

Term Information

Effective Term Autumn 2014

General Information

Course Bulletin Listing/Subject Area English
Fiscal Unit/Academic Org English - D0537
College/Academic Group Arts and Sciences
Level/Career Undergraduate
Course Number/Catalog 4589
Course Title Studying the Margins: Language, Power, and Culture
Transcript Abbreviation Studying Margins
Course Description English 4589 will provide students a chance to hear the voices and study the cultural expressions of those groups that have been systematically underrepresented. Students will study the marginalization and oppression of particular groups in the context of historical, ideological and political forces, paying due attention to power relations within the nation-state.
Semester Credit Hours/Units Fixed: 3

Offering Information

Length Of Course 14 Week, 7 Week, 4 Week (May Session), 12 Week (May + Summer)
Flexibly Scheduled Course Never
Does any section of this course have a distance education component? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark

Prerequisites and Exclusions

Prerequisites/Corequisites Prereq: 10 qtr cr hrs or 6 cr hrs of English at 2000-3000 level, or permission of instructor. 5 qtr cr hrs in 367 or 3 cr hrs in 2367 in any subject is acceptable towards the 6 cr hrs.
Exclusions

Cross-Listings

Cross-Listings

Subject/CIP Code

Subject/CIP Code 23.0101
Subsidy Level Baccalaureate Course
Intended Rank Sophomore, Junior, Senior

Requirement/Elective Designation

The course is an elective (for this or other units) or is a service course for other units

Course Details

Course goals or learning objectives/outcomes

- The primary objective of this course is to expose students to the literature, culture, and history of marginalized and oppressed groups.

Content Topic List

- Variable topics focusing on cultural expressions of systematically oppressed and underrepresented groups from across the globe.

Attachments

- Course Proposal - 4589.docx: New Course Rationale
(Other Supporting Documentation. Owner: Lowry,Debra Susan)
- Davis 4589.docx: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- Highley 4589.docx: Syllabus
(Syllabus. Owner: Lowry,Debra Susan)
- Highley Sample Syllabus 4589 - Revised 1-30-14.docx: Syllabus - Revised
(Syllabus. Owner: Lowry,Debra Susan)
- Davis 4589 - Revised 1-30-14.docx: Syllabus - Revised
(Syllabus. Owner: Lowry,Debra Susan)

Comments

- Send back for dept to make some changes. *(by Vankeerbergen,Bernadette Chantal on 02/04/2014 10:14 AM)*
- looks fine except an indication of where the texts may be located is necessary in final syllabus. *(by Heysel,Garett Robert on 12/21/2013 11:27 AM)*
- English 4589 is a new, variable topics course designed for implementation with the revised English major. *(by Lowry,Debra Susan on 12/16/2013 04:27 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	12/16/2013 04:27 PM	Submitted for Approval
Approved	Lowry,Debra Susan	12/16/2013 04:28 PM	Unit Approval
Approved	Heysel,Garett Robert	12/21/2013 11:27 AM	College Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	02/04/2014 10:15 AM	ASCCAO Approval
Submitted	Lowry,Debra Susan	02/04/2014 12:30 PM	Submitted for Approval
Approved	Lowry,Debra Susan	02/04/2014 12:35 PM	Unit Approval
Approved	Heysel,Garett Robert	02/06/2014 12:31 PM	College Approval
Pending Approval	Vankeerbergen,Bernadette Chantal Nolen,Dawn Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole Hanlin,Deborah Kay	02/06/2014 12:31 PM	ASCCAO Approval

Course Proposal

English 4589: Studying the Margins: Power, Language, and Culture

A. Course Objectives

The primary objective of this course is to expose students to the literature, culture, and history of marginalized and oppressed groups. It will therefore bear the “D” designation for courses that fulfill the English Department’s Diversity requirement for majors. Each of the “D” courses already on the books is focused on a particular area of diversity studies: LGBTQ literatures and cultures, American Indian literatures and cultures, women in literature and culture, and so on. English 4589 is designed as a number under which diversity topics falling outside the existing “D” courses may be taught. Like the other D-designated courses, English 4589 will provide students a chance to hear the voices and study the cultural expressions of those groups that have been systematically underrepresented. Many subjects and course designs would fall under this description. The course might, for example, investigate the lives of Catholics living in the anti-Catholic Britain of the sixteenth and seventeenth centuries, with emphasis on both their representation in Protestant plays and polemic, and their own accounts of what it meant to be a Catholic during this period. The course might just as well, however, be focused on stand-up comedy as a medium through which marginalized and oppressed groups in American society – African American, Chicano, Jewish, queer – can claim the sanction of the cultural mainstream to utter the otherwise unspeakable, shaping and testing “in public” their own marginal identities, and using comedy to confront political power. Or, English 4589 could be taught as a course on the literature of the European conquest and colonization of the New World. Although the range of possible subjects is wide, courses taught under this number cannot simply be about cultural difference. Instead, they will study the marginalization and oppression of particular groups in the context of historical, ideological and political forces. They will pay due attention to power relations within the nation-state (and to take up categories, like 'caste' in India, for example, that have special significance in those locations). Simply teaching non-U.S. or non-British material is not a marker for D.

Like other upper-level English courses, English 4589 would seek to develop students’ skills in critical thinking and reading, and would require systematic analytical engagement with arguments about and within literary and other texts. Students would be encouraged to develop a rigorous account of their own methodological assumptions, and to articulate their ideas in cogent, compelling critical arguments, both orally and in writing.

B. Course Rationale

Courses offered under the 4589 number will meet the criteria the English Department has agreed on for D-designated courses, those that satisfy the Diversity requirement for the English major. These courses exhibit a sustained engagement with the literature, culture and history of marginalized or oppressed groups. The topics covered under English 4589 must fall outside the subject areas covered by D-designated courses already on the books:

ENGLISH 4577.01	Folklore I: Groups and Communities
ENGLISH 4580	Special Topics in LGBTQ Literatures and Cultures
ENGLISH 4581	Special Topics in U.S. Ethnic Literatures
ENGLISH 4582	Special Topics in African-American Literature
ENGLISH 4586	Studies in American Indian Literature and Culture
ENGLISH 4587	Studies in Asian American Literature and Culture
ENGLISH 4588	Studies in Latino/a Literature and Culture
ENGLISH 4592	Special Topics in Women in Literature and Culture
ENGLISH 4597.01	The Disability Experience in the Contemporary World
ENGLISH 4597.02	American Regional Cultures in Transition

The department has agreed both that existing “D” course numbers do not cover all possible subjects meriting a “D” designation, and that a robust definition of what does and what does not merit such a designation is essential to the meaning and value of the requirement. The creation of a single course number for diversity courses for which there is otherwise no appropriate number will help satisfy these two desiderata. Availability of English 4589 for instructors who wish to teach a D-designated course falling outside the existing course numbers will replace a prior arrangement by which a course offered under any 4000-level or higher number might be granted ad hoc D status upon petition by the instructor. This change ensures that interested instructors will plan a course designed from the ground up to meet the diversity criteria. It will also simplify student advising by making it easier for our majors to plan ahead of time how they will satisfy the requirement. Finally, the availability of English 4589 will help regional campus faculty meet the need to offer courses that satisfy the Diversity requirement, since not all the regional campuses are able to schedule and staff the D-designated courses that are already on the books.

The course will be assigned to individual instructors upon request and at the discretion of the scheduler, and like the other permanent D courses, it will not be subject to any prior approval process.

English 4589 will not be repeatable. It will be scheduled in response to instructor and student demand, probably once every other year on the main campus, and somewhat more often on regional campuses.

C. Assessment Plan

This course will be assessed during its first five years by the Director of Undergraduate Studies.

I. Indirect Measures

- a) The Director will review and evaluate course evaluations (SEIs) will be reviewed and evaluated to determine how well enrolled students feel the class is fulfilling its goals.
- b) Students will be asked to complete a discursive evaluation in which they offer an account of their experience in the course and their estimation of its success in meeting its objectives.
- c) At years three and five of the assessment, the Director will conduct a sample follow-up of 25 randomly-selected students who have taken English 4589 in the past in order to assess the long-term benefits students feel has resulted.

II. Direct Measure

- a) Student work product, viz., student essays and exams, will be assessed at the beginning and end of the course to determine if learning outcomes are being met.

STUDYING THE MARGINS: LANGUAGE, POWER, AND CULTURE

BLACK BRITISH LITERATURE

English 4589

Class Meets:

Professor Thomas S. Davis

Office Hours:

Email: davis.3186@osu.edu

Mailbox: Denney Hall 421



COURSE DESCRIPTION

Black British Literature

This course examines a wide range of cultural production from African, Caribbean, and South Asian immigrants who began remaking British cultural and political life after the Second World War. These figures not only participated in the reshaping of post-imperial Britain, their voices opened new perspectives on the structural oppression of empire, the lengthy afterlife of slavery, the fertile *and* explosive crossings of race, sexuality, and class, and emergent forms of political belonging in an increasingly globalizing world. Our textual archive will include novels, poetry, documentaries, music, and films. We will also explore periodical culture, cultural networks (Caribbean Artists Movement) and outlets (BBC's *Caribbean Voices*), and literary institutions (the Commonwealth Writer's Prize) that opened the way for black British writers. Central to all of our investigations will be the relationship between cultural forms and the material struggles of ethnic minorities in Britain. We will also spend some time reflecting on categories such as "black British," "national," and "Commonwealth" literatures.

GOALS AND OBJECTIVES

The goals of this class include:

1. Gaining familiarity with a broad range of black British literature.
2. Understanding the way literary form acts as a window onto the geopolitical, historical, and social antagonisms of the last fifty or so years of British history. Central to your success in this class will be your ability to articulate a theory of cultural forms as both reconfigurations of historical processes and instances of critical thought.
3. Developing a theoretical and conceptual vocabulary.
4. Developing and sharpening critical reading and writing skills. At different intervals, we will take time to reflect on our reading and interpretive practices.

REQUIRED TEXTS

Louise Bennett:	<i>Selected Poems</i>
Kamau Braithwaite:	<i>The Arrivants</i>
George Lamming:	<i>The Emigrants</i>
---	<i>The Pleasures of Exile</i>
Hanif Kureishi	<i>The Buddha of Suburbia</i>
Una Marson:	<i>Towards the Stars</i>
Ben Okri:	<i>Stars of the New Curfew</i>
Caryl Phillips:	<i>Crossing the River</i>
Jean Rhys:	<i>Voyage in the Dark</i>
Andrew Salkey:	<i>Escape to an Autumn Pavement</i>
Samuel Selvon:	<i>The Lonely Londoners</i>
Zadie Smith:	<i>NW</i>

Course packet (CP) will include writings from Stuart Hall, Paul Gilroy, Buchi Emecheta, Gail Low, Raymond Williams, and others.

COURSE ASSIGNMENTS

Engagement

25%

The level and success of your engagement with this class will be measured on two levels:

1. Participation (15%): All students must come prepared to class having read and thought about the assigned texts. Students will be evaluated on how actively they participate and how engaged they are in the class. You are expected to have all required materials with you. **NOTE: Any single instance of using a phone or other electronic advice will immediately result in the reduction of your participation grade to 0%. Turn these devices off (not sleep and not vibrate).**
2. Reading quizzes (10%): Quizzes will come intermittently throughout the semester. They are intended to ensure careful and patient reading. You will be allowed to drop your lowest quiz grade. There are no make up quizzes.

Annotated Bibliography and Blog Project:

40%

*Note: A full handout will be circulated the second week of class.

This project consists of two interrelated parts:

1. *Annotated Bibliography (20%)*: Each person is responsible for drawing up an annotated bibliography of *at least 5* sources (preferably scholarly monographs or peer-reviewed articles; check with me if you use sources that do not fall into either of these categories). Your annotations will outline the claims of the article or book; discuss those claims in relation to the primary text(s) we are reading in class; think openly about how that particular source enables you to conceptualize a cultural form or the conflicts and tensions of a particular historical moment. This portion of your project will be graded individually.
2. *Blog Project (20%)*: Our class blog is _____. You all have “author” capabilities (this means you can write and edit your own posts). Once you have conducted your research and mastered the material, your group will be responsible for drawing up five theses on your chosen area of black British literature and culture. In essence, you are marshaling your research to develop your own conceptual models. Your theses should draw from your research, the texts we are reading in class, and, ultimately, should offer some ways for the class to think collectively about your chosen topic. You will present the first version of your blog page to the class and we will all discuss your theses. Once you’ve absorbed the feedback from the class, you should revise your theses and submit them to the blog. Please feel free to incorporate visual media into your blog pages.

Final Paper

35%

The final paper will take up texts and questions developed since the midterm. The essay will be 1300-1800 words in length (6-8 pages). You will be required to undertake research for the essay. More details will follow midterm.

Grade Scale

E: 0–59	D: 60–66	D+: 67–69	C-: 70–72	C: 73–76	C+: 77–79	B-: 80–82
B: 83–86	B+: 87–89	A-: 90–92	A: 93–100			

COURSE POLICIES

Attendance is mandatory and will be taken at each class session. Students are allowed to miss 3 classes without penalty. Each additional absence will result in a reduction of a student’s final grade by one step (that is, with 3 absences, an A becomes an A-; with 4, it becomes a B+). Late arrivals and early departures count as an absence. The student remains responsible for any information or assignments given out during missed classes. If you arrive to class without the assigned materials, you will be counted as absent (you cannot participate or follow the discussion without the texts). **Five unexcused absences will automatically result in failure for the course.**

Cell Phones/Electronic Devices must be turned OFF before class (not on silent or vibrate). A single instance of texting or using such a device will automatically result in a complete loss of your participation grade. Laptops are prohibited, but e-readers—iPads, Kindles, etc.—are allowed until they become a problem. I reserve the right to alter this policy as needed throughout the semester.

Plagiarism is the unauthorized use of the words or ideas of another person. It is a serious academic offense that can result in referral to the Committee on Academic Misconduct and failure for the course. Please remember that at no point during the writing process should the work of others be presented as your own.

It is the responsibility of the Committee on Academic Misconduct to investigate or establish procedures for the investigation of all reported cases of student academic misconduct. The term “academic misconduct” includes all forms of student academic misconduct wherever committed; illustrated by, but not limited to, cases of plagiarism and dishonest practices in connection with examinations. Instructors shall report all instances of alleged academic misconduct to the committee (Faculty Rule 3335-5-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Disability Service Statement

Students with disabilities that have been certified by the Office for Disability Services will be appropriately accommodated and should inform the instructor as soon as possible of their needs. The Office for Disability Services is located in 150 Pomerene Hall, 1760 Neil Avenue; telephone 292-3307, TDD 292-0901; <http://www.ods.ohio-state.edu/>.

Late work All assignments should be turned in during the class period when they are due. Late assignments will lose *one full letter grade* for each day they are late. Only a doctor's note (or comparable documentation) will serve as a legitimate excuse for late work.

Class Cancellation Policy: In the unlikely event that I need to cancel class, I will contact you via email and request that a note be placed on the door. In addition, I will contact you as soon as possible following the cancellation to let you know what will be expected of you for our next class meeting.

RESOURCES

The **OSU Writing Center** is available to provide free, professional writing tutoring and consultation. You may set up an appointment by calling 688-4291 or by dropping by the center at 475 Mendenhall Laboratories. If you are interested in on-line writing advice, visit the OWL (On-Line Writing Lab) at www.cstw.osu.edu.

The Office for Disability Services, located in 150 Pomerene Hall, offers services for students with documented disabilities. Contact the ODS at 2-3307.

CLASS SCHEDULE

Week One: Methods: History and Literature, Reflection and Mediation

23 August (Thursday)

- Introduction
- Linton Kwesi Johnson "Inglan is a Bitch" and "Wat About Di Workin Class" (audio links on Carmen)
- Raymond Williams "From Reflection to Mediation" (CP)

Week Two: Gender and Culture to 1945: Plantation Modernism

28 August (Tuesday)

- Sukhdev Sandhu from *London Calling* (CP)
- Jean Rhys *Voyage in the Dark*

30 August (Thursday)

- Jean Rhys *Voyage in the Dark*

Week Three: Gender and Culture to 1945: Race and Literary Cosmopolitanism

4 September (Tuesday)

- Jean Rhys *Voyage in the Dark*

6 September (Thursday)

- Una Marson *Towards the Stars*
- *Caribbean Voices* (links to video and audio material on Carmen)
- Documentary on West Indian soldiers (link on Carmen)

Week Four: Windrush: Race, Citizenship, and "Colonizin in reverse"

11 September (Tuesday)

- Louise Bennett "Colonizin in Reverse"
- J. Dillon Brown "Windrush" entry from *Routledge Encyclopedia of Modernism*
- Lord Kitchener "London Is the Place For Me" (audio link on Carmen)
- George Lamming from *The Pleasures of Exile*

13 September (Thursday)

- George Lamming *The Emigrants*

Week Five: *Migration and Narrative Form*

18 September (Tuesday)

- George Lamming *The Emigrants*

20 September (Thursday)

- George Lamming *The Emigrants*

Week Six: “*Is English We Speaking*”: *Vernacular Literature and Post-Imperial Belonging*

25 September (Tuesday)

- Dora Ahmad “Rotten English” (CP)
- Stuart Hall “Lamming, Selvon, and the West Indian Novel” (CP)
- Samuel Selvon *The Lonely Londoners*

27 September (Thursday)

- Samuel Selvon *The Lonely Londoners*
- “Would you let your daughter marry a negro?” feature from *Picture Post*, December 1954 (CP)

Week Seven: “*Is English We Speaking*”: *Vernacular Literature and Post-Imperial Belonging*

2 October (Tuesday)

- Samuel Selvon *The Lonely Londoners*
- Stuart Hall “Reconstruction Work: Images of Postwar Black Settlement” (CP)
-

4 October (Thursday)

- Andrew Salkey *Escape to an Autumn Pavement*
- Notting Hill, 1958 readings (CP)

Week Eight: *Queering Black Britain*

9 October (Tuesday)

- Andrew Salkey *Escape to an Autumn Pavement*

11 October (Thursday)

- Kelso Cochrane readings (CP)
- George Lamming from *The Pleasures of Exile*
- Caribbean Artists Movement (CP)

Week Nine: *National, Postcolonial, and Diasporic Literatures I*

16 October (Tuesday)

- Hanif Kureishi *The Buddha of Suburbia*

18 October (Thursday)

- Hanif Kureishi *The Buddha of Suburbia*

Week Ten: National, Postcolonial, and Diasporic Literatures II

23 October (Tuesday)

- Ben Okri “In the Shadows of War” and “Worlds That Flourish” (CP)

25 October (Thursday)

- Ben Okri “Stars of the New Curfew” and “What the Tapster Saw” (CP)
- Jennifer Wenzel “Petro-magic-realism” (CP)

Week Eleven: The Black Atlantic I: Transnational Epic and Creolization

30 October (Tuesday)

- Kamau Braithwaite *The Arrivants*
- Derek Walcott “A Far Cry From Africa” (CP)
- Kamau Braithwaite from *The History of the Voice* (CP)

1 November (Thursday)

- Kamau Braithwaite *The Arrivants*
- Paul Gilroy from *The Black Atlantic* (CP)

Week Twelve: The Black Atlantic II: Diaspora, Collectivity, and the Afterlife of Slavery

6 November (Tuesday)

- Kamau Braithwaite *The Arrivants*

8 November (Thursday)

- Caryl Phillips *Crossing the River*
- JMW Turner “The Slave Ship” (link to painting on Carmen)

Week Thirteen: The Black Atlantic II: Diaspora, Collectivity, and the Afterlife of Slavery

13 November (Tuesday)

- Caryl Phillips *Crossing the River*
- Ian Baucom from *The Specters of the Atlantic* (CP)
-

15 November (Thursday)

- Caryl Phillips *Crossing the River*

Week Fourteen: Rest

20 November (Tuesday)

THANKSGIVING BREAK. NO CLASS.

22 November (Thursday)

THANKSGIVING BREAK. NO CLASS.

Week Fifteen: “Multiculturalism has failed”: Neoliberalism, Multiethnic Britain, and 21st Century Retrenchment

27 November (Tuesday)

- Zadie Smith *NW*

-

29 November (Thursday)

- Zadie Smith *NW*

Week Sixteen: Conclusions

4 DECEMBER (TUESDAY)

- Zadie Smith *NW*

English 4589
Studying the Margins: Power, Language, and Culture:
Catholic and Anti-Catholic in Early Modern Britain and Ireland

Professor Christopher Highley
Office: Denney 558; 292-1833
Mailbox: Denney 421
Office Hours:
Highley.1@osu.edu

Course description:

This interdisciplinary course explores the religious, cultural, and political position of Catholics in England from the Reformation under Henry VIII to the so-called “Glorious Revolution” of 1688. At the beginning of this period, England was an officially Catholic country and most would have considered themselves Catholic (however they understood the term); by the end of the period, England’s last Catholic monarch had been chased from the throne in a country that for several generations had seen itself as Protestant and anti-Catholic. Over the course of a century and a half, Catholics went from being the vast majority to a significant minority of the population of England-- and a threatened minority at that. To be Catholic during the reigns of Elizabeth I and James I especially was to risk persecution.

The course examines what it meant to be a Catholic in Early Modern England—a society in which religion was arguably the key marker of social difference and in which politics and religion were indistinguishable. In understanding Catholic beliefs and practices in this period, we will see that not all Catholics thought alike or self-identified in the same way. The category of Catholic in other words embraced a wide spectrum of identities and behaviors. We will explore this diversity by looking at the ways Catholics represented themselves in different forms of writing like verse, drama, religious polemic, and life writing. And in order to appreciate the kinds of arguments these texts were responding to, we will also look at anti-Catholic discourses of the period.

We will read primary texts of the period alongside the latest scholarship by historians and cultural critics to help us gain access to a range of Early Modern religious controversies, including interpretations of England’s schism with Rome, representations of Catholic exile, questions of Bible translation, discourses of martyrdom, and the role of women in sustaining Catholic communities. We will also give special attention to the ways in which certain defining moments in the struggle for England’s religious identity were shaped and memorialized. These moments include the excommunication of Elizabeth I, the trial and execution of Edmund Campion, the Gunpowder plot, and the presence in England of Catholic queen consorts during the later Stuart period.

This course fulfills the Diversity requirement for English majors.

Required Texts: Texts may be purchased at the University Bookstore or online, or may be used in-house or checked out from the Thompson library.

John Bale, *The Vocacyon of John Bale to the Bishoprick of Ossorie in Irelande* ed. Peter Happé and John N. King (Renaissance English texts Society)
(check out from the library http://osu.worldcat.org/title/vocacyon-of-johan-bale/oclc/20261161&referer=brief_results, or buy for yourself)

Robert S. Miola ed., *Early Modern Catholicism: An Anthology of Primary Sources (EMC)* (Oxford UP, 2007). [Available at Amazon or http://osu.worldcat.org/title/early-modern-catholicism-an-anthology-of-primary-sources-by-robert-s-miola-ed/oclc/233695885&referer=brief_results](http://osu.worldcat.org/title/early-modern-catholicism-an-anthology-of-primary-sources-by-robert-s-miola-ed/oclc/233695885&referer=brief_results)

Carmen materials

Course Policies:

Attendance and participation:

Students are expected to attend all classes. Students with more than two unexcused absences can be dropped from or fail the course. I expect you all to be active participants in discussion. Come to class having done the reading, prepared to talk and to ask questions.

Requirements:

1. Oral reports. ~~Each graduate student will be responsible for two of these, each undergraduate student for one.~~ Your report should last approximately 10 minutes. Handouts and written summaries of the article are optional.
2. A bibliographical description and overview of a Catholic or anti-Catholic text written in the early modern period. Provide a copy of the work's title page (and of any other pages you consider important). The work you select should be at least 10 pages long (your paper should be a minimum of 5 pages double-spaced). I am happy to provide help in finding a suitable text. The text you choose may be in a modern edition or a published facsimile; or you may find it in the library's Rare Book Collection or in digital form through the Early English Books Online (EEBO) database.
3. A research paper on a topic that we will work out together. You are free to write about whatever interests you and to draw upon the research you did for your first assignment. I only require that you engage with primary documents about Catholicism and anti-Catholicism and that you show a familiarity with relevant secondary scholarship.
By no later than August 4 you must provide me with a 1 page description of your project, along with a short bibliography of primary and secondary works.
~~Undergraduates: 10 pages minimum (double-spaced); Graduate students: 15 pages minimum (double-spaced).~~

Guidelines for papers:

All written assignments must be typed (double-spaced) in black ink, have one-inch margins, and an "unjustified" right-hand margin. Binders and title sheets are unnecessary; pages must be stapled in the upper left-hand corner. Always keep a copy for your own files of each paper you turn in.

Papers lose half a grade for each day that they are late.

Assessment:

| Oral reports ~~240%~~ ~~each~~; biographical description and overview 20%; research paper 50%; in-class participation 10%.

Academic Misconduct

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English 4589

Week 1

Mon.

Introduction to course

Wed.

Miola, *EMC*, 1-40

Fran Dolan, "Home Bred Enemies: Imagining Catholics," in *Whores of Babylon* (Carmen)

Week 2

Taking Sides: Forming Confessional Groups and Identities

Mon.

John [Jewel](#), *An apologie; or aunswer in defence of the Church of England, concerninge the state of religion used in the same* (1564) (selections; Carmen).

Report: Carol Wiener, "The Beleagured Isle: A Study of Elizabethan and Early Jacobean Anti-Catholicism."

Wed.

Nicholas Sander, *A Treatise of the Images of Christ* (1566) in *EMC*, 58-63

Week 3

Mon.

Thomas Harding, *A Confutation of a booke intituled An Apologie of the Church of England* (1565) (selections; Carmen).

Report 1: Michael Mullet, "The Council of Trent and the Catholic Reformation."

Report 2: Alexandra Walsham, "Domme Preachers? Post-Reformation English Catholicism and the Culture of Print"; or Collinson, Hunt, and Walsham, "Religious Publishing in England, 1557-1640".

Wed.

Dissing and Defending Elizabeth

The Excommunication of Elizabeth in *EMC*, 486-8.

William Allen in *EMC*, 75-81.

Nicholas Sander in *EMC*, 399-408.

Catholic and Protestant accounts of the execution of Mary Stuart.

A Catholic account of the death of Elizabeth in *EMC*, 465-8.

Elizabeth in retrospect: *The Coronation of Queen Elizabeth* (1680) (Carmen).

Report:

Questier, Michael C. "Elizabeth and the Catholics," in *Catholics and the Protestant Nation: Religious Politics and Identity in Early Modern England* ed. Ethan Shagan (Manchester UP, 2005), 69-94.

Week 4

Bibles and Martyrologies

Mon.

Meet in Rare Book Room

The Geneva and Rheims-Douai Bibles: parallel passages from Revelation (esp. Chs 12 and 17); the Rheims-Douai preface.

Erasmus and More in *EMC*, 41-6, 49-55.

Report:

Alexandra Walsham, “Unclasping the Book’.”

Further Reading: Foster, Brett. ‘Gregory Martin’s “Holy Latinate Jerusalem”: Roman English, Romanist Values, and the *Rheims New Testament* (1582),’ *Prose Studies* 28.2 (2006), 130-49.

Wed.

Thomas More, Edmund Campion, John Foxe and others

EMC 121-30, 130-7, 184-7.

John Foxe, “The Death and Martyrdom of Alexander Gouch and Alice Driver,” and “The Behavior of Doctor Ridley and Master Latimer at the Time of Their Death” from *The Acts and Monuments* (Carmen)

Anon, “Verses made by a Catholic in Praise of Campion.” (Carmen)

Anon, “Martyrdom of Maxfield” (Carmen)

Oliver Ormerod, *Picture of a Papist* (1606), 267-75 of part 1 (locate this yourselves in EEBO).

Report:

Peter Lake and Michael Questier, “Agency, Appropriation and Rhetoric Under the Gallows: Puritans, Romanists and the State in Early Modern England.”

Michael Questier, “‘Like locusts over all the world’: conversion, indoctrination and the Society of Jesus in late Elizabethan and Jacobean England” in McCoog ed. *The Reckoned Expense*.

Week 5

Mon.

Catholic Histories of the Reformation

EMC, 391-444

Wed.

Blood, Sweat, and Tears: Catholic Verse

Crashaw, Southwell, and Donne selections in *EMC*

Loyola, *Spiritual Exercises* in *EMC*

Report:

Arthur Marotti, “Southwell's Remains: Catholicism, Relics, and Print Culture in Early Modern England,” in *Religious Ideology and Cultural Fantasy* (University of Notre Dame Press).

Alison Shell, "What is a Catholic Poem? Explicitness and Censorship in Tudor and Stuart Religious Verse," in *Literature and Censorship in Renaissance England*, ed. Andrew Hadfield (Palgrave, 2001).

Week 6

Mon.

Gender and Religious Identity

Anon, *The Lady Falkland her Life* (Carmen)

Mush, *Life of Clitheroe* in *EMC*

Gertrude More in *EMC*

Philip Stubbes, *A Christal Glasse for Christian Women* (1591) (selections; Carmen).

Report:

Frances Dolan, "Reading, Work, and Catholic Women's Biographies."

Wed.

Mary Ward, *Autobiographical Papers* (c.1624-1626) (selections; Carmen).

EMC, 160-8

Chronicle of St. Monicas, Louvain (selections; Carmen)

Report:

David Wallace, "Periodizing Women: Mary Ward and the Premodern Canon," *Journal of Medieval and Early Modern Studies* 36:2 (Spring 2002).

Lowell Gallagher, "Mary Ward's 'Jesuitresses' and the Construction of a Typological Community."

Week 7

Protestants and Catholics in Exile

Mon.

John Bale, *The Vocacyon of John Bale* (get your own copy)

Report:

Wright, "Marian Exiles and the Flight from Persecution."

Wed.

John Foxe, "A Brief Discourse concerning . . . Doctor Sandys."

Anthony Munday, *The English Roman Life* (Carmen)

Toby Matthew in *EMC*, 154-60.

Week 8

Religious Exile continued

Mon.

Reginald Pole, *Defence of the Unity of the Church* (selections; Carmen).

Robert Persons, *A Relation of the King of Spains Receiving in Valladolid* (1592) (Carmen).

Report:

Mark Netzloff, "The English Colleges and the English Nation: Allen, Persons, Verstegan and Diasporic Nationalism."

Wed.

Catholic School Drama

Jakob Biddermann, *Cenodoxus* (1602) (in *EMC*, 344-52)

Report:

Henry Schnitzler, "The School Theatre of the Jesuits."

Week 9

Catholic School Drama

Mon.

Joseph Simons, *Leo Armenus* (Carmen)

Wed.

Catholic Shakespeare?

Hamlet

Thomas Leeke on playgoing (Carmen).

Report:

Richard Wilson, *Secret Shakespeare: Studies in Theatre, Religion, and Resistance* (Introduction)

Week 10

Mon.

Catholic Shakespeare?

Hamlet

Wed.

The Gunpowder Plot and the Catholic response to the Stuart Succession

"Of Catesby Faux and Garnet" and other ballads (Carmen)

The Return of the Knight of the Post from Hell with the Divels answere to the Supplication of Pierce Penilesse, with some relation of the last Treasons (1606) (selections; Carmen)

Week 11

James I and International Catholicism

Mon.

James I, *The Peace maker or great Britain's Blessing* (1619) (Carmen)

Thomas Middleton, *A Game at Chess* (1624)

Wed.

Thomas Middleton, *A Game at Chess*

Week 12

A Catholic Consort: Henrietta Maria and the Caroline Court

Mon.

Richard Crashaw, selected verse (*EMC*)

William Prynne, *Popish Royall Favourite* (selections; Carmen)

Newsletters from the Caroline Court 1631-38: Catholicism and the Politics of the Personal Rule
ed. Questier (selections; Carmen)

Wed.

James Shirley, *The Cardinal* (1641)

Week 13

Catholics after the Restoration

Mon.

Charles II, Catherine of Braganza, and the threat of a Catholic Succession

John Banks, *Vertue betray'd, or, Anna Bullen a tragedy acted at His Royal Highness* (1682)
(Carmen)

Wed.

The Glorious Revolution and the Jacobite Cause

The Life of King James II...collected out of the memoirs writ in his own hand (selections
Carmen)

Gilbert Burnett, *A sermon preached before the House of Commons, on the 31st of January, 1688.*

Week 14

Mon.

Student Presentations

Wed.

Student Presentations