

**TITLE OF COURSE**  
Arts & Sciences 13\*\* , Freshman Seminar  
**Quarter, # of credits**  
**Day/Time Room**

**Comment [HIS1]:** Try to make the title catchy.

**Comment [HIS2]:** If your class is letter grading, this will be ASC 137. If it is S/U grading, it will be ASC 138.

**Comment [HIS3]:** Either 1 or 2 credits – typically, if you want your class to meet for 48 minutes or 1:48. Also keep in mind the workload should be no more than 2 hours outside of class for every hour in class.

**Comment [HIS4]:** You will pick the Quarter you'd like to teach and give us a range of days/times you'll be available. We will do our best to find you a suitable room for your preferences.

**Instructor**  
Name

**Office**  
Office

**e-mail**  
email

**Office Hours**  
Days/Hours

### Course Description

Here you'll type a clear, jargon-free, and intriguing description of your course. Include the big ideas you'll explore, any fun/creative assignments you'll give, and/or out-of-class trips you plan.

### Texts

List all texts you intend students to buy, including a Course Packet if applicable.

### Course Policies

Detail your expectations for:

- Attendance
- Class participation
- Any written assignments
- Any oral assignments

**Comment [HIS5]:** Keep in mind the technical abilities of Freshmen. Unless you intend to spend a lot of class time preparing them, they may get very little from dense literary theory or highly technical medical journals. We prefer you have the specific readings, but if not, please give examples of where you may take readings from (e.g. *Scientific American*, a website, etc.). Also, estimate how many pages you intend to have students read for each class period.

**Comment [HIS6]:** Are any absences acceptable? Under what circumstances?

**Comment [HIS7]:** How much do you expect them to participate? In what ways can they be prepared for each class?

**Comment [HIS8]:** If you intend to have a relatively large end-of-term paper as the major component of the grade, it's a good idea to break it into components due throughout the quarter: for example, a proposal, an annotated bibliography, an outline, a rough draft, a final draft, etc.

**Comment [HIS9]:** Many Seminars use presentations, but keep in mind how much time they absorb. You may need two weeks to get through all of them, or you may want to put students in groups to present.

**Comment [HIS10]:** We want to emphasize participation in the Seminars – it is one of the goals of the Program to provide students a different experience than their lecture classes. At the same time, if the Attendance/Participation component of their final grade approaches 40%, students will have no means of estimating where they stand in the course until it's over. If you do have a particularly high Attendance/Participation component, you may consider giving a mid-term status report to how each student is meeting expectations.

### Grading

First, explain if this course will use a Letter or Satisfactory/Unsatisfactory (S/U) grade.

Second, clearly show what percentage of the final grade each activity counts for.

Third, if the class is Letter graded, detail what % = A, what % = A-, what % = B+, etc. If the class is S/U, say what % is a Satisfactory grade.

### Academic Integrity

As defined by University Rule 3335-31-02, plagiarism is the representation of another person's work or ideas as one's own; it includes the unacknowledged word for word use and/or paraphrasing of another person's work, and/or the inappropriate unacknowledged use of another person's ideas. All cases of suspected plagiarism, in accordance with university rules, will be reported to the Committee on Academic Misconduct.

### Students with Disabilities

Students who feel s/he may need an accommodation for a disability should contact me privately. Students should also know that the Office for Disability Services (150 Pomerene Hall; 292-3307) provides for students with documented disabilities.

## Weekly Schedule

### Week 1 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 2 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 3 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 4 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 5 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 6 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 7 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 8 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 9 – Topic

READ: \*\*\*

DUE: \*\*\*

### Week 10 – Topic

READ: \*\*\*

DUE: \*\*\*

**Comment [HIS11]:** The most frequent problem encountered week-to-week is faculty pack too much into one week. Especially if you get the students discussing the topic, the time goes very quickly. Rather than trying to survey a field, focus on a narrow aspect and consider how you might relate this to the students' lives and knowledge.

**Secrets of the Mad Scientists' Club**  
**Arts & Sciences 138.03, Freshman Seminar**  
**Spring Quarter, 1 credit**  
**T, 11:30-12:18     Dulles 225**

**Instructor**  
John Beacom, Dept. of Physics

**Office**  
M2004 PHYSICS RS

**e-mail**  
[beacom@mps.ohio-state.edu](mailto:beacom@mps.ohio-state.edu)

**Office Hours**  
MW, 2:00-5:00

**Course Description**

Are scientists really mad? Yes, in that we have an unusual way of looking at the world, one that allows us very successfully to interpret the past and predict the future. Although everyone is well aware of the power of science, most people have little idea of what it really means to be a scientist. We'll explore this and the way that scientists think, from a humanistic perspective. We will focus on the "human side" and some of the exciting "big ideas," rather than technical details as our point of entry. Non-scientists are welcomed.

**Texts**

Course Packet

**Course Policies**

Attendance is mandatory. Students will have short reading selections to prepare for each class – the readings assigned each week are to be completed before the class meets. Class will be run as a combination of short lectures and seminar discussion – students are expected to come to class prepared to discuss the major ideas presented in the readings and the lectures.

Each student will write 5 (five) brief (250-500 word) essays reacting to the reading over the course of the term. You can respond to, argue with, and/or explore more fully the main ideas in the readings. These will be posted to CARMEN by 4pm the day before class meets and we will use them as the basis for our discussions. They are to be well-written, well-argued essays free of typos, grammatical mistakes, and infelicities.

**Grading**

Final grades will be either Satisfactory (S) or Unsatisfactory (U), with an S grade earning at least 75% of the possible points:

Participation	50%	
Written essays	50%	(10% per essay)

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**Weekly Schedule****Week 1 – My Background and Research**

My improbable path to this point, or, why I'm not still cooking fries today. Some examples of the fascinating things being researched at OSU and beyond. How to see the invisible Universe with neutrino particles.

**Week 2 – Views of Scientists**

The modest goal of understanding the Universe and (almost) everything in it. What are the real scientific methods? What would Sherlock Holmes do? Or the MythBusters? Are the sciences and humanities in opposition?

READ: selected shorts

DUE: Chance to submit written essay to Carmen site by 4 pm, day before class

**Week 3 – Fun with Feynman**

Richard Feynman was one of the great geniuses of modern physics, and also a brilliant and entertaining writer. Some of his illustrative escapades and clear scientific explanations.

READ: selections from Feynman's books

DUE: Chance to submit written essay to Carmen site by 4 pm, day before class

**Week 4 – Going Old-School**

A visit to the old days, when we walked to school uphill both ways, and the Sun revolved around the Earth. Galileo the revolutionary, and why he faced being burned at the stake.

READ: selections from Rocky Kolb's *Blind Watchers of the Sky*

DUE: Chance to submit written essay to Carmen site by 4 pm, day before class

**Week 5 – The Making of a Cosmologist**

Today, what makes a person think that when they grow up they can understand the Universe itself? What's it like when they're right?

READ: selections from Alan Lightman's *Origins: The Lives and Worlds of Modern Cosmologists*

DUE: Chance to submit written essay to Carmen site by 4 pm, day before class

**Week 6 – Institutions of Science**

How scientists are trained in the medieval apprentice, journeyman, and master tradition. How they are employed and funded, and the corresponding freedoms and responsibilities. The international aspects of science.

READ: selected shorts

DUE: Must have submitted at least first written essay

**Week 7 – Anthropology of the Particle Physics Tribe**

Ok, scientists are a weird group of people, so much so that an anthropologist lived among them and survived to report back on their beliefs, culture, language, and strange customs.

READ: selections from Sharon Trawick's *Beamtimes and Lifetimes*.

DUE: Must have submitted at least second written essay

**Week 8 – Where Are the Women Scientists?**

There are relatively few women in physics. What's up with that? Why and by how much is this finally changing now? Who are some of the great women physicists, and what can we learn from them?

READ: selected shorts

DUE: Must have submitted at least third written essay

**Week 9 – Scientists and Societal Debates**

Our technological world arose from and depends on the scientific approach. What happens when this collides with strong societal forces? How can the scientific perspective shed light on tough questions? The blogosphere.

READ: selected shorts

DUE: Must have submitted at least fourth written essay

**Week 10 – Unsolved Mysteries**

What are the burning scientific questions for the next generation of scientists? These big-picture questions can be easily understood, even if their solutions will be technical. Why are these questions important to everyone?

READ: selected shorts

DUE: Must have submitted fifth written essay

**New Ways of Looking at Old Books: Did Size Matter in the Sixteenth Century?**  
**Arts & Sciences 138.\*\*, Freshman Seminar**  
**Winter Quarter, 2 credits**  
**Day/Time    Room**

**Instructor**

James K. Bracken, University Libraries

**Office**Rare Books and Manuscripts Library, 327  
Thompson (Main) Library**e-mail**[bracken.1@osu.edu](mailto:bracken.1@osu.edu)**Office Hours**

M 8:30-10 and F 8:30-9:30 and by appointment

**Course Description**

What were the *really* best selling books of the Sixteenth Century? Books printed in large formats (but with fewer copies because big books were more expensive to print)? Or books printed in small formats (but with many more copies because they were cheaper to make and easier to sell)? The hindsight of 500 years says that big books last longer while small books sell better. What's the bibliographic evidence? The topic of format (the bibliographic term for a book's size) and its relationship with contemporary popularity and historical impact has been little studied. The seminar introduces some of the most important and some of the most popular books of the Sixteenth Century and allows students to work with many different early hand-printed books.

All classes are conducted as workshops in the Rare Books and Manuscripts Library and require the extensive handling of early hand printed books. Students will learn how early books were made and how they convey their meaning. Each student will work with at least one different sixteenth-century book in each class.

**Texts**

All five required outside readings will be available on electronic reserve.

1. Carlson, David. "Formats in English Printing to 1557." *AEB: Analytical and Enumerative Bibliography* 2 (1988): 50-57.
2. Davis, Natalie Zemon. "Misprint and Minerva: Printers' Journeymen in Sixteenth-Century Lyon." *Printing History* 3 (1981): 17-23.
3. Kastan, David Scott. "Size Matters." *Shakespeare Studies* 28 (2000): 149-53.
4. Klotz, Edith L. "A Subject Analysis of English Imprints for Every Tenth Year from 1480 to 1640." *Huntington Library Quarterly* 1 (1938): 417-19.
5. McKerrow, R. B. "Form and Matter in the Publication of Research." *Review of English Studies* 16 (1940): 116-21.

The video, *The Making of a Renaissance Book*, will be available on Closed Reserve in Thompson Library after class viewing.

**Course Policies**

In weeks 7, 8, 9 (or 10, if necessary), each student, with book in hand, will give a 10-15 minute in-class presentation on a specific sixteenth-century book from the different perspectives of contemporary popularity and historical impact. In-class presentations will be critiqued by the class (5-10 minutes per presentation), but will not be graded. Students will submit four-page reports on the same books. The reports will include a bibliography of at least one secondary resource (a book, article, web site, or other authoritative resource) about or related to their books.

**Grading**

The course will be graded Satisfactory/Unsatisfactory, with at least 70% = Satisfactory.

Grading will be based on each student's submission of one four-page written report (worth 40%); one 10-15 minute in-class presentation (worth 10%); participation in critiquing of in-class presentations (worth 25%); and general in-class participation, including both classroom discussion and participation in in-class demonstrations and ungraded quizzes (worth 25%). The four-page report will be due at the time of the official final examination.

Students will be allowed to work collaboratively on their presentations. Group presentations interrelating information about different copies of the same book are encouraged. While they will be encouraged to share their research, students will not, however, be allowed to submit collaborative four-page reports. All four-page reports will be individually authored. As with any other secondary resources, information taken from research or presentations of other students in the class must be appropriately cited and acknowledged.

Occasional quizzes on bibliographic terminology and other course content may be given but will not be graded. Participation in quizzes will count towards the student's course grade.

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## Weekly Schedule

### **Week 1 – Books in the Sixteenth Century**

Continuities and departures: exhibition and discussion of selected manuscripts and early printed books; Rare Books and Manuscripts Library etiquette: the handling of rare books and manuscripts.

### **Week 2 – Making Books in 1501-1600**

View and discuss the video, *The Making of a Renaissance Book*; the parts of an early hand printed book; “reading” and understanding the book as a physical object.

READ: Natalie Zemon Davis, “Misprint and Minerva: Printers’ Journeymen in Sixteenth-Century Lyon.” *Printing History* 3 (1981): 17-23.

### **Week 3 – Which Came First: Big Books, Little Books, or Both?**

Exhibition of selected books in different formats (folio, quarto, octavo, 16mo, etc.) and discussion of the implications of a book’s size for production, distribution, survival, and historical impact.

READ: David Carlson, “Formats in English Printing to 1557.” *AEB: Analytical and Enumerative Bibliography* 2 (1988): 50-57.

### **Week 4 – The Kinds and Subjects of Sixteenth-Century Books (Part 1): Why Any Book May Be the Way It Is.**

Interactive exhibit and demonstration of official proclamations (broadsides); almanacs and current events books; grammars and schoolbooks; accounting and business records; Bibles, sermons, devotional, and religious books; “the earliest English road book with maps”; printed music; law books; literature; history; science and engineering; books published by subscription, etc.

READ: David Scott Kastan, “Size Matters.” *Shakespeare Studies* 28 (2000): 49.

### **Week 5 – The Kinds and Subjects of Sixteenth-Century Books (Part 2): Why Any Book May Be the Way It Is.**

Interactive exhibit and demonstration of kinds and subjects of early books continues.

READ: Edith L. Klotz, “A Subject Analysis of English Imprints for Every Tenth Year from 1480 to 1640.” *Huntington Library Quarterly* 1 (1938): 417-19.

### **Week 6 – Making Better Books in the Sixteenth Century: Methods of Correction (and Why They Did or Didn’t Use Them)**

Interactive exhibit and demonstration of proofreading and correcting by handwriting, cancellation, and stop press; discussion of implications for production and distribution.

### **Week 7**

In-Class Presentations (4 or 5 student presentations and class critiques = 1 hour); and Binding Books in the Sixteenth Century (Part 1)



**Week 8**

In-Class Presentations (4 or 5 student presentations and class critiques = 1 hour); and Binding Books (Part 2)

**Week 9**

In-Class Presentations (4 or 5 student presentations and class critiques = 1 hour); and How to Find Out More about Early Books (Part 1): More Books about Books.

**Week 10**

In-Class Presentations, if necessary; How to Find Out More about Early Books (Part 2): Early Books on the Internet; and Wrap-Up.

READ: R. B. McKerrow, "Form and Matter in the Publication of Research." *Review of English Studies* 16 (1940): 116-21.

DUE: Four-page Report