

## Spring 2013

### English Department

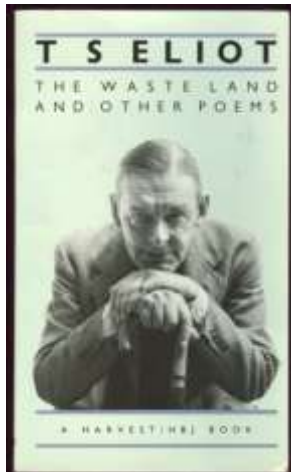
### Undergraduate Courses

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

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



Last updated 10/23/2012

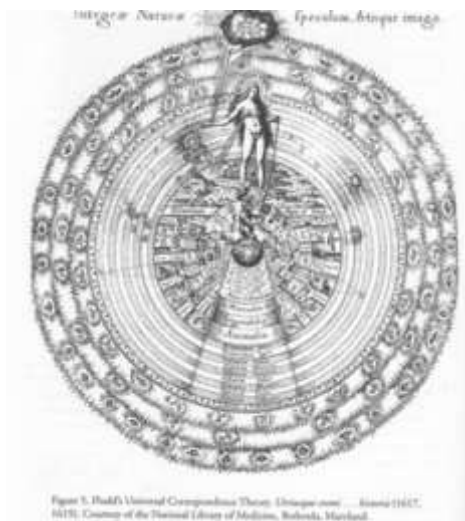


Welcome to the Spring 2013 English Department Undergraduate Coursebook!

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



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



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

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# **English 1110H**

## **Special Topic:**

### **Media Spectacles:**

### **The Power of Images to Persuade**

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

This version of Honors English 1110 will explore the rhetorical power of images to set political agendas and to force contentious issues onto the national and international stage. Reading and writing topics include visual representations of humanitarian crises, such as global poverty and famine; anti-immigration and immigration activists' use of social media; and the spectacle of gender, race, sexuality, and religious differences in the 2012 US presidential campaign. Course requirements include: weekly Carmen reading responses, peer review, one short analytical paper, and an extended research project comprised of an annotated bibliography and final paper (8-10 pages).



## English 2201 Selected Works of British Literature

**Professor David Brewer**  
**[brewer.126@osu.edu](mailto: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, aesthetic, moral--of grappling with ways of thinking and writing that do not, at least initially, seem to much resemble our own.

Likely readings will include narrative poetry (*Beowulf*, *Sir Gawain and the Green Knight*, *The Canterbury Tales*, *Paradise Lost*, *The Rape of the Lock*), drama (by Shakespeare, Sheridan, Wilde, and Stoppard), lyric poetry (by Donne, Marvell, Gray, Blake, Byron, Yeats, Eliot, Auden, and Larkin), and some short fiction (by Haywood, Walpole, Emily Brontë, Conrad, Woolf, Joyce, Coetzee, Kureishi, and Zadie Smith).

Assignments will include a range of in-class exercises, quizzes, and take-home exams, all of which will give you an opportunity to write.

General Education Course, Undergraduate Major Course



## English 2201 Survey of British Literature

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

We will study outstanding works of British literature as well as the vibrant minds and culture that produced them. While deepening your acquaintance with authors from Chaucer to Dickens and beyond, you will encounter the antecedents to today's popular genres, including romance, horror, sci-fi, fantasy, and detective fiction.

Weekly recitation will provide opportunities for group close reading and discussion. Requirements include 2 midterm exams, a cumulative final, and online quizzes.

General Education Course, Undergraduate Major Course



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

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

English 2201H provides a brief introduction to representative works of British literature from earliest times to the present. The main focus is on understanding texts in their historical context and as part of the literary tradition. A loose theme for the course is “home” (country, community, domestic space) and “away” (responses to being away from home and to outsiders).

Authors read will include Chaucer, Shakespeare, Milton, Pope, Wordsworth, Dickens, Joyce, Woolf, and Rushdie. The main text is the two-volume Longman *Masters of British Literature*.

Requirements: Regular attendance and participation; two brief papers; class presentation; quizzes; final exam.



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

**Dr. Natalie Tyler**  
**[tyler.1@osu.edu](mailto:tyler.1@osu.edu)**

We will study major works of British literature from the old English to the postmodern. We 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, Donne, Milton, Pope, Wordsworth, Tennyson, Browning, Yeats, Joyce, Eliot, and Larkin.

Requirements: active class participation, a few quizzes (I will drop the lowest grades), two papers (2-4 pages each), a brief presentation and an open-book final exam.

Textbooks : *The Norton Anthology of English Literature: The Major Authors: Volume A* and *Volume B*, Ed. Greenblatt and Abrams

Please email me if you have any questions: [tyler.1@osu.edu](mailto:tyler.1@osu.edu) This class meets requirements for the English Major and also fulfills the GEC Literature requirement



## English 2260H Introduction to Poetry

**Dr. Margaret Goscilo**  
**[goscilo.2@osu.edu](mailto:goscilo.2@osu.edu)**

“Poetry,” observed Samuel Johnson, an 18th-century man of letters, “is the art of uniting pleasure with truth.” In the next century, Edgar Allan Poe defined it as “the rhythmical creation of beauty in words.” More recently, African-American poet (and poet laureate 1993-95) Rita Dove remarked, “Poetry is language at its most distilled and most powerful,” while light-verse writer J. Patrick Lewis rather provocatively offered, “Poetry is prose, bent out of shape.”

In this class, we shall consider a wide range of poems—from before Johnson’s day to our own time—for their truths, their rhythms, their powerful, concentrated language, and their “bent” shapes. We shall also certainly be alert to the beauty and the pleasure on offer, and to the wisdom of A. E. Housman’s warning: “Even when poetry has a meaning, as it usually has, it may be inadvisable to draw it out.... Perfect understanding will sometimes almost extinguish pleasure”!

Our textbook will be Perrine's *Sound and Sense: An Introduction to Poetry* and course work will include exercises as well as papers.

General Education Course/ Undergraduate Major Course





# English 2261

## Introduction to Fiction

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

This course will be based on a hypothesis rather than a thesis: *fiction lies*. We will endeavor, over the course of the quarter, to apply this hypothesis to a number of works in order to see how well the premise stands up. Each of the books we will read has at its center a character or characters unwilling or unable to deal directly with the events of the story. You will be asked to examine these stories to see how the lies that are told indirectly reveal truths larger than could be directly communicated.

**Course texts** include J.D. Salinger's *The Catcher in the Rye*, Ernest Gaines' *A Lesson before Dying*, and numerous stories posted on Carmen.



# English 2261

## Introduction to Fiction

**Professor Jessica Prinz**  
**[prinz.1@osu.edu](mailto:prinz.1@osu.edu)**

English 2261 will be taught this semester as an introduction to 20<sup>th</sup> century fiction. We will discuss the elements of fiction (plot, narrative progression, imagery, symbolism, theme, setting, tone, point of view, and more) as we read broadly in the genre of the short story.

Required texts: *The Story and Its Writer*, edited by Ann Charters, 8<sup>th</sup> edition. Other texts may be assigned.

Course requirements: Attendance, participation in discussions, two exams (midterm and final), and at least two short papers (5 pages each).





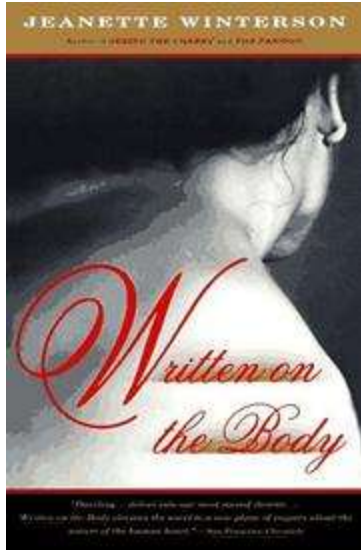
## English 2261H Introduction to Fiction (Honors)

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

In English 2261H, Introduction to Fiction, we'll learn to read, discuss, and write critically about a range of fictional works: short stories, novellas, and novels. We'll examine a number of critical terms from literary, narrative, and rhetorical theory.

We'll read both British and American works (including some Central and South American) spanning a range of several hundred years, from the 19th century to the 21st, and including some of the best known and most widely read pieces from Nathaniel Hawthorne, Eudora Welty, Hemingway, Poe, Katharine Porter, Flannery O'Connor, Annie Proulx, Mark Twain, Kate Chopin, Tim O'Brien, and many others.

Discussions will be wide ranging and open-ended concerning form and content, theme and technique, audience, author, ethics, and effects. And we'll have fun doing it.



## English 2261H Introduction to Fiction (Honors)

**Professor Roxann Wheeler**  
**wheeler.213@osu.edu**

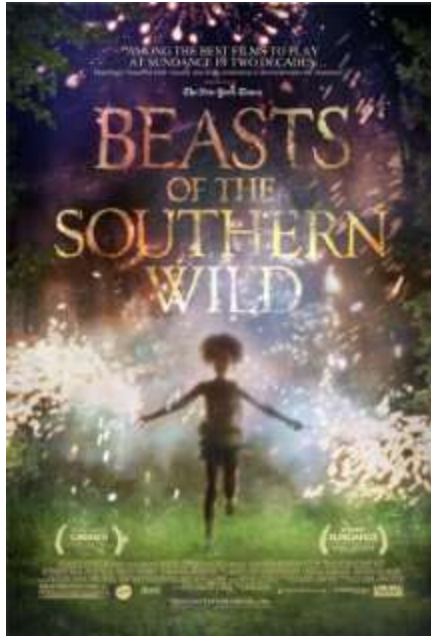
Through the study of the short story and novel, this course is designed to elucidate some important techniques and themes of fiction. The readings raise distinctive questions about the function of literature in our society. We will be exploring what fiction does and how it does it. The focus of our weekly discussions will be on fine details and key patterns in order to interpret literature based on textual evidence. In addition, we will consider literature in its relevant cultural and literary contexts.

Likely Texts: Edgar Roberts, *Writing About Literature*

Jhumpa Lahiri, *Interpreter of Maladies* (1999); J.M. Coetzee, *Disgrace* (1999); Adam Mansbach, *Angry Black White Boy; or, the Miscegenation of Macon Detornay* (2005); Jeanette Winterson, *Written on the Body* (1992)

Likely Assignments:

Two short research assignments, two papers, final exam.



## English 2263

### Introduction to Film

**Professor Sean O'Sullivan**  
**osullivan.15@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, communicate complex ideas, and dramatize social conflicts. It also introduces students to significant developments in film history and ways of approaching film interpretation. We will use each week's film as both a case study in the strategic deployment of certain cinematic techniques, and as a specific set of images and sounds that combine to create a unique cinematic expression.

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

Films may include: *The Godfather*, *Elephant*, *Casablanca*, *Lost in Translation*, *Singin' in the Rain*, *Beasts of the Southern Wild*, and *The Thin Blue Line*.

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



## English 2266 Poetry Writing I

**Professor Henri Cole**  
**cole.466@osu.edu**

This class is an introductory workshop in poetry writing for those who wish to improve their craft as poets while broadening their knowledge of poetry. Most of the quarter will be devoted to weekly exercises. Poems by students will be discussed in a "workshop" format with attention to the process of revision. Class time will also be spent on assigned readings and issues of craft. Students will be asked to regularly memorize and recite poems. A final portfolio of six revised poems will be required for completion of the course.

Text: *Poems, Poets, Poetry* -- by Helen Vendler (3rd Edition)

General Education Course, Undergraduate Major Course



## 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 context 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.

Required texts include Elliott Oring's *Folk Groups and Folklore Genres: An Introduction*, Jan Brunvand's *The Vanishing Hitchhiker*, Henry Glassie's *All Silver and No Brass*, and several shorter readings accessible via Carmen.

Assignments include quizzes, folklore collection and analysis project, and midterm and final exams.

This course serves as a GEC Arts and Humanities Cultures and Ideas Course, and it is required for the undergraduate folklore minor and major (for more information, go to <http://cfs.osu.edu/programs/undergraduate/default.cfm>). Crosslisted as Comparative Studies 2350.



## English 2270H Introduction to Folklore

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

Learn the fundamental skills of doing research on the customs, traditions, and everyday life practices of your own and other communities. Topics include ritual, festival, urban legend, fairytale, ballad, local music, campus life, social and political groups, cultural expressions, workplaces, the transmission of knowledge across time and space, verbal arts including joking and storytelling, dance and culture, food customs, tattoos and other bodily performances, and costumes.

The course provides step by step instruction in collecting and observing cultural performances and requires a term paper based on those collections/observations.

The text is *Living Folklore*.





**English 2271**

**Introduction to English Language Study**

**Alexandra Jenkins**

**jenkins.601@osu.edu**

This course is an introduction to English linguistics. We will learn about the basic characteristics of language, from the level of sound to the level of the sentence. We will also investigate different varieties and accents of English, and use our findings to discuss how language is interpreted in various social and institutional contexts, including in education.



## English 2275 Thematic Approaches to Literature Laughing Out Loud: Comedy and Literature From Chaucer to Tina Fey

Cecily Hill  
[hill.1319@osu.edu](mailto:hill.1319@osu.edu)

In this class, we'll explore literary comedy in a wide range of works, beginning with Geoffrey Chaucer's *Canterbury Tales* and ending with Tina Fey's *Bossypants*. In the meantime, we will also consider Jane Austen's ironic humor, and Oscar Wilde's comedies of manners. We will read American writers like Mark Twain, Eudora Welty, and David Sedaris, and British writers like Charles Dickens and Stella Gibbons. We will laugh while reading dramas, short stories, essays, and novels, and we will turn a critical eye towards our own laughter, ultimately assessing our individual political or cultural investments in comedy. We will also watch film clips (when available) to assess how comedy and laughter travel across mediums.

Graded work will include reading quizzes, a short analytical paper, midterm and final exams, and class participation.



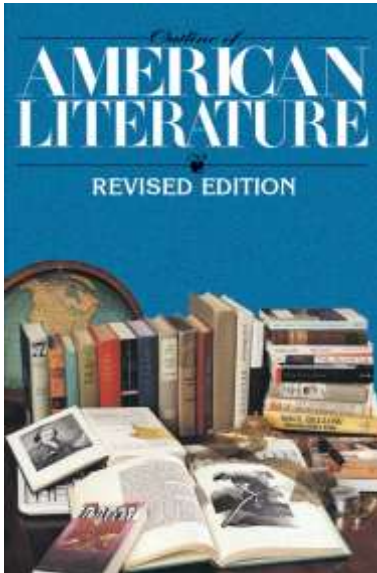


## English 2281 Introduction to African-American Literature

**Professor Adélékè Adéèkò**  
**adeeko.1@osu.edu**

This will be an introduction to the major themes, authors, and styles of African American literature from 1773 to circa 1950, or from Phillis Wheatley to Gwendolyn Brooks. We shall begin with a study of unwritten African American reflections in oratures like “folk” fiction, spirituals, and sermons. A chronological survey of written poetry, autobiography, fiction, and political and cultural commentaries will then follow. As we note and analyze changes in the thematic engagements of the texts—in the many ways they are shaped by shifting literary, cultural, and political environments—we will also pay attention to the enduring expressive characteristics that unite the texts into a coherent body. At the end of the course, you should have started to develop a sense of how black writers self-consciously mediate the relation of African American history to the American national experience and, thereby, create an identifiable literary and cultural tradition.

Our main textbook is *Norton Anthology of African American Literature*.



## **English 2290**

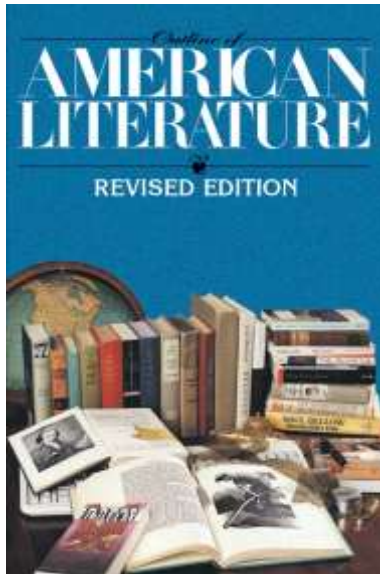
### **Colonial and U.S. Literature**

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

This course provides a broad survey of American literature over nearly four hundred years, from the colonial period 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 wars with native peoples; allegations of cultural inferiority against the new nation; slavery and the Civil War; Reconstruction; 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. Requirements include: regular attendance, quizzes, final exam and two papers.

General Education Course, Undergraduate Major Course



## **English 2290**

### **U.S. Literature from the Colonial Period to the Present**

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

This course provides a broad survey of American literature over nearly four hundred years, from the colonial period 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 wars with native peoples; allegations of cultural inferiority against the new nation; slavery and the Civil War; Reconstruction; 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.

Textbooks include an anthology and a novel, and an optional handbook.

Course requirements include a midterm exam, a final exam, a 4-6 page paper, daily attendance at lecture and section, and active participation in section.

General Education Course, Undergraduate Major Course



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

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

The goal of this course is to foster in you the ability to recognize and develop connections between various texts and to reflect on these connections relative to personal, academic and cultural needs. Through a sequence of writing assignments, you will be asked to analyze essays, poems and fiction with an eye toward developing arguments about education and popular culture in America. In doing this, you will be asked to explore your own beliefs about the processes of teaching and learning.

Such self-reflection is empowering in that it allows us to reconsider the value and usefulness of critically-centered education in a democratic society. Two guiding principles of this course are that a) reading and writing are related activities and b) that readers bring a wealth of previously acquired knowledge to bear on a given text. To recognize these points of intertextuality and to reflect on them enables you to better understand your own cognitive processes and compositional strategies.

A typical class period may consist of writing workshops, discussions of essays or film clips, small group activities, reflection on the writing process – or combinations of all of these.



## 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 Memory in African American Literary and Public Discourse: African American Voices**

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

The primary goals of this course are to sharpen your expository writing, critical thinking and analytical skills through critique and analysis of African American literary discourse. To meet the goals of this course, you will read various genres of African American literature and criticism, engage in critical discussions of texts, and write several analytical essays, including a final research-based essay. During the first two weeks of the course, the readings and discussions will focus on theoretical and critical work which will help to establish a framework for our discussions of the assigned primary texts. The framework will emerge from our readings about and discussions of “how memory works” in African American literary discourse.

In this course, we will examine how the art and practice of memory functions in African American texts from a variety of genres including poetry, fiction, non-fiction, drama, speeches, and film. Specifically, we will look at a range of texts across time periods to discover how memory works as a theme and a tool. Students will be asked to think about how race as well as a community’s history, beliefs and cultural practices shape the functions and uses of memory in a text. Questions that we will consider: how is collective and/or cultural memory used as a persuasive device? What is the relationship between memory and political action? Who has the right to invoke memory?

General Education Course: Honors English 2367.03, African-American Voices, satisfies the University’s GEC requirement for a second level writing course.



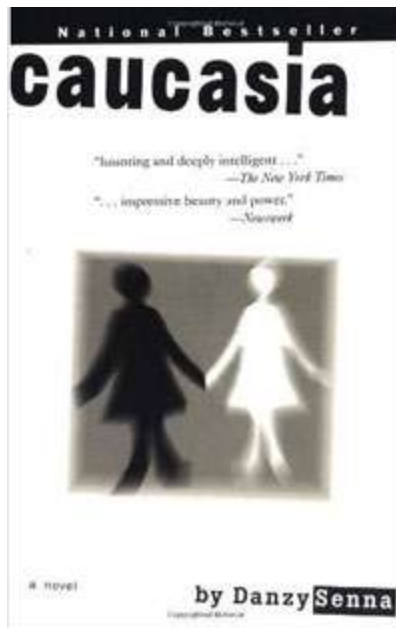
## English 2367.02H Literature in the U.S. Experience (Honors): Evil in the American Novel

**Professor David Myers**  
**myers.1271@osu.edu**

For much of its history, the great theme of American literature was the mystery of evil. Long before 9/11, though, the word *evil* had fallen into disrepute. This course traces the rise and fall and resurrection of evil in the American novel since 1940. The standard account of the American novel—the progress from realism to modernism to postmodernism—is incomplete and defective, because it leaves out what the philosopher Susan Neiman calls a “compelling motive” to write fiction in the first place. And among the motives that have compelled Americans to write novels over the past seven decades has been the urge to explore the riddle of evil. The standard account of the novel displays a *technical* bias, even when discussing psyches and ideologies. In this course we shall adopt an *ethical* approach instead. We shall not get bogged down in “narrative strategies” for confronting evil. We want to get at the reason for devising strategies—the evil to which these novels are a rational response.

Requirements: Three short papers.

Reading list: Richard Wright, *Native Son* (1940); Ralph Ellison, *Invisible Man* (1951); Flannery O'Connor, *The Violent Bear It Away* (1960); Truman Capote, *In Cold Blood* (1965); Saul Bellow, *Mr Sammler's Planet* (1970); Philip Roth, *American Pastoral* (1997) Roland Merullo, *The Talk-Funny Girl* (2011)



## English 2367.02H Literature in the U.S. Experience

**Professor Roxann Wheeler**  
**wheeler.213@osu.edu**

Students will learn to strengthen their reading comprehension and improve their expository writing abilities, especially in analysis and the use of evidence as they pertain to writing about the novel. The course encourages attention to substance and style by encouraging revision after receiving instructor and peer comments. Thinking deeply about aspects of diversity as they are dramatized in literature is also a desired outcome.

The course features novels written in the twentieth--and twenty-first centuries; each of them explores through satire the meanings of white skin color and black skin color through protagonists whose own relationship to their racial heritage is either unknown, disguised, or rejected in some way. We will also think about what a novel is and what its functions are as well as the specific tools for writing about fiction.

Likely Texts: Edgar Roberts, *Writing About Literature*;

Charles Chesnutt, *Paul Marchand, F.M.C.* (1921; published 1999); Danzy Senna, *Caucasia* (1998); Adam Mansbach, *Angry Black White Boy; or, The Miscegenation of Macon Detornay* (2005)

Likely Assignments: 3 researched analyses and 3 short research investigations.





## **English 2367.03**

# **The Rhetoric of Documentary Filmmaking**

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

The academic study of rhetoric examines the theory and practice of persuasion. Rhetoric typically looks at oral speeches or written documents, but rhetorical principles apply equally well to other forms, particularly documentary filmmaking.

When approaching documentary films, rhetoricians ask such questions as these: What persuasive techniques are evident in the film? In what ways are the filmmaker's attitudes and opinions toward the subject matter reflected in the film itself? What kinds of decisions has the filmmaker made with respect to evidence presented? How much room does the film leave viewers to reach their own conclusions? What is the filmmaker's stance—aloof, engaged, didactic, heavy-handed, bombastic? What kinds of emotional appeals does the filmmaker employ? What criteria should we use for judging the quality and effectiveness of documentary films?

After a brief review of rhetorical theory, the course looks at films by Michael Moore, Morgan Spurlock, Robert Kenner, and several others. Students write analytical and evaluative papers on the films and issues explored therein.

General Education Course



## English 2367.05

### The U.S. Folk Experience

**Martha C. Sims**  
**sims.78@osu.edu**

The reading and writing you will do in the “U.S. Folk Experience” will focus on the experiences, traditions, and expressive and material culture of Americans from a range of groups and subcultures. Through reading, discussion, and writing about folklore, you will come to a greater understanding of *community* and how the practices, objects and language of a community allow it to express what is important to its members and thrive as a group.

You will learn fieldwork techniques used by folklorists and anthropologists and use them in the study of local practices and groups. The information you discover will provide you the “raw data” you will use for ethnographic writing assignments. In addition, you will perform traditional text-based research that will provide scholarly context for the fieldwork you do. Recent students have studied practices such as traditions and rituals at a local horse barn, and the art of campus-area tattoo artists and their clients; objects such as personal devotional decorations, and groups such as Amish teens.

Students will read selections from *Writing Ethnographic Fieldnotes* and essays from collections and scholarly journals.



## **English 2367.05H The U.S. Folk Experience (Honors): Memory and Place in The University District**

### **Instructor tba**

The goal of all sections of English 2367 is to practice skills obtained in English 110 and to further improve your critical thinking and expository writing. Among sections of 2367, those labeled “367.05 The U.S. Folk Experience” generally focus on the experiences, traditions, and expressive and material culture of common Americans from a wide range of groups and subcultures.

In this particular “.05” section we will come to better appreciate of memory, place, and community here in the University District of Columbus, Ohio. In order to do so, we will adopt methods and perspectives shared by folklorists, anthropologists, and oral historians. You will conduct fieldwork research, record interviews with University District residents, and transcribe these interviews. In addition to documenting your fieldwork, ethnographic writing assignments will include reflections on the fieldwork process, how the past is represented in the present and to what ends, how mere space is transformed into meaningful place through narrative, and how and to what extent the University District may be considered a community. Interview transcripts, fieldwork documentation, and analyses will be housed in the OSU Center for Folklore Studies Archives. Readings include Tim Creswell, *Place: A Short Introduction* (2004), Kent Ryden, *Mapping the Invisible Landscape: Folklore, Writing, and the Sense of Place* (1993), and several articles and chapters available via Carmen.

Assignments include readings responses, an oral history portfolio, and a sense of place portfolio.



# **English 3305**

## **Technical Writing**

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

English 305 (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 3305

## Technical Writing

**Jennifer Herman**  
**herman.125@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 resumes, and cover letters) and documents that demonstrate your technical and rhetorical proficiencies (such as reports, usability test plans, and instructions). Most of these documents will be produced for our class client: iFixit.com.



# **English 3361**

## **Narrative and Medicine**

**Professors James Phelan  
and John Vaughn**

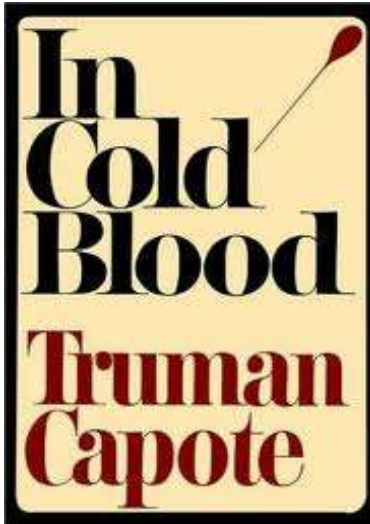
**phelan.1@osu.edu**

**vaughn.7@osu.edu**

This course examines the intersection between the domains of narrative and medicine through the study of diverse representations of medical issues. How does narrative give us greater insight into illness, aging, medical treatment, doctor-patient relationships and so on? How do illness and other experiences within the realm of medicine influence ways of telling stories? How does narrative highlight ethical issues in medical treatment and especially in doctor-patient relationships?

The course will explore these and other questions through the reading of both fictional and nonfictional narratives by authors such as Richard Selzer, Ian McEwan, Joan Didion, Pauline Chen, Margaret Edson, and Abraham Verghese. Assignments include agenda settings, close readings, position papers and creative rewritings.

General Education Course, Undergraduate Major Course



**English 3364**  
**Special Topics in Popular**  
**Culture: True Crime and**  
**Literary Violence**

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

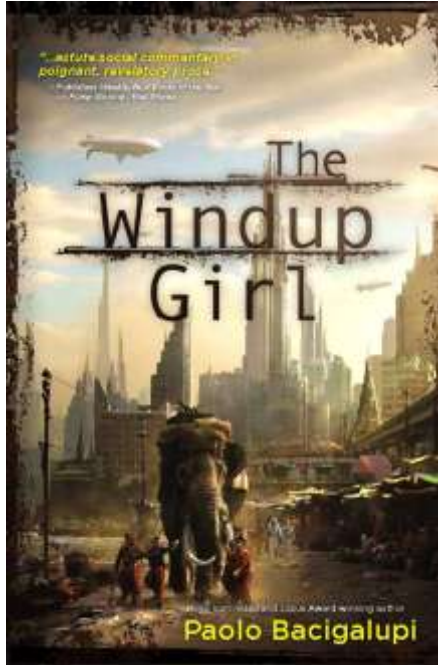
This course will study the long and varied tradition of true crime narratives. Beginning with the stories of witches, murderers, and sexual vandals that so captivated their 17th century audiences, to Victorian serial murderers like Jack the Ripper, to modern celebrity crimes and criminals (the Black Dahlia, the Manson murders), we will ask why readers so often turn to blood, violence, and malfeasance as the stuff of entertainment.

We will read in a wide variety of genres (confession narratives, novels, exposes, nonfictional novel, genre fiction) and in a wide variety of media (books, comics, television, film, internet) as we traverse the huge history of this literary and cultural form. Authors we will study are likely to include: Edgar Allen Poe, Truman Capote, Janet Malcom, James Ellroy, and Vincent Bugliosi.

Requirements will include frequent quizzes, short papers, and a final examination.

Undergraduate Major Course





## English 3372 Science Fiction and/or Fantasy: FutureNow

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

We think about science fictions as speculations about the future—what everyday life, political life, and our relationship to technology will look like 100, 1,000, or 10,000 years from now. But science fiction is also always thinking about the present and the decisions we are making now as individuals and a society. In this class we will be focusing on a broad subgenre of scifi sometimes called "social science fiction"—speculative fictions about how future society will be organized that always have one eye on the patterns and consequences of social behavior in the present.

Authors we will read will include Octavia Butler, Paolo Bacigalupi, David Marusek, and others.

Responsibilities will include two papers, regular participation, reading quizzes and a final exam.

General Education Course





## English 3378 Special Topics in Film and Literature: Monsters Within and Without

Professor Karen Winstead  
[winstead.2@osu.edu](mailto:winstead.2@osu.edu)

Storytellers have long used monsters not only to frighten us but also to jolt us into thinking more deeply about ourselves, others, and the world we live in. No film can be totally faithful to a written source; filmmakers perforce use different methods than do writers to tell their stories, to thrill and provoke. However, this course focuses on films that aggressively transform their literary sources—reinterpreting characters and retooling plots to create monsters that offer different visions of what we have to fear and of how we can (or cannot) overcome the monsters without and within. Our readings and viewings will encompass American, British, and Continental European works, both old and new.

We will read the Old English *Beowulf* against Robert Zemeckis's 3-D animated extravaganza, Mary Shelley's *Frankenstein* against James Whale's, Stephen King's *Shining* against Stanley Kubrick's. Of course, we will also situate these pairings more broadly: for example, to complement *The Shining*[s] we will consider another thriller of place and psyche, Henry James's *Turn of the Screw*, and its reimagining in Jack Clayton's *The Innocents*. Similarly, we will compare Bram Stoker's Victorian vampire novel *Dracula* to Werner Herzog's *Nosferatu* (1979), and both to F. W. Murnau's silent classic, which Herzog's film at once salutes and drastically re-envisions. Continuing with vampires, we'll look at contemporary Swedish novelist John Ajvide Lindqvist's *Let the Right One In* as interpreted by Thomas Alfredson and reinterpreted by Matt Reeves, and, along the way, consider how both films offer intriguing variations on *Twilight* themes.

Requirements will include two or three short papers, a final exam, and a series of on-line quizzes. General Education Course, Undergraduate Major Course











## English 3398H Writing for English Majors

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

This is an intensive writing course designed to familiarize English majors and minors with the scholarly discipline of English; to assist you in mastering critical writing; to improve your skills as a close reader of literary texts; and to develop your abilities to use both primary and secondary sources.

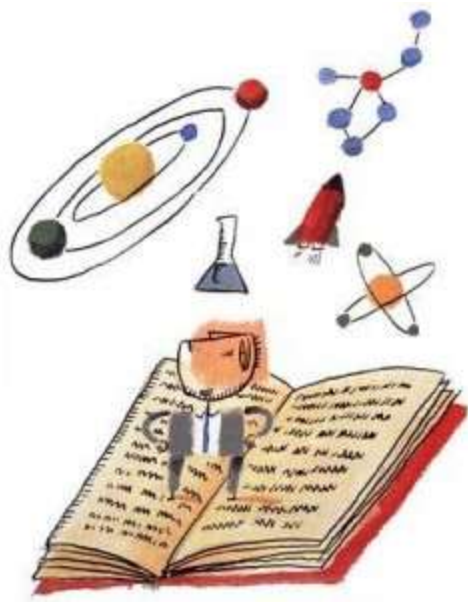
Our theme will be rewriting or revision. Everybody rewrites. Creative writers revise their own work, sometimes in collaboration with others (editors, fellow-writers, friends and spouses). Readers, critics and scholars revisit and revise creative writers' work by editing it, annotating it, writing commentaries on it, and so forth. They also rewrite their own writing (as you will in this course). Finally, creative writers often revisit and revise the writings of their predecessors by reworking them, piggy-backing on them, parodying them, "improving" them, and (yes) even plagiarizing and vandalizing them!

We will examine rewriting on all these levels: the level of writers' practice, of critics' and scholars' practice, and of our own practice as writers. Readings: Valerie Eliot, ed., *The Waste Land: A Facsimile and Transcript of the Original Drafts*; Gerald Graff and James Phelan, eds., *The Tempest: A Case Study in Critical Controversy*; Donald J. Gray, ed., *Alice in Wonderland, by Lewis Carroll: A Norton Critical Edition*; Gloria Naylor, *Mama Day*; and several short texts available on Carmen.

Assignments: Several short papers; one longer (10-12 page) research paper, which will be revised and resubmitted.

Undergraduate Major Course





# English 3405

## Special Topics in

### Professional Communication:

### Writing about Science

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

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

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

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

Undergraduate Major Course





## English 3465 Intermediate Creative Writing: Special Topics in Fiction

Andrew McIntosh  
[mcintosh.104@osu.edu](mailto:mcintosh.104@osu.edu)

A survey of popular American fiction today reveals that the lofty heights of realism are under siege by a rebel army of wizards, robots, trolls, and vampires. Traditional boundaries between literature and genre are collapsing: in June of 2012, *The New Yorker* dedicated an entire issue to science fiction; meanwhile, Stephen King—once dismissed as nothing more than a genre horror writer—was recently tapped to edit the highbrow *Best American Short Story* collection. As demand for fiction that is both literary and fantastic continues to grow, the time has never been better for writers of speculative (also called slipstream or fabulist) fiction.

But before we let our imaginations run wild, it would be wise to consider the way readers respond to strange, unusual, and genre elements in fiction. While students will spend the majority of class time workshoppping their fiction with special attention to aspects of craft, the class will also read and discuss stories that fall broadly under the speculative category. Students will consider questions such as: What narrative features help to distinguish a speculative story from what could be called pulp or genre fiction? How can just a dash of weirdness allow writers to achieve the effect they want? How can writers position or “package” genre elements to gain acceptance from a realist audience? Students are encouraged to workshop at least one piece of speculative fiction out of the two that are required for the course.

For questions, please email Andrew McIntosh at [mcintosh.104@osu.edu](mailto:mcintosh.104@osu.edu). ENG 3465 is repeatable to a maximum of 10 credit hours.

*Department of English*

**Spring 2013: Short-Term Study Abroad**

## **The England of Elizabeth & Shakespeare**

**Application Deadline: November 1, 2012**

<http://english.osu.edu/undergrad-studies/study-abroad>

During the Spring 2013 semester, participating students will take Professor Chris Highley's **English 4400: Literary Locations** course on the lives, writings, and representations of Elizabeth I and Shakespeare (3 credit hours).

Over **Spring Break 2013**, students will travel to **London** and **Stratford-Upon-Avon**, where they will visit the Globe Theatre and museum, Westminster Abbey, and the National Portrait Gallery; spend a day visiting local castles and Elizabethan mansions; and engage in some exploration on their own. For their participation in the trip abroad, students will receive credit for **English 5193: Individual Studies** (3 credit hours).



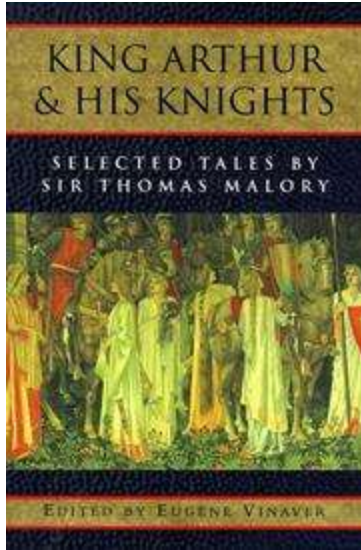
Department of English  
164 West 17<sup>th</sup> Avenue  
Columbus, OH 432110



## **English 4400 Literary Locations**

**Professor Christopher Highley**  
**highley.1@osu.edu**

For more information, visit our website: <https://english.osu.edu/undergrad-studies/study-abroad/literary-locations>



## English 4514 Medieval English Literature

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

This course will give students a chance to become broadly familiar with late medieval English literature by introducing them to a variety of texts written between 1250-1500. In addition to reading selections from the works of the best-known writers (Chaucer, Langland, Margery Kempe, and the Gawain-poet, we will also sample some plays, romances, lyrics, and mystical writings that aren't as well known but that speak to the period's most urgent concerns.

Texts: *Norton Anthology of English Lit*, vol. 1A; *King Arthur and His Knights*, by Sir Thomas Malory; and *Four Middle English Romances*.

Course requirements include attendance; class participation; quizzes; two exams (midterm and final); and a final paper.

Undergraduate Major Course



## English 4520.01 Shakespeare

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

For four centuries now, William Shakespeare has been widely regarded as the greatest writer in the English language. We come not to praise Shakespeare, however, but to study him, reading a sampling of his plays, in a variety of genres and over the course of his career. Though literary reviewing of the Siskel and Ebert variety is not our business (thumbs up? thumbs down?), we will want to ask and discuss why Shakespeare has been so highly praised by so many, for so long—what is it that gives his literary work its power and appeal? We will also ask how his plays work as theater; how he adapts and transforms the source material on which so many of his plays depend; how Shakespeare can be such an “original” when he borrows so much from other writers; how he can create such deep and realistic characters; and how it is that Shakespeare can accomplish all of the above (and more) through language.

In order to explore these and other questions, we will need to consider a variety of approaches to Shakespeare’s plays. Of course, first and foremost, we will be reading some wonderful literature. Any standard, modern edition of Shakespeare will do. Plays will include *Romeo and Juliet*, *A Midsummer Night’s Dream*, *King Lear*, *Antony and Cleopatra*, and *The Tempest*. We’ll also read some contextual material and critical essays which will be available via Carmen.

Assignments will include two critical papers, a midterm test, and a final exam.

Undergraduate Major Course



## **English 4520.01**

### **Shakespeare**

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

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

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

Undergraduate Major Course





## English 4520.02 Topics in Shakespeare: Shakespeare and Others

**Professor Luke Wilson**  
**wilson.501@osu.edu**

In this course we'll read some of Shakespeare's plays in relation to plays written for the London stage by other dramatists. "Nothing comes of nothing," says King Lear, and he's right when it comes to Shakespeare himself, who did not invent anything out of whole cloth. Shakespeare had many sources, but in this course we'll focus on other plays that influenced his own, either directly or indirectly. We'll work primarily in pairs of plays, for example reading *The Merchant of Venice* along with Marlowe's *The Jew of Malta*, and *Hamlet* along with Kyd's *The Spanish Tragedy*. Our goal will be to see how Shakespeare and his contemporaries made use of a common repertoire of theatrical conventions and performance conditions: how *Hamlet* comments on a revenge tradition inherited from Kyd, for example, or how Shakespeare learned how to use cross-dressing and wordplay in his comedies, or treat regicide in his histories, by going to the theater and watching what other playwrights had done.

Response papers, a longer paper, and a final research paper, along with possible quizzes or other in-class work.

Text: *The Norton Shakespeare*, 2<sup>nd</sup> ed., ed. Stephen Greenblatt et al.



## English 4521 Renaissance Drama: Gender, Sex, and Disorder

**Professor Elizabeth Kolkovich**  
**kolkovich.1@osu.edu**

Shakespeare gets all the glory, but he lived and worked alongside several other excellent playwrights in sixteenth and seventeenth century England. In this course, we will analyze a selection of those other writers' comedies and tragedies, including such plays as *The Spanish Tragedy*, *Arden of Feversham*, and *The Roaring Girl*. Our plays will take us from the English household to urban spaces and decadent foreign courts. Be prepared for a wild ride; the Renaissance stage was home to hilarity, violence, love stories, and more.

As we learn about the culture and theater in which these plays were produced, we will pay special attention to their performances of gender and disorder. How do they define appropriate and unseemly behavior for women and men? What happens when characters step outside of accepted gender roles or challenge the status quo? We will consider how Renaissance theater conditions and modern staging possibilities might shape our interpretations of these issues and many others.

Our textbook will be *English Renaissance Drama: A Norton Anthology*, and we will read some contextual materials available on Carmen. Class requirements include active participation, two essays, and midterm and final exams.

Satisfies the pre-1800 literature requirement for the English major. Undergraduate Major Course





## English 4540 Nineteenth- Century British Poetry

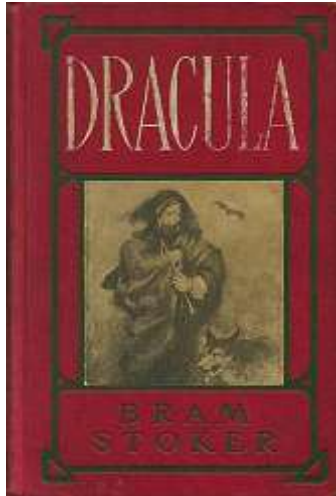
**Professor David George Riede**  
**riede.1@osu.edu**

We will focus on the major British poets of the nineteenth century, embracing both the Romantic and Victorian periods. In addition to reading the works carefully in their historical contexts, we will study distinctive characteristics of each period and particularly the continuation and modification of Romanticism in the Victorian period. Poets considered will include Blake, Wordsworth, Coleridge, Byron, Shelley, Keats, Tennyson, Elizabeth Barrett Browning, Robert Browning and others.

Requirements: several short in-class essays, brief presentation, active participation in class discussion. We will do most of the reading and writing for the course during class sessions: we will read the poetry together, aloud, and discuss it as we proceed.

Required text: *Norton Anthology of English Literature*, vol.2.

Undergraduate Major Course



**English 4542**

**19th Century British Novel**

**Professor Jill Galvan**

**galvan.8@osu.edu**

This course will look at literary movements and significant historical events or ideas as these helped to shape novels of the Romantic and Victorian periods. We may begin, for example (text selections are still tentative), with the social underpinnings of the marriage plot in Jane Austen's *Pride and Prejudice* and with explorations of humanity, science, and the Gothic in Mary Shelley's *Frankenstein*. Moving on to the Victorian period, we will probably look at gender and class in Charlotte Brontë's *Jane Eyre*, industrialization and capitalism in Elizabeth Gaskell's *Mary Barton*, the genre of the sensation novel as exemplified by Wilkie Collins's *The Moonstone*, new theories about art in Oscar Wilde's *The Picture of Dorian Gray*, evolution and fate in Thomas Hardy's *Tess of the D'Urbervilles*, and implicit debates about imperialism in Bram Stoker's *Dracula*.

The above description gestures toward only a few of the many cultural touchstones that will guide us through each of the novels we study, and throughout we will also be concerned with examining multiple issues of characterization, genre, and narrative form.

Course requirements (also tentative) are regular and enthusiastic class participation, several brief analytical responses (1-2 pp. each), one longer critical essay (5-7 pp.), and a final exam.

Undergraduate Major Course



## **English 4543 20th-Century British Fiction: Modernism and Media**

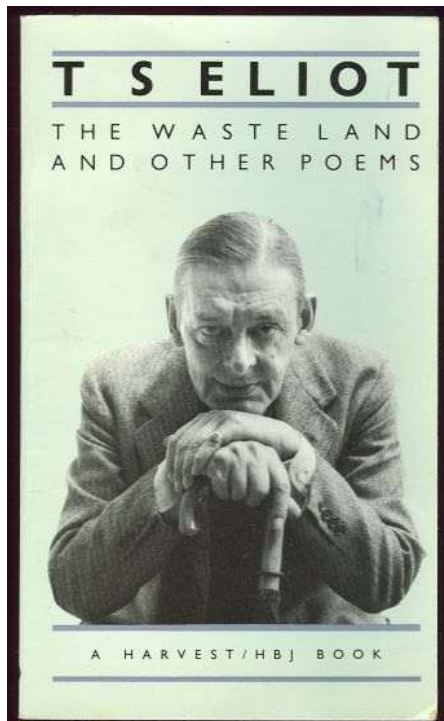
**Professor Jesse Schotter**  
**[schotter.1@osu.edu](mailto:schotter.1@osu.edu)**

This class will survey British fiction in the first half of the twentieth-century by examining the ways in which the rise of new media like film, radio, and photography—alongside new forms and genres of writing—shaped and inspired literary texts. While many critics see the British modernist writers as elitist, writing difficult works that express contempt for popular culture and popular forms of media, we'll explore how the works of James Joyce, Virginia Woolf and E.M. Forster were in fact shaped both formally and thematically by these new media. We'll also look at how new genres of writing like censuses and travel guides influenced the experiments that these writers made with the novel.

In the process we'll become familiar with the major figures in British modernism—a literary and artistic movement we'll define and question—and we'll try to break down the boundaries between so-called “high culture” and more popular forms, revealing these writers as more accessible than their reputations might lead you to believe. Reading critical and theoretical work exploring the rise of new media will allow us to engage with questions about how these technologies transformed, and may continue to transform, us as viewers and readers.

Texts in this class include novels by Conrad, Woolf, Joyce, Forster, Isherwood, and Beckett, as well as art criticism by Roger Fry, films by F.W. Murnau and Robert Weine, and a variety of photographs, newspapers, and articles from the period.

Course requirements include a five-page paper, an eight-page paper involving outside research, and an informal "wiki" entry on a short modernist text.



## English 4547

### 20th-Century Poetry

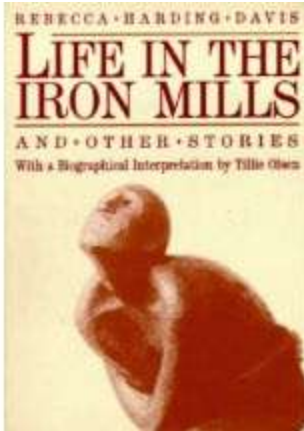
**Professor Brian McHale**  
**mchale.11@osu.edu**

In the twentieth century, everything changed, as far as poetry is concerned. All the familiar assumptions about what poetry looked and sounded like, what topics it could address, what audience it was for and what its purposes were, came under extreme pressure. The combined pressure of modernity – the new, transformative experiences that people underwent in the twentieth century – and modernism – the new forms and styles devised by twentieth-century writers and artists – bent poetry out of shape, and it has never fully returned to its old shapes, down to the present. For regular readers of poetry or those of you who aspire to write it, whether you prefer modernist poetry or the kinds of poems that modernism threatened to sweep away, this course is indispensable; for those who struggle to make sense of poetry or to get any pleasure from it at all, this could be your gateway to fuller appreciation.

Topics will include the conventions of poetry at the beginning of the twentieth century; the breakthrough to free-verse and the theory and practice of Imagism; the modernist preference for difficult poetry, including both rationally difficult poetry and the irrationally difficult kind (including Dada and Surrealism); and the openness of poetry to the world, including dossier poems such as Eliot's *The Waste Land* and other kinds of “wide-open” poems from Apollinaire and Cendrars at the beginning of the twentieth century to Ginsberg, O'Hara and Ashbery near the end.

Readings: The main text will be the *Oxford Anthology of Modern American Poetry*, edited by Cary Nelson, supplemented by selected British poems and foreign-language poems in translation, available on Carmen.

Assignments: Three short (3-5 page) papers, each worth 20% of the final grade; a final paper (7-10 pages), worth 40% of the final grade. Undergraduate Major Course



## English 4551 Special Topics in 19th-Century U.S. Literature: Labor and Class Representation

**Professor Andrea Williams**  
**[williams.2941@osu.edu](mailto:williams.2941@osu.edu)**

Examining works from the 1850s to 1900s, this seminar explores how U. S. literary culture struggled with what one historian calls “the conundrum of class,” the dilemma of figuring what the concept of class entailed. Indeed, the U.S. often has been considered a “classless” society, in which individuals earn rather than inherit their status, but this characterization remained under contestation during the nineteenth century. How did American writers reconcile the myths of American classlessness with concerns over slave labor, women’s work, child labor, and industrialization? What is literature’s role in reproducing class and class relations? If, for example, the novel is a bourgeois literary form, as some critics have argued, how could the working-class be represented in and through it?

This course considers how matters of labor and class preoccupied authors writing in multiple genres, from “working girl” narratives to tales of upward mobility epitomized in Horatio Alger’s fiction. The course readings may include Horatio Alger, *Ragged Dick*; Harriet Wilson, *Our Nig*; Rebecca Harding Davis, *Life in the Iron Mills*, Herman Melville, “Bartleby, the Scrivener”; Paul Laurence Dunbar, “One Man’s Fortune,” “At Shaft 11” and “Mr. Cornelius Johnson, Office-Seeker”; Theodore Dreiser, *Sister Carrie*, and others.

Requirements may include: quizzes, three short response papers (3-5 pp. each), midterm, final paper (7-10 pp.), regular class participation and attendance.

Undergraduate Major Course





## English 4553 Twentieth-Century American Fiction

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

This survey hopes to acquaint you with major examples and strains of modern American prose. As a practical matter, the fertile eras for fiction in the US were interwar (the twenties and thirties), although our interest extends to the late forties. One theme we plan to explore is the implicit relation of our writers' stories to some great American narratives: that of progress, say, or manifest destiny, or male heroism. In this respect, we'll take up books such as Ernest Hemingway's *In Our Time*, Nella Larsen's *Passing*, F. Scott Fitzgerald's *Tender Is the Night*, Willa Cather's *Professor's House*, Nathanael West's *Miss Lonelyhearts* and William Faulkner's *Light in August* as so many "replies" to one or another quasi-official American story.

Another goal is to explore the formal shifts these authors make to then-customary storytelling and how these innovations work along with, and/or undermine, the thematic interests. We hope to make a nod to the forties and fifties as well, with Patricia Highsmith's *Talented Mr. Ripley* and some short stories of John Cheever. But to be sure, our chief emphasis is to be on the interwar years, that period of great experimentation and ambition in American fiction.

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

Undergraduate Major Course



## English 4553 20th-Century American Fiction

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

In this course we will examine some important American fiction written since 1914. We will focus on (1) the association of this fiction with significant literary movements of the 20th and 21st centuries such as modernism, the Harlem Renaissance, postmodernism, and the American Indian Renaissance; and (2) the engagement of this fiction with major social and political issues of their time, including several wars, various civil rights movements, changing technologies, a couple of sexual “revolutions,” and shifting understandings of American citizenship.

Possible texts: Sherman Alexie, *The Toughest Indian in the World*; Ana Castillo, *So Far From God*; William Faulkner, *The Sound and the Fury*; Ernest Hemingway, *A Farewell to Arms*; Nella Larsen, *Passing* and *Quicksand*; Tim O'Brien, *The Things They Carried*; Karen Yamashita, *Tropic of Orange*; and short stories by Katherine Anne Porter, James Baldwin, Toni Morrison, Louise Erdrich, Sandra Cisneros, and others.

Assignments include two critical essays, a final exam or project, a group presentation, and active participation and attendance.

Undergraduate Major Course





## English 4553 20th-Century American Fiction

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

English 4553 is designed this semester as a survey of Twentieth-Century American fiction.

We will read novels and short stories by the “greats”: Hemingway (*The Sun Also Rises*), Faulkner (*The Sound And The Fury*), Morrison (*Beloved*), Pynchon (*The Crying of Lot 49*), Delillo (*White Noise*) and Spiegelman (*Maus*, parts one and two). Other authors to be considered may be from the following list: Kurt Vonnegut, Mark Danielewski, and Jennifer Egan.

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



## English 4560 Special Topics in Poetry

**Dr. Matthew M. Cariello**  
**cariello.1@osu.edu**

“Come now, my holy lyre”: 2500 Years of the Lyric

This course will examine the history of lyric (subjective, personal, musical: from “lyre,” the instrument to accompany a spoken poem) poetry, beginning at the beginning with Sappho, up to and including what we now know as “lyrics” – the songs we hear each day of our lives. Along the way, we’ll stop in Rome, China, India, Japan, take a detour through Europe to the Americas. Our studies will be eclectic and idiosyncratic: haiku, sonnets, folk songs; aubade, ghazal, bhazan; Li Po, Kabir, Dickinson.

Course readings will include a specially prepared anthology of poems and essays.

Course work will include in-class participation and 15-20 final draft pages of critical analysis.



## English 4561 Studies in Fictional and Nonfictional Narrative: Tales of the Suburbs

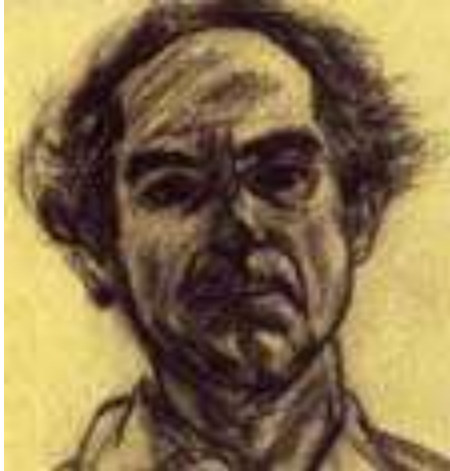
**Professor David Brewer**

**brewer.126@osu.edu**

This course will explore the astonishing (and astonishingly underexamined) array of stories set in the U.S. suburbs over the last half-century in order to get a better grasp on what it means to "set" a story somewhere. In particular, we will be thinking about what to make of the often wild disparities between suburban life as it appears on the page or the screen, and as it has been experienced by most inhabitants of the suburbs.

Likely readings and viewings include fiction by John Cheever, John Updike, Jeffrey Eugenides, Tom Perrota, Richard Yates, Jonathan Franzen (and it may be telling that these are all men), *The Stepford Wives*, *The Ice Storm*, *American Beauty*, *Mad Men*, *Weeds*, *Chasing Amy*, *Adventureland*, and *Nick and Norah's Infinite Playlist*.

Likely assignments will include a short essay on how a particular kind of suburban place works, a longer essay, and an autobiographical or ethnographic exploration of contemporary suburban life.



## English 4561 Special Topics in Fictional and Non-Fictional Narrative: Philip Roth

**Professor David Myers**  
**myers.1271@osu.edu**

Philip Roth is the only living writer in the Library of America; he is one of the five or six greatest novelists that America has ever produced; along with John Updike, he opened the floodgates to sex in the contemporary American novel; along with Saul Bellow and Bernard Malamud, he ignited the Jewish boom in American writing; he contributed more novels to Harold Bloom's "Western Canon" than any other living novelist.

Blah, blah, blah. Jacket blurbs. Syllabus wheeze. One thing and one thing only stands out about Philip Roth. No other American writer has accepted with such utter self-abnegating devotion the moral obligation to write well. The double obligation to truth and to beauty (for lack of better words) is what distinguishes the great writer, and no other American writer has been as successful as Roth—as steadfast, for so long, through so many books—at living by it. The refusal to approximate, the insistence upon getting it right, is his fury.

In this course we will read seven of Roth's novels, starting with *Goodbye, Columbus*, which is partly about Ohio State, and ending with his alternate history of the United States, *The Plot against America*.

One longish paper, plenty of discussion.



## English 4563

### Contemporary Literature: Collapse and the Contemporary

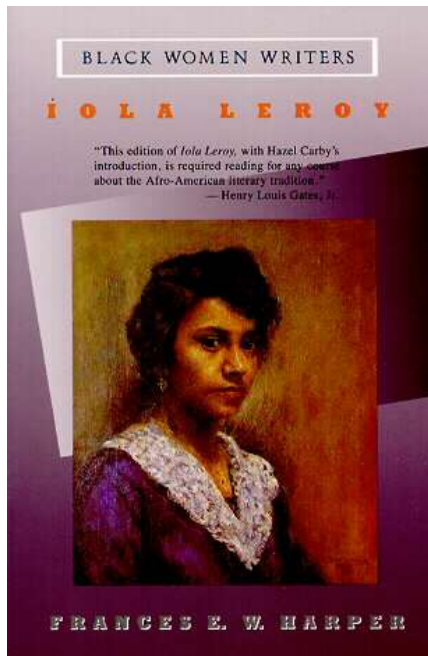
Dr. Antony Shuttleworth  
shuttleworth.12@osu.edu

Although it is hardly a new phenomenon, some commentators have argued that the experience of rapid and bewildering change associated with collapse--from 9/11, to financial meltdowns, to potential ecological catastrophe--is a characteristic feature of contemporary life. This course will examine a number of texts from recent years that place special emphasis on different forms of collapse, and of experience before, during and after collapse. In examining closely the work of both well-established and emergent writers we will consider the possible cultural and literary reasons for a preoccupation with sudden and wide-reaching change, and what the benefits and drawbacks of this preoccupation might be, whether in the representation of family crises, psychological disturbance, social malaise, or "weird" speculation on the future that follows ecological failure.

At the end of the class students will have an understanding of how this concern can be seen as a powerful way of mapping the anxieties and possibilities of the contemporary moment in literature.

Texts will be selected from the following: Adrienne Rich, *The School Among the Ruins*; Ian McEwan, *Atonement*; P. D. James, *The Children of Men*; John DeLillo, *Falling Man: A Novel*; Jennifer Egan, *A Visit from the Goon Squad*; Dave Eggers, *A Heartbreaking Work of Staggering Genius*; Carolyn Forché, *Blue Hour: Poems*; Tom McCarthy, *Remainder*; China Miéville, *Perdido Street Station*; Daisy Fried, *My Brother is Getting Arrested Again*

Requirements: Three Essays, Midterm, Attendance and Participation.  
Undergraduate Major Course



## English 4564.03

### Studies in a Major 19th-Century Author: Life & Times of Frances Harper

**Professor Koritha Mitchell**  
**mitchell.717@osu.edu**

Having lived from 1825 to 1911, Frances Ellen Watkins Harper was a black woman witness to some of the nation's most tumultuous decades. She was born free in the slaveholding state of Maryland, spent significant time in Philadelphia, and lived at pivotal moments near Columbus, Ohio—as the first female teacher at Union Seminary in 1850 and as a farmer's wife beginning in 1860. When many rejected the notion that blacks should be anything but slaves and opposed the idea of women speaking in public, Harper was an antislavery lecturer very much respected and admired by significant crowds and by colleagues, such as Frederick Douglass and William Lloyd Garrison.

In the midst of speaking tours and activism, Harper was also a prolific writer of not only letters and essays, but also poems and novels. For example, in the first six weeks of Fall 1854, she traveled to 20 cities and gave at least 31 lectures, and she published *Poems on Miscellaneous Subjects* that same year. This collection sold more than 10,000 copies, was enlarged and reissued within 3 years, and enjoyed at least 20 re-printings in Harper's lifetime.

This class will use this extraordinary woman's life and literature as a way of understanding the time period in which she lived and wrote. We will work as an intellectual community, with everyone engaging new and different information and resources and sharing their findings with the group. We will read from Harper's poetry collections *Poems on Miscellaneous Subjects* (1854); *Poems* (1871); and *Sketches of Southern Life* (1872); from her newspaper column *Fancy Etchings*; speeches and letters from throughout her career; and her novels *Minnie's Sacrifice* (1869), *Sowing and Reaping* (1876), *Trial and Triumph* (1888), and *Iola Leroy* (1892). We will also address interactions with leading figures of her day, including Susan B. Anthony, Lucretia Mott, and Elizabeth Cady Stanton and examine how her creative works engage with literature by other authors, such as Harriet Beecher Stowe, Harriet Jacobs, and Elizabeth Keckley. In all that we do, we will keep Harper—an exceptional black woman—at the center. That is, we will operate with the understanding that her importance does not emerge simply in relationship to others.

**REQUIREMENTS:** careful, consistent reading; thoughtful class participation; a scholarly annotation assignment; a short paper; a major research project.





## English 4565 Writing of Fiction II

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

This is an advanced workshop that will focus on the production and analysis of the students' fiction. We'll examine the artistic choices writers make with characterization, structure, point of view, detail, and language that create specific effects in short stories. Our attention will be on the creation and revision of literary, character-based fiction, as opposed to more plot-driven genre fiction. The workshop will not consider sci-fi, fantasy, adventure, romance, etc.

This is also a permission-only course, so anyone interested in being considered for enrollment should send a sample of his or her fiction to the instructor ([martin.1199@osu.edu](mailto:martin.1199@osu.edu)). We'll read published fiction of my choosing. Our primary focus, though, will be the reading and discussion of student-written work. Each student will present two pieces of fiction for workshop discussion. At the end of the quarter, each student will turn in a significantly revised version of one of these pieces. Students will also prepare analytical letters of response to their classmates' work.

Undergraduate Major Course





## English 4566 Writing of Poetry II

**Professor Henri Cole**  
**cole.466@osu.edu**

This is an advanced undergraduate workshop in poetry writing for those who wish to improve their craft as poets while broadening their knowledge of poetry. Admission is by prior consent of the instructor.

Please submit to Cole.466@osu.edu three poems and a cover letter containing your name, email address, a list of other English courses taken, favorite poets, and reasons for wanting to enroll in the workshop.

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

Most of the term will be devoted to weekly exercises as preparation for later "free-assignments." Poems by students will be discussed in a "workshop" format with attention to the process of revision. Class time will also be spent on assigned readings and issues of craft. Students will be asked to regularly memorize and recite poems. A final portfolio of six thoroughly revised poems will be required for completion of the course.

Undergraduate Major Course



## English 4567S Rhetoric and Community Service

**Dr. Melinda Wright**  
**wright.7@osu.edu**

In this undergraduate seminar, you will extend your critical and rhetorical skills beyond the classroom into the world of community action as you think about writing as an instrument of social change. By volunteering at a local nonprofit agency for multiple hours each week (2 hours onsite, additional hours to do writing), you will learn about the nonprofit world and research a specific community issue or problem.

Your experiences onsite and in the classroom will provide a framework for the writing you do both for your community partner and for classroom assignments. Course blog at [mwright7.wordpress.com](http://mwright7.wordpress.com) will be updated in Autumn 2012.

Tentative Texts: Ross, Carolyn and Ardel Thomas. *Writing for Real: A Handbook for Writers in Community Service*. New York: Longman, 2003. Heath, Chip and Dan Heath. *Made to Stick*. New York: Random House, 2007.

General Education Course, Undergraduate Major Course



## English 4569 Digital Media and English Studies Special Topic: Web Documentary and Cultural Heritage Collections

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

Rare Books and Manuscripts—Nineteenth-century Cartoons—Records of Polar Exploration—  
Historic Costumes—University Archives—Theater History—and more!

English 4569 offers students an opportunity to explore in depth some application of digital media to cultural, media, and textual studies. In the Spring Semester 2013 section of the course, students will work with curators from OSU Libraries' Special Collections to design and create Web documentaries—sites that variously employ text, graphic elements, still images, video, sound, and interactive elements to engage visitors with the backstory of a distinctive object or collection.

OSU Libraries host ten special collections with a wide variety of focuses (see illustration).

Students will learn to:

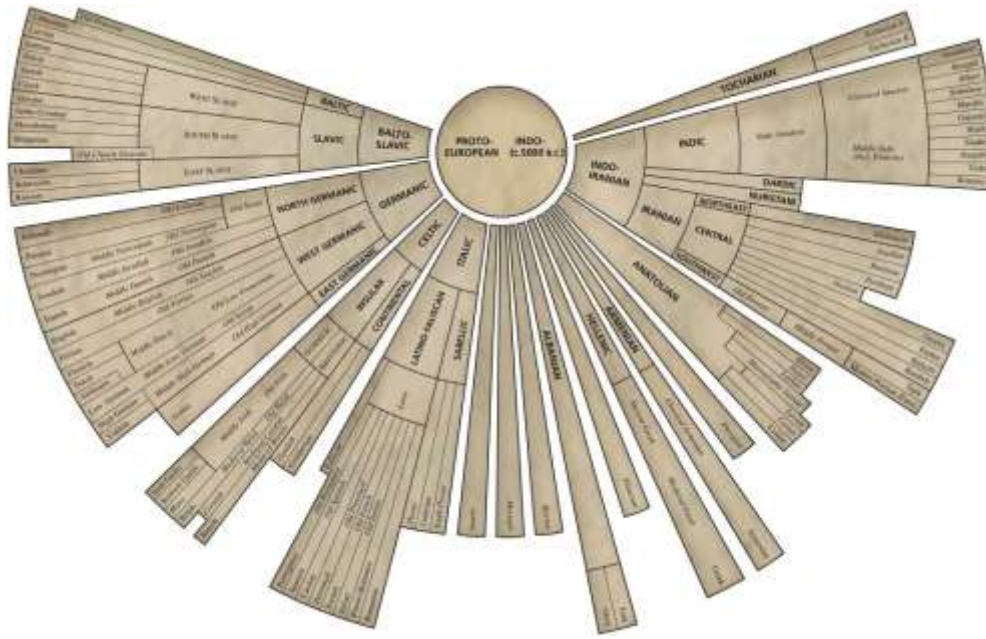
- understand and apply rhetorical and design principles for the creation and analysis of Web documentaries;
- use and critically examine numerous digital composing technologies (e.g., digital still cameras, digital audio recorders, digital video cameras; Dreamweaver, Garage Band or Audacity, Photoshop or GIMP; iMovie);
- situate the development of Web documentaries historically, exploring how they draw upon and affect older forms of media (e.g., print, film, photography, radio);
- work with curators to develop and present unique stories about cultural heritage collections.

Working toward those ends, students will read about Web documentaries and curating cultural heritage collections, analyze examples of Web documentaries, visit OSU special collections, and work in teams with special collections curators (who will serve as each team's "client") to create Web documentaries.

**Please note:** the course does not require or assume any previous experience with particular computer technologies.

To learn more about this course, please visit

[http://people.cohums.ohio-state.edu/ulman1/courses/courseDescriptions/4569\\_SP13.html](http://people.cohums.ohio-state.edu/ulman1/courses/courseDescriptions/4569_SP13.html)



## English 4570

# Introduction to the History of English

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

This course will examine how the language of a few Germanic tribes in an island off the coast of western Europe became the world's current lingua franca.

Our exploration will take us through dramatic changes that have made Old English barely recognizable to modern-day English speakers. We'll begin with an overview of the elements of any linguistic system - sounds, words, and grammar - and principles of historical linguistics and language change. We then trace the development of Old English from its roots in the Germanic branch of the Indo-European language family, and through to the subsequent periods of English language history: Middle English, Early Modern English, and Modern English.

Students will acquire familiarity with changes in linguistic structure across these time periods, as well as the social contexts and historical events that influenced the language and its speakers.

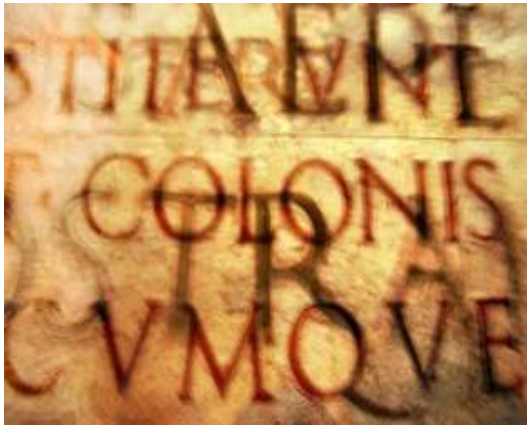
# English 4572 Traditional Grammar



**Kristin Figg**  
**figg.@osu.edu**

In English 4572 Traditional Grammar students will learn to describe and analyze the structure of English sentences, developing a vocabulary of appropriate terminology and practicing ways of representing sentence structure through diagrams. Rather than memorizing and applying rules for “correct” English (standard usage), students will become familiar with the concepts and patterns of grammar, enabling them to read handbooks, discuss stylistic choices, and broaden their own repertoire of usage to fit the various genres of discourse in which they hope to engage. By the end of the course, students should be able to explain some of the usages that are commonly perceived as “errors” in written English, and they should be able to talk about the reasons for variety, ambiguity, and disagreement in matters of style and usage.

Although still subject to change, the most likely texts for this course will be Paul J. Hopper, *A Short Course in Grammar*, and Virginia Tufte, *Artful Sentences: Syntax as Style*. Students should also have access to a college dictionary. There will be two exams (a midterm and a final), a short paper analyzing a usage problem, occasional quizzes, and daily in-class exercises to practice each concept as it is learned



## **English 4573.01 Rhetoric in History, Theory and Practice**

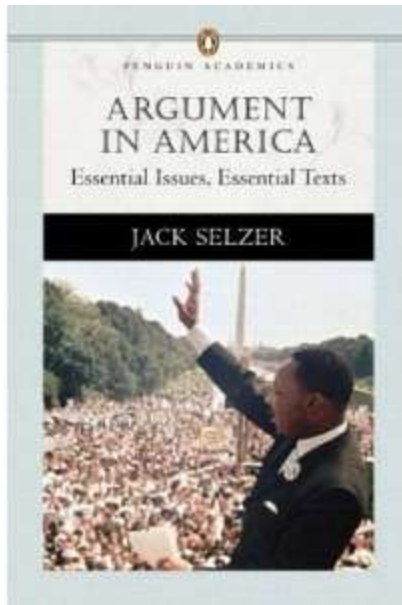
**Professor Roger Cherry**  
**cherry.32@osu.edu.**

This section of English 4573.01 will review ancient and modern rhetorical theory to explore how speaker (or writer), audience, purpose, and occasion interact as key discourse variables. A general theme of the course is the relationship between philosophy and rhetoric and the role of discourse in shaping what counts as knowledge in our world.

The course also explores the relationship between rhetorical skill and ethical responsibility. We will learn how to analyze spoken or written texts from a rhetorical point of view, and we will apply our knowledge of rhetoric in practical speaking and writing situations.

Undergraduate Major Course





## English 4574 History and Theories of Writing: Writing in American Life

**Professor Nan Johnson**  
**Johnson.112@osu.edu**

In America, writing has shaped our beliefs, values, and identities. In this course, we will study how American writers in past eras and in our modern times have engaged the most important and controversial issues in our culture and dramatically changed how we live our lives. Since the Civil War, Americans have written to their fellow citizens in essays, newspapers, pamphlets, posters, diaries, letters, speeches, murals, art, signs, poetry, novels, bumper stickers, buttons logos, slogans, cartoons, song lyrics, web sites, blogs, social networks, tweets, texts, and much more. In this class we will look at both the range of American writing and the subjects that continue to play center stage as we argue about what living in America should mean.

Required text: *Argument in America: Essential Issues, Essential Texts*. Jack Selzer. Pearson Longman, 2004 edition.

Requirements: Participation, Group Discussion, Mid-term assignment, Final Class project.



## **English 4575 Special Topics in Literary Forms and Themes: Environmental Autobiography**

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

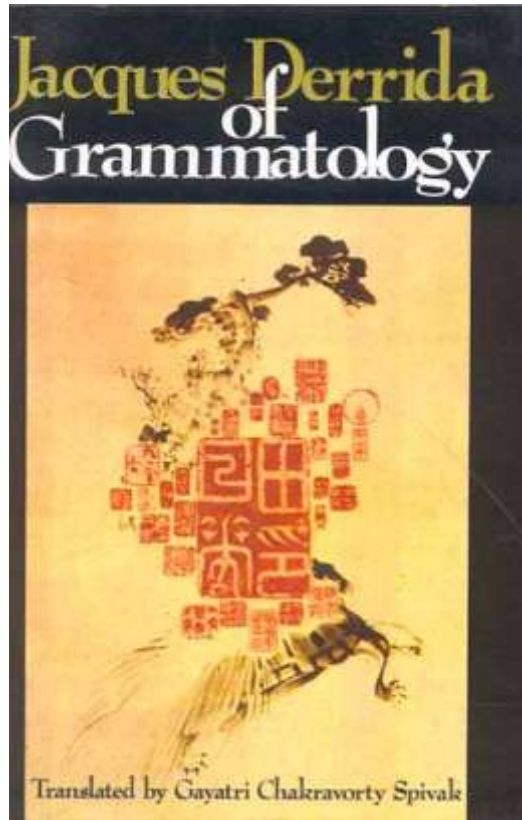
Most famously represented by Thoreau's *Walden*, the rich tradition of American nature/environmental writing has long included a strand of nonfiction that weaves personal history and experience together with natural history in order to explore our ethical, imaginative, and cultural relationships to the non-human world. As philosopher Jim Cheney has argued, "The moral point of view wants a storied residence in Montana, Utah, Newfoundland, a life on the tall grass prairie, or on the Cape Cod coastline. . . . Character always takes narrative form."

We will read works by authors such as Henry David Thoreau, Josephine Johnson, Aldo Leopold, Alice Walker, John Elder, and Terry Tempest Williams, works that explore such issues as toxicity and pollution, spirituality, sense of place/home, and environment as refuge and/or scene of political engagement.

Students will write several short responses to our readings, a short exploration of the genre, and a term project. To learn more about this course, please visit

[http://people.cohums.ohio-state.edu/ulman1/courses/courseDescriptions/4575\\_SP13.html](http://people.cohums.ohio-state.edu/ulman1/courses/courseDescriptions/4575_SP13.html)

Undergraduate Major Course



## English 4576 Early Derrida and Deconstruction in America

Professor Adélékè Adéèkó  
adeeko.1@osu.edu

The class will read very closely and analyze *Of Grammatology*, *Limited Inc.*, and *Margins of Philosophy*, three of Jacques Derrida's many books on knowledge and representation. Because these are responses to older books in the western tradition, we shall also read philosophical selections ranging from the ancient Greeks to Enlightenment thinkers. Ishmel Reed's *Mumbo Jumbo* will serve as our non-philosophical foil text.



## English 4577.02 Folklore II: Genres, Form, Meaning, and Use

**Professor Merrill Kaplan**  
**kaplan.@osu.edu**

This course introduces students to legend, that genre of folk narrative that includes tales of King Arthur and Elvis Presley, elves and alien abductions, and everything about the Mooney Mansion on Walhalla Drive. Students will gain familiarity with traditions of several places and times while exploring the structure and subject matter of legend, the relationship between legend, belief, and personal experience, and the nature of legend as contested truth. Students will learn about the history of the collection of legends and become acquainted with the work of major scholars. By the end of the course, students will understand some of the difficulties posed by attempts to define legend as a genre and have learned strategies for interpreting legend and rumor as meaningful expression.

Readings will include both primary and secondary material. Primary material will be sought in both 19th-century Europe and the contemporary U.S., drawn from collections and archives as well as gathered from students' peers.

Written work will include short response papers, a final exam, and a folklore collection project.

Folklore major/minor elective



## **English 4578 Racial, Sexual Interfaces: Film, New Media, Globalization**

**Professor Jian Chen**  
**chen.@osu.edu**

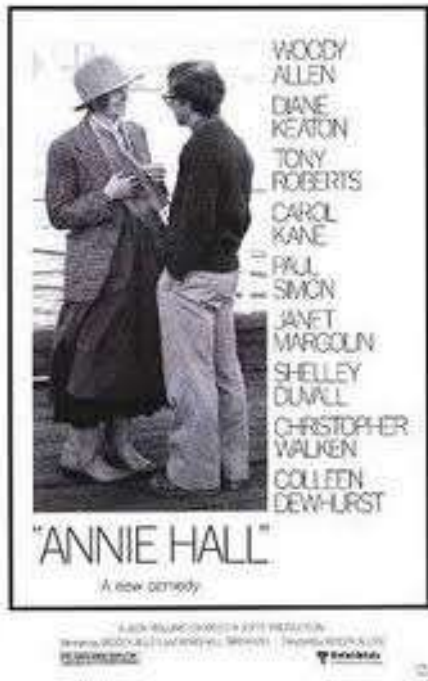
This seminar explores shifts in visual practices, politics, and theories, with the transition from “old” to “new” media. The internet, computer, and networked digital technologies developed and popularized in the second half of the 20<sup>th</sup> century have radically altered image production, distribution, and consumption and also the politics of visual representation. This digital transformation is linked to cultural, economic, military, and political forms of globalization that define the same moment and which operate fundamentally through hierarchies of gender, race, and sexuality. We will focus in particular on the impact of digital media on film—the 20<sup>th</sup> century’s most celebrated and derided medium, art, and apparatus—and on the racial, gender, and sexual politics of cultural representation through moving images.

Course materials may include work by Ella Shohat, Wendy Chun, Kara Keeling, Lisa Nakamura, Toby Miller, Ting Wang & Nitin Govil, Chris Straayer, Celine Parreñas Shimizu, Mara Mills, Fatimah Rony, Linda Williams, Ed Guerrero, Bliss Cua Lim, Anne Friedberg, Laura Marks, Fernando Solanas & Octavio Gettino, Lev Manovich, Marshall McLuhan, Harry M. Benshoff & Sean Griffin, David Bordwell & Kristin Thompson, and/or André Bazin.

Screenings may include media by Tsai Ming Liang, Pratibha Parmar, Alejandro González Iñárritu, Isaac Julien, Gillo Pontecorvo, Robert Flaherty, Coco Fusco & Paul Heredia, Nguyen Tan Hoang, Park Chan-wook, Guillermo Gómez-Peña, and/or Julie Dash.

Course requirements may include an in-class presentation, regular participation in a course blog, exploratory midterm project, and final paper project. The course will fulfill requirements towards English, Film, Sexuality Studies, Asian American Studies, and Women’s Gender & Sexuality Studies majors and minors. (Check with your program/department for more details.)





## English 4578 Special Topics in Film Seventies Cinema: The Kael Era

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

Course examines the spate of artistically ambitious films that came out of Hollywood, of all places, in the late sixties through eighties. Our way of framing these films will be in part by taking up the role played by the then-crucial movie critic Pauline Kael both in publicizing specific films and also in making the case for the general trend toward adventuresome, serious moviemaking that (in her view) such films seemed to betoken.

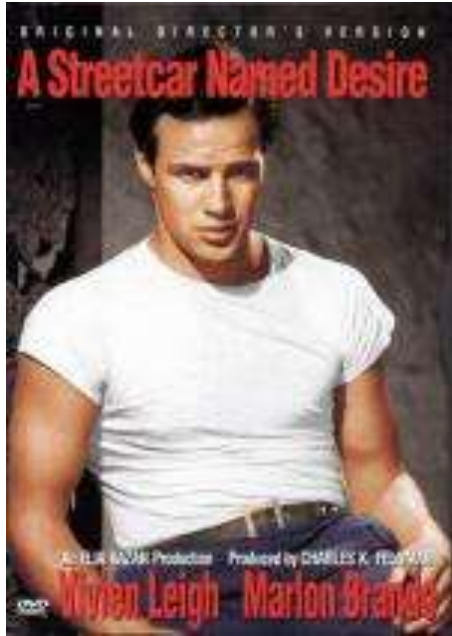
Goal is to understand the interaction between criticism and creative material; how that interaction became so important during this period; and why it ceased to matter afterward. Films to include *Chinatown*, *Bonnie and Clyde*, *Annie Hall*, *The Godfather, Part Two*, *Taxi Driver*, *The Long Goodbye*, and others.

Texts: Brian Kellow's biography *Pauline Kael: A Life in the Dark* and the Library of America's edition of Kael's criticism.

Duties: a 4-5 pp. paper, midterm and final, along with possible quizzes.

Undergraduate Major Course





## English 4578 Drama into Film: Tennessee Williams

Professor Jon Erickson  
erickson.5@osu.edu

This course will examine major plays by one of the most important 20<sup>th</sup> century American dramatists, Tennessee Williams, and the way they have been adapted for the screen, featuring some of the most prestigious actors and film directors of the 1950s and 1960s. Points of focus will include: the culture of the American South after World War II, its class divisions, the psycho-sexual construction of identity and character and its bearing on relations within and between the sexes, and the hope for love and spiritual fulfillment in contexts of vulgar materialism and mean-spiritedness.

Williams called his own style “poetic realism.” How are we to characterize this style, and when and where does it work or not? We will also see what is lost or gained by the translation from stage to screen. Given the moral climate of the time, what elements in the plays were seen as unacceptable on the screen, and how do the film directors deal with these issues?

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

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

Undergraduate Major Course



## **English 4578H Honors Seminar in Film: Imagining the Nation in American Popular Cinema**

**Professor Ryan Friedman**  
**[friedman.193@osu.edu](mailto:friedman.193@osu.edu)**

This course examines how American cinema has been constructed and theorized as a technology of national representation. Moving chronologically from the first decades of the movies through the present, we will examine a series of crucial historical moments in which cinema takes up the task of showing the nation formative images of itself.

More than just surveying national symbols and images of “the people” on film, we will take a critical look at recurring structures and themes in popular American movies and question the assumptions about cinema’s social role that inform how these movies have been made and consumed by audiences.

In particular, we will focus on arguments that film theorists have made about cinema as a tool for dramatizing national history and educating citizens, as a universal language, and as a sacred site of inter-group bonding.

Undergraduate Major Course



## English 4579 Special Topics in Nonfiction: Life Narratives

**Professor David Herman**  
**herman.145@osu.edu**

What attributes define the story of a life? What "turning points" would you emphasize if you had to tell your own or a friend's or loved one's life story? How has the rise of digital culture changed the way life narratives are produced and interpreted?

Addressing questions of this sort, this course will explore varieties of life narratives--including biography, autobiography, memoir, and oral history--across a variety of storytelling media, such as print texts, graphic narratives, audio- and video-recorded oral histories stored in digital databases, and other digital environments such as blogs.

To examine the structure, impact, and enduring interest of such life narratives, we will draw on a range of analytic tools, including ideas from narrative theory, social psychology, ethnography, and sociolinguistics. Possible focal texts include Frederick Douglass's *The Narrative of the Life of Frederick Douglass*; Virginia Woolf's hybridized novel/biography *Flush*, together with Julia Briggs' biography of Virginia Woolf herself; Vladimir Nabokov's *Speak, Memory*; Todd Haynes's *I'm Not There*; several graphic life narratives (for example, the graphic reportage of Joe Sacco, as in *Safe Area Goražde*; Lauren Redniss's biography of Marie and Pierre Curie, *Radioactive*; and a graphic memoir such as Lynda Barry's *One Hundred Demons* or Alison Bechdel's *Fun Home* or *Are You My Mother?*); a range of relevant blogs; and oral histories obtained via StoryCorps or other databases, or else collected by students in the class.

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



## **English 4583 Special Topics in World Literature: Literatures of Oceania**

**Professor Chadwick Allen**  
**[allen.559@osu.edu](mailto:allen.559@osu.edu)**

This course will introduce students to contemporary Indigenous literatures of Oceania, in a variety of genres and media: plays, poems, stories, novels, essays, documentary and feature films, video, music, and so forth. It will also introduce students to relevant ways of conceptualizing and understanding the Pacific Ocean and its Indigenous peoples.

We will spend most of the quarter comparing and contrasting contemporary texts produced by Kanaka Maoli (indigenous Hawaiians) with contemporary texts produced by Maori from Aotearoa New Zealand and contemporary texts produced by Pacific Islanders from places such as Tonga, Samoa, Rotuma, Niue, the Cook Islands, and Fiji. In addition, we will explore at least a few texts produced by Indigenous peoples living on either side of the Pacific, such as Aboriginal peoples in Taiwan and American Indians and First Nations peoples on the west coast of North America.



## English 4585 History of Literacy/ Literacy Past and Present

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

The story of literacy was once a simple, positive narrative. In recent years our understanding of literacy and its relationships to ongoing societies, cultures, and social change has been challenged and revised. Among other important currents, historical studies and critical theories stand out. Historical research on literacy has been unusually important in encouraging a reconstruction of the fields that contribute to literacy studies, the design of research, and the challenge of understanding literacy and literacies (plural). Drawing on a number of disciplines across the humanities and social sciences, it has insisted on new understandings of “literacy in context.” This course considers these and related changes.

Taking a historical approach, we will seek a general understanding of the history of literacy mainly but not only in the West since classical antiquity, with an emphasis on the early modern and modern eras. At the same time, we examine critically literacy’s contributions to the shaping of the modern world and the impacts on literacy from fundamental historical social changes. Among many topics, we will explore communications, language, expression, family and demographic behavior, economic development, urbanization, institutions, literacy campaigns, political and personal changes, and the uses of reading and writing. A new understanding of the place of literacy and literacies in social development is our overarching goal.

Readings may include, among others: Carlo Ginzburg, *The Cheese and the Worms*; Harvey J. Graff, *The Literacy Myth*; Deborah Brandt, *Literacy in American Lives*; Sapphire, *PUSH*

Requirements include attendance, participation, two essays, and a multimedia project. Undergraduate Major Course. See also History 4585 / Comp Sts 4585



## English 4590.04H Romanticism

**Professor David George Riede**  
**Riede.1@osu.edu**

We will study the major poetry of the British Romantic period (roughly 1789-1832) as poets began to develop and explore modern senses of self and identity in the historical and sociopolitical political contexts of the French revolution and English reaction.

The textbook for the class will be *The Norton Anthology of English Literature*, vol. D: The Romantic Period. Poets considered will include Blake, Wordsworth, Coleridge, Byron, Shelley, Keats and Hemans.

Requirements: active participation in class discussion, quizzes, in-class writing assignments, one brief oral presentation, two short critical essays (4-6 pages).

Undergraduate Major Course





# **English 4590.02H**

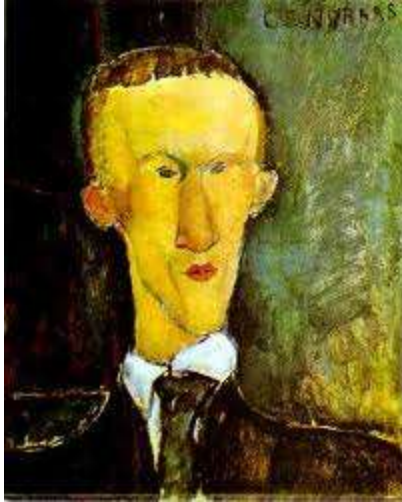
## **The Renaissance: Renaissance and Revolution**

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

To what extent was the Renaissance in England a “re-birth” of classical culture, and to what extent did it usher in the modern era? This class will introduce students to the literature of the sixteenth and seventeenth centuries through an exploration of the tension between the past and future, between revolution as the image of a wheel that circles back to a beginning and revolution as an uprising that produces a radical break with the past.

By reading influential political works from the period (the writing of Mary Queen of Scots, Queen Elizabeth, King James I, Thomas Hobbes, and Robert Filmer, for example) alongside literary texts (including Sidney, Shakespeare, Milton, Donne, and Wroth), we will explore one of the most turbulent periods in English literary history, an era that culminated in an actual revolution with the English Civil War and the execution of Charles I

Undergraduate Major Course



## **English 4590.06H**

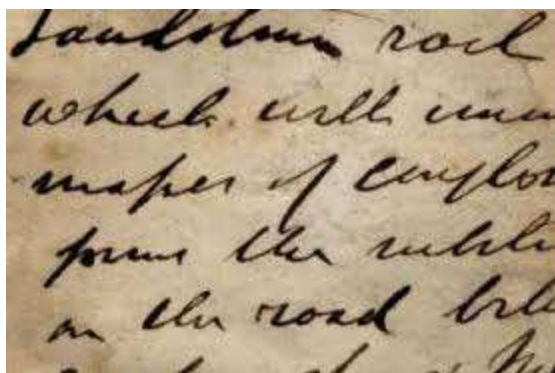
### **The Modern Period: Modernist Minds**

**Professor David Herman**  
**herman.145@osu.edu**

Working to place key modernist texts into dialogue with research in the sciences of mind, this course focuses on strategies used by writers in the late 19th and early 20th centuries--writers such as Henry James, Dorothy Richardson, Franz Kafka, Marcel Proust, Gertrude Stein, D. H. Lawrence, Katherine Mansfield, Mina Loy, William Faulkner, James Joyce, Virginia Woolf, and Rebecca West--to portray the perceptions, attitudes, memories, and emotions of fictional characters. In doing so, the class will revisit a critical commonplace about modernist narratives: namely, that they participate in an inward turn, innovating on previous narratives by developing new means to probe psychological depths.

In rethinking this commonplace, we will engage with questions such as the following: When it comes to figuring fictional minds, how much of a shift in accent, a departure from the practices of 19th-century realism, did modernist methods actually entail? Further, to the extent that the modernists did innovate on previous narrative practices, how might the general tenor of their innovations best be described--as an exploration of the mind viewed as an interior space, or in some other way? Are modernist methods of mind presentation in fact tantamount to an "inward turn"?

As we explore these sorts of issues, we will also test out a guiding hypothesis of the class: namely that modernist portrayals of fictional minds can illuminate, and not just be illuminated by, ideas being developed in the constellation of disciplines associated with the cognitive sciences. Requirements: several short response papers and a longer final essay; digital reading journals; agenda-setting questions to be posted on Carmen; final exam. Undergraduate Major Course



## **English 4590.08H Archival Research Methods and American Culture, 1865-1900**

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

This class serves three essential purposes for honors students. First, it's a methods class that introduces you to conducting archival research and learning how to integrate original research findings into your analytical papers. Second, it trains you to do the kind of work necessary to write an honors thesis: you'll finish this class ahead on research methods, sources, and arguments toward your thesis. Third, it trains you in methods and materials from both literary studies and cultural history.

We focus on American culture from 1865-1900, establishing a familiarity with some of the main scholarly issues in the cultural history of this period, and we then develop original research by using primary materials housed in OSU's Rare Books and Manuscripts Division (RBMS). Some of the collections we will explore include the Sarah Piatt Collection, about the recently "discovered" poet Sarah Piatt; the Tarver collection of materials in nineteenth-century oratory, rhetoric, and elocution; and an array of collections containing cookbooks, almanacs, science textbooks, photographs, poetry books, and other indices to US culture.

Final papers are typically excellent candidates for graduate school writing samples and research and award competitions. This class is about processes more than conclusions, so you should be prepared to roll up your sleeves and dive into the messy world of archival detective work.

Required texts: an edition of Sarah Piatt and readings on Carmen. Requirements: 3 annotated bibliographies, a 10-page draft toward the final paper, a 15-20 page final paper, and active daily participation in class. Undergraduate Major Course



## **English 4591.01H Special Topics in the Study of Creative Writing**

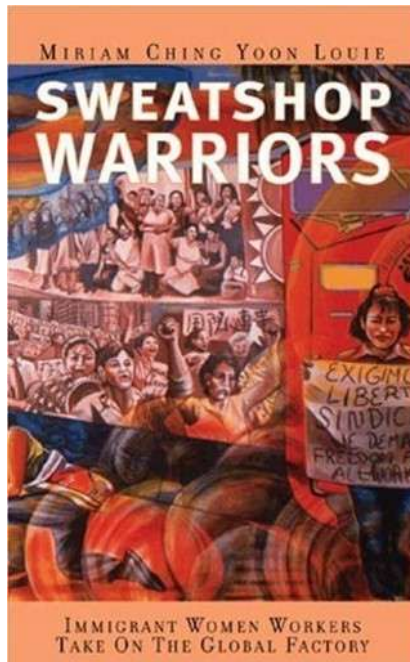
**Professor Kathy Fagan Grandinetti**  
**[fagan.3@osu.edu](mailto:fagan.3@osu.edu)**

In this Honors Creative Writing class we'll focus on the "I" in contemporary poetry, autobiographical and persona, with an emphasis on voice, utterance, and modes of telling. We'll read poems and write them, so the course will be a combination seminar/workshop.

Prerequisite: English 266, 2266 or 566, 4566 or equivalent undergraduate Creative Writing courses in creative nonfiction and fiction and enrollment in an honors program.

Non-honors students may enroll by prior consent of the instructor. Please submit to [fagan.3@osu.edu](mailto:fagan.3@osu.edu) three poems and a cover letter (containing your name, email address, a list of English courses taken, favorite poets, and reasons for wanting to enroll).

English 4591.01H satisfies the non-literature requirement for the English major.



## 4592 Special Topics in Women and Literature

### Labored Realisms: Modern Slavery, Migration, and Human Trafficking

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

In this course, we will explore representations of laboring bodies as they are depicted across realist genres (autobiography, journalism, documentary film, and legal discourse) and young adult literature. We will consider changing definitions of work, family, motherhood, the private and public, and the global exchange of care, sex, and love. We will also consider topical debates such as those over US immigration law and birthright citizenship, contradictions between representations of laboring immigrant women and dominant narratives of citizenship, and the economic and political factors that contribute to the need for migrant labor. We will also explore modern forms of slavery, debt-bondage, forced migration, and human trafficking, with particular attention to the figure of the girl child.

We will begin with Harriet Ann Jacob's *Incidents in the Life of a Slave Girl* and then move to modern forms of slavery as depicted by Patricia McCormick in her controversial book *Sold* (a young adult novel), and the Anti-Slavery Coalition. We then turn to the figure of the migrant child in Julia Alvarez's *Return to Sender* (a young adult novel) and immigrant women's testimonials in Miriam Ching Yoon Louie's *Sweatshop Warriors: Immigrant Women Workers Take on the Global Factory*. We will also view several films about global migration and the gendering of labor including Tia Lessin's documentary *Behind the Labels: Garment Works in US Saipan*. Finally, we will approach ongoing immigration debates in the US through our reading of *Enrique's Journey*, a journalist's account of a Honduran boy's struggle to unite with his mother in the US. Literary readings will be supplemented with excerpts from scholarly works such as *Global Women: Nannies, Maids, and Sex Workers in the New Economy* and *High Tech and High Heels in the Global Economy*, and Kevin Bales *Disposable People: Contemporary Global Slavery*.

Requirements include two critical essays and a visualization project.





## English 4595

### Literature and Law: The Process of Law

**Professor Clare Simmons**

**simmons.9@osu.edu**

Literature and Law is a course that can be applied towards the English major; many students from other departments also take it to fulfill upper-level course requirements, so the course provides an excellent opportunity to meet students from a wide variety of fields who are interested in law and perhaps thinking about Law School. It is not a course in law, but we will read both some legal materials and some literature that represents law in action while bearing in mind the cultural and ethical implications of the role of law in society and how it is applied.

The special topic of this course is “The Processes of Law,” so we will read some actual cases and also a variety of fictional representations of law in action, especially in the court-room. In some instances we will also watch video or movie adaptations of the works. Readings will include Cicero, *In Defense of Roscius*; Shakespeare, *The Merchant of Venice*; Charles Dickens, *Bleak House*; the Amistad trials; Reginald Rose, *Twelve Angry Men*; Bernhard Schlink, *The Reader*. In addition we will be using the book *A Short Guide to Writing About Law*, by Kate Rose Guest Pryal.

Course requirements: Regular attendance and participation; careful reading in advance; reading questions; paper on a recent court case; group mock-trial project; final paper. Undergraduate Major Course





## English 4597.02 American Regional Cultures and Global Transition:

### Appalachia, Louisiana, and the Texas Border Country

**Professor Dorothy Noyes**  
**noyes.10@osu.edu**

This course will introduce you to the folklore of three American regions. Each is famous for its traditional culture, but each is often thought of as deviating in a distinctive way from the national culture: Louisiana is “creole,” Texas is “border,” and Appalachia is “folk.” While exploring these differences, we’ll also explore the commonalities: positive and negative stereotyping from outside, complex racial and class composition, heavy in- and out-migration, environmental stress, tense and often violent relationships with both government and dominant local industries. We’ll look at historical change through the prism of celebrated folklore forms such as Louisiana Mardi Gras, Appalachian fairy tales, and the Tex-Mex *corrido*. We’ll also explore the impact of Hurricane Katrina and the reconstruction of the Gulf Coast, mountaintop-removal mining and the energy economy in Appalachia, and the cross-border trafficking of people, drugs, and capital. A general question arises: what counts as America?

Requirements: active engagement, three essay exams, and two post-class responses. This course counts as a GE Cross-Disciplinary Seminar and as an elective in the Folklore minor.



## English 4598H Reading and Writing about *Moby-Dick*

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

Often called the “great American novel,” *Moby-Dick* is a book whose influence towers over literature and popular culture of the twentieth century. Although published in 1851, it fared badly with readers until it was rediscovered in the 1920s. Since then its stature has been unchallenged. Nevertheless, an interesting paradox obtains: although references to *Moby-Dick* saturate everything from TV shows to comic strips, relatively few people have actually read the book.

This class provides a unique opportunity for us to luxuriate in this formidable but rewarding text with enough time to understand its complexities, and for us to write original essays based on our readings of the book with the hope of getting them published. Beginning early in the term, students will begin short essays that they will revise, expand, and deepen all term long, under the professor's direction. At the end of term, I will compile these essays into a collection, write an introduction for it, and submit it to a publisher, hoping to get it in print. So, the purpose of our class will be deep reading and careful, excellent writing with the goal of publication. The class is open to students who took the 561 on *Moby-Dick* in 2012 and to new students.

Image: “Grasping the Ungraspable.” Used with the kind permission of former 561 student Michelle Boerio.

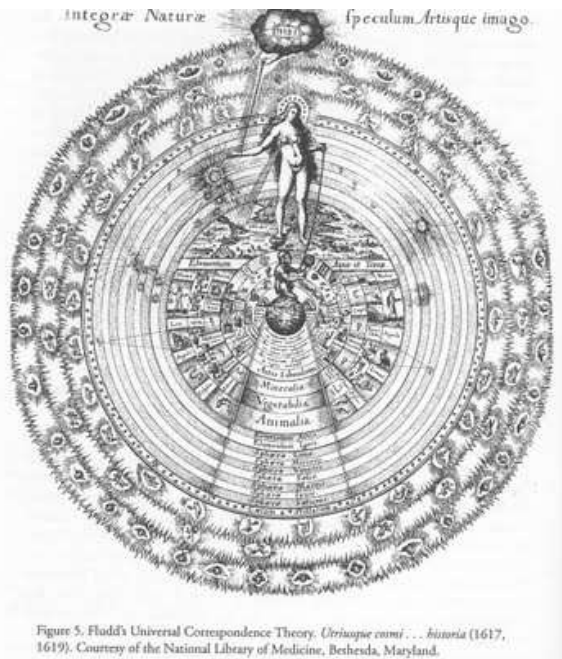


Figure 5: Fludd's Universal Correspondence Theory. *Utriusque cosmi . . . historia* (1617, 1619). Courtesy of the National Library of Medicine, Bethesda, Maryland.

## English 5722

### Topics in Renaissance Poetry: Poetry and Prayer, The Religious Lyric

**Professor Hannibal Hamlin**  
[hamlin.22@osu.edu](mailto:hamlin.22@osu.edu)

Much of the greatest English Renaissance poetry was written about religion, and many of these works are among the greatest religious poems ever written. We will read much of the religious poetry of the Protestants John Donne, George Herbert, Henry Vaughan, John Milton, and Andrew Marvell. We will also read the Catholic poets Robert Southwell, William Alabaster, and Richard Crashaw. And we will explore some fascinating but lesser known poetry by Mary Sidney, the Countess of Pembroke, Francis Quarles, William Habington, and others.

Some have called this body of poetry “metaphysical,” and we will explore the validity of this term and others like “devotional” and “meditative.” Can a poem be an effective prayer? Does formal artifice compromise devotional intentions? Is the Christian God, as Donne put it, a metaphorical God, and what does that mean for religious poetry? We will consider arguments for the biblical justification of poetry and discuss the nature of biblical paraphrase and allusion. And we will root all of this study in the religious thought, culture, and conflict of the period. Assignments will include short writing and a major paper.

Undergraduate Major Course, Graduate Course