the norm.



Caption: The Smallest Witness: The Conflict in Darfur through Children's Eyes

English 4595 - Special topics in Law and Literature: Human Rights Law, Literature, and Film

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

This course will focus on international human rights law and contemporary human rights literature and film, with a particular emphasis on the tensions that arise when representations of crimes against humanity target Western audiences. Topics under consideration include child labor (global); children as human rights witnesses and narrators; literary and cinematic representations of genocide (Darfur and Cambodia), international law and the War on Terror (USA, Afghanistan, and Iraq), and the spectatorship of suffering. This course aims to provide students with a working knowledge of human rights as an intellectual discourse and a realm of political action.

Required Texts: 1. 25+ Human Rights Documents, Center for Human Rights at Columbia University; 2. Ishmeal Beah, *A Long Way Gone: Memoirs of a Child Soldier*; 3. Jack Donnelly, *Universal Human Rights: In Theory and Practice*; 4. Brian Steidle, *The Devil Came on Horseback: Bearing Witness to the Genocide in Darfur*; 5. Loung Ung, *First They Killed My Father: A Daughter of Cambodia Remembers*.

Documentary Films: *S:21: The Khmer Rouge Killing Machine*; *Ghosts of Abu Ghraib*; *The Devil Came on Horseback*; *Stolen Childhoods*; and *War Child: Emmanuel Jal*

Course Requirements include two short papers of rhetorical criticism, a visualization project, and weekly posts to Carmen, and active class participation.

General Education Course



English 4597.01 - The Disability Experience in the Contemporary World:

Deaf-World: Global, National, and Local Perspectives

Professor Brenda Jo Brueggemann

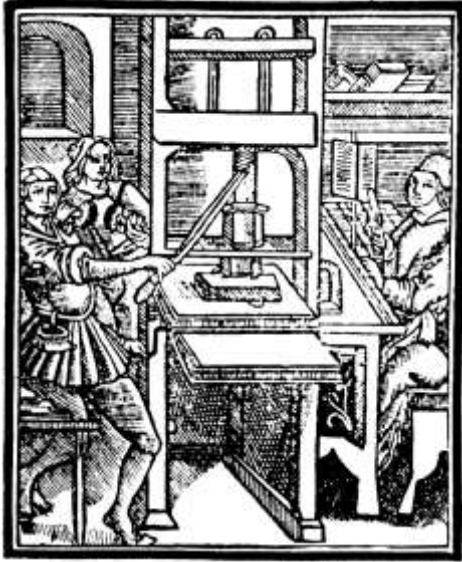
brueggemann.1@osu.edu

Course Objectives: 1) To consider the contemporary global, national, and local issues of deaf people and the Deaf community using an integrated perspective that applies knowledge about *Deaf-World* from diverse disciplines and methodologies. 2) To engage in cross-issue analysis that will apply: a) global, national, and local issues in *Deaf-World* to the non-deaf world & vice versa; b) identity, ethnicity, and "diversity" models to a study of *Deaf-World* & vice versa. 3) To employ, in an interdisciplinary case study model, "deafness" as a disability experience/condition and "Deafness" as a culture and community identity in order to also explore broader issues within the global disability experience. 4) To become aware of the diversity and difference(s) that mark and make up contemporary *Deaf-World*. 5) To explore the historical, philosophical, linguistic, social, cultural, educational, medical and artistic past, present, and future of deaf/Deaf/hard-of-hearing people.

Activities, Assignments, Requirements: 1) Event/text/artifact report (ETA Report) (approx. 500-1000 words) 20% 2) ETA Carnival: Interactive presentations /poster forum based on your ETA. 10% 3) Post-Its: 50%. These are in-class writings or quizzes and brief critical response/writing assignments posted onto our Carmen site. The bulk of your coursework comes from this daily and weekly writing, responding, and research that you will conduct—individually or with your group—throughout this course. There will be approximately 10 of these small (250 word) writing assignments 4) Deaf-World Quilting Bee (The Final Exam Writing Experience) 20%. We will engage in a collaborative and individual "quilting" experience that asks you to bring together the major themes, texts, and issues discussed throughout this quarter. This will take place during the time of our scheduled Final Exam period.

We will read plays, poetry, fiction, memoir, graphic novels with deaf "themes" and written by both deaf people and by hearing people (about deaf people). We will also view some films (both documentary and Hollywood) and countless YouTube videos of ASL literature "in action." I will lecture (but only briefly) to bring together context, history, themes. The course will be largely discussion based and you will find yourself working closely with a group of your peers consistently.

You will learn what it means to be HEARING... and you will discover, as well, the essence of "Hearing Culture" and your own hearing identity. (Who knew!)



English 5662 – Literary Publishing

Professor Kathy Fagan Grandinetti
fagan.3@osu.edu

Theory and practice of editing and publishing literature. Instructor Consent Required.

Assignment and syllabus information are not available at this time. For details, please contact the instructor at the email address shown.



English 5710 - Introduction to Old English

Professor Leslie Lockett
lockett.20@osu.edu

Old English is the language of the great heroic poem *Beowulf*, poignant elegies such as *The Wanderer* and *The Seafarer*, and many other works from early medieval England (circa 700-1100 A.D.). English 5710 is a beginning course for students who want to learn how to read this literature in its vivid original language. No prior knowledge of the subject is necessary. During the first several weeks we will focus on pronunciation and grammar; the remaining weeks will be devoted to translating and discussing selected passages from Old English prose and poetry.

Required texts: (1) Mitchell and Robinson, *A Guide to Old English, 8th edition* (Wiley-Blackwell, 2012). (2) Course pack available from Zip Publishing.

Course requirements include weekly quizzes, a set of bibliography and research exercises, and a final exam, as well as thorough preparation of translation assignments for each class meeting and regular participation in class.

Undergraduate Major Course, Graduate Course



English 5720 - Graduate Studies in Shakespeare

Professor Richard Dutton
dutton.42@osu.edu

This course is designed to be an introduction to the world of modern Shakespeare scholarship, since the so-called “turn to history” of early modern scholarship of the 1980s. It aims to be suitable for both advanced undergraduates and beginning graduate students. We will start with the textual revolution represented by the Oxford Shakespeare (now enshrined in the Norton edition), and issues raised by the multiple surviving versions of about half the plays.

We will look at the plays in conjunction with some of the most influential critical essays of the recent past, including Stephen Greenblatt on the Henriad, Jonathan Dollimore on *King Lear*, Catherine Belsey on *As You Like It*, and other New Historicist, cultural materialist and feminist readings. We will review some of the key debates: subversion v. containment; the place of the stage in early modern culture, gender, race and religion on the stage.

The principal item of assessment will be a final research paper.

Undergraduate Major Course, Graduate Course