Term Information

Effective Term   Spring 2017

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Graduate, Undergraduate
Course Number/Catalog	5980
Course Title	Ancient and Modern Narrative: Cognition, Affect, Ethics, Belief
Transcript Abbreviation	Anc&Mod Narrative
Course Description	This course will juxtapose narratives from an ancient culture with narratives from a modern culture to explore the hypothesis that the power of narrative arises from its capacity to affect the lives of audiences by engaging their cognition, affect, ethics, and beliefs.
Semester Credit Hours/Units	Fixed: 3

Offering Information

Length Of Course	14 Week
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

Prerequisites and Exclusions

Prerequisites/Corequisites	
Exclusions	Not open to students with credit for Comparative Studies 5980

Cross-Listings

Cross-Listings	Cross-listed in Comparative Studies

Subject/CIP Code

Subject/CIP Code	24.0103
Subsidy Level	Doctoral Course
Intended Rank	Senior, Masters, Doctoral

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

- To deepen students' understanding of the power of narrative by exposing them both to the multiple ways in which scholars have worked on it, and the multiple ways in which narratives work on their audiences.
- To deepen students' understanding of both ancient and modern narratives through another kind of two-way traffic, a consideration of how knowing ancient narratives sheds light on the modern and—what is less common—vice versa.

Content Topic List

- • narrative
- • cognition
- • emotion
- • ethics
- •literature
- •religion
- • belief

Attachments

- Syllabus_Ancient_and_Modern_Narrative_9-1-15.docx: Syllabus

  (Syllabus. Owner: Lowry,Debra Susan)

- Ancient_and_Modern_Narrative_Cognition_Affect_Ethics_and_Belief_proposal 9-1-15.docx: Cover Letter

  (Cover Letter. Owner: Lowry,Debra Susan)

- Johnston Phelan Team Teaching Support let.pdf: Concurrence

  (Concurrence. Owner: Lowry,Debra Susan)

- Moddelmog endorsement for Phelan and Johnston team teaching proposal.pdf: Concurrence

  (Concurrence. Owner: Lowry,Debra Susan)

- Classics. letter of concurrence for new course.docx: Concurrence

  (Concurrence. Owner: Lowry,Debra Susan)

- Curriculum Map Updated 9-25-15.docx: Curriculum map

  (Other Supporting Documentation. Owner: Vankeerbergen,Bernadette Chantal)

Comments

- This course was developed in response to Dean Mandersheid's call for team teaching proposals. *(by Lowry,Debra Susan on 09/03/2015 10:55 AM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Lowry,Debra Susan	09/03/2015 10:57 AM	Submitted for Approval
Approved	Lowry,Debra Susan	09/03/2015 10:57 AM	Unit Approval
Approved	Heysel,Garett Robert	09/21/2015 07:56 PM	College Approval
Pending Approval	Nolen,Dawn Vankeerbergen,Bernadette Chantal Hanlin,Deborah Kay Jenkins,Mary Ellen Bigler Hogle,Danielle Nicole	09/21/2015 07:56 PM	ASCCAO Approval

Application for Arts and Sciences Team-Teaching Support

Overview:
Sarah Iles Johnston (Classics/Comparative Studies) and James Phelan (English) propose to team teach a course entitled **Ancient and Modern Narrative: Cognition, Affect, Ethics, and Belief.** The course will juxtapose narratives from ancient Greece with ones from modern and contemporary United States and Great Britain as it explores the hypothesis that the power of narrative arises from its capacity to affect the lives of audiences by engaging their cognition, affect, ethics, and beliefs. By juxtaposing narratives from two different eras, we will consider what has changed and what has remained constant in the techniques, effects, and purposes of storytelling across the centuries. By studying research drawn from multiple disciplines on cognition, affect, ethics, and beliefs, we will set up a dialogue between the primary narratives and theoretical claims about engaging with narrative. The team-teaching format ensures that students will have the opportunity to benefit from the expertise of a scholar of religion who focuses on antiquity and a scholar of the modern and contemporary, both of whom are conversant with narrative theory and with social scientific research into cognition and affect.

Interdisciplinary nature: This course is interdisciplinary in both substance and method. Its primary narratives are typically separated along disciplinary lines: the ancient Greek narratives are most often studied in Classics Departments, and the modern and contemporary ones from the U.S. and Great Britain in English Departments. As noted in the overview, the secondary readings are grounded in multiple disciplines: cognitive science, psychology, narratology, philosophy, and religious studies. Furthermore, our approach to interdisciplinarity is one in which no single discipline is master. Instead, we emphasize the dialogue among disciplinary perspectives even as we remain open to the ways in which the primary narratives can challenge the conclusions of any discipline's claims. Our establishment of this dialogue is innovative; no single scholar in any field has previously brought all these methodologies together in his or her work.

How the course will benefit students, how it will advance the participating departments' academic goals, and how it will fit into each department's curricular map:
The students will be invited to stretch beyond their own disciplinary comfort zones in the reading of both primary texts and research studies. In addition, they will be exposed to cross-disciplinary dialogue between the instructors and will be invited not only to join the dialogue but to play a significant role in shaping it.

Both departments, English and Comparative Studies, are committed to interdisciplinary thinking, to the improvement of students' skills as critical thinkers and writers, and to having them engage with significant art works and analytical approaches to those works. This course addresses all of these academic goals. Furthermore, within English, courses in narrative and narrative theory have an important place at both the undergraduate (English 3361 Narrative and Medicine and English 4551 Introduction to Narrative and Narrative Theory) and graduate levels (English 6761 Introduction to Narrative and Narrative Theory and English 7861 Studies in Narrative and Narrative Theory). This course is a valuable complement to those offerings. Comparative Studies administers the interdepartmental major in Religious Studies and is the home of many undergraduate and graduate courses on religion such as RS 2102 (Literature and Religion) CS 2670 (Science and Religion), CS 7301 (Theorizing Literature) and 7370 (Theorizing Religion) in which issues of how belief is constructed are taken up. More generally, Comparative Studies is committed to studying how human societies produce and implement knowledge and discourses, as demonstrated through courses such as CS 3607 (Film and Literature as Narrative Art).

The added value that team teaching brings to the course:
Neither of us could teach this course alone. Yet each of us has a substantial history of engagement in core issues of the course (both of us with narrative; Phelan with affect and ethics; Johnston with cognition and belief). Consequently, we bring both overlapping and

2

complementary expertise to the course. Both instructors will read all papers and assign independent letter grades in light of their own perspectives. With a class size of 20 and two instructors, we will also be able to conduct one-on-one writing tutorials with every student.

The form that team teaching in the course will take:
Lectures and discussions. Both instructors will be present at all class-meetings. In the first half of the course, on any given day, one instructor will take the lead in lecturing or setting up the discussion, but the emphasis will be on learning through discussion.   In the second half of the course, the students will take turns setting up the discussion by writing up short but formal agenda settings that are posted in advance on Carmen for the other students to read. The instructors will guide the discussions that follow from these agenda settings. The move from instructor-driven to student-driven agendas will culminate in the students' presentations of their final papers in the last weeks of the course.

Sample Syllabus for
Comparative Studies 5194/English 5194
Ancient and Modern Narrative: Cognition, Affect, Ethics,
Belief

Sarah Iles Johnston (Comparative Studies/Classics)
James Phelan (English)

For Spring semester 2017

Enrollment: 20 (graduate and advanced undergraduate
students)

Rationale and Description: In this age of the Narrative Turn,
scholars from multiple disciplines have embraced the view that
narrative is a way of knowing: among other things, it organizes
humans' relation to time, and it provides explanations of human
experience that rival those offered by other modes such as logical
argument and statistical analysis. This interdisciplinary course
explores the bolder claim that narrative is also a way of thinking,
feeling, valuing, and believing. To put it another way, the course
investigates the hypothesis that narrative is so pervasive in Western
culture because of its power to affect the lives of its audiences
through the ways it engages their cognition, affect, ethics, and beliefs.

By 'cognition' we mean the intellectual operations that enable
audiences to (re)construct storyworlds, that is, mental models of
possible worlds. These operations range from filling in textual gaps
to establish causal connections between events to applying Theory of
Mind to the understanding of characters' actions. By 'affect' we mean
the emotional component of engaging with narrative, whether that
engagement leads to the heightened feelings that follow from
empathy or to the desensitization accompanying such things as
repetitive representations of excessive violence. By 'ethics' we mean
the moral values that narratives rest on and frequently ask their

audiences to wrestle with.   By 'belief' we mean an assumption that entities or parts of the world not normally available to humans via the five senses nonetheless exist and affect the world in which humans dwell. Furthermore, we take as a first principle the idea that in the act of reading these dimensions of narrative engagement interact with each other.

We will conduct our investigation into the power of narrative by means of three intersecting methods: (1) We will juxtapose ancient Greek narratives (e.g., Sophocles's *Oedipus Rex*) with modern and contemporary ones from the United States and Great Britain (e.g., Toni Morrison's "Recitatif") in order to consider what has remained constant and what has changed in the techniques, purposes, and effects of storytelling across the centuries. (2) We will draw on research about narrative cognition, affect, ethics, and belief from a range of disciplines: the cognitive sciences, philosophy, psychology, narratology, literary criticism, and religious studies. (3) We will set up two-way traffic between the primary narratives and the interdisciplinary research, using the research to illuminate the narratives and using the narratives to question, extend, and even revise the findings of the research.

Course goals:
1. To deepen students' understanding of the power of narrative by exposing them both to the multiple ways scholars have worked on it and the multiple ways it works on its audiences.
2. To deepen students' understanding of both ancient and modern narratives through another kind of two-way traffic, a consideration of how knowing ancient narratives sheds light on the modern and—what is less common--vice versa.

Course format: Lectures and discussions. Both instructors will be present at all class-meetings. In the first half of the course, on any given day, one instructor will take the lead in lecturing or setting up the discussion, but the emphasis will be on learning through discussion.   In the second half of the course, the students will take turns setting up the discussion by writing up short but formal agenda

settings that are posted in advance on Carmen for the other students to read. The instructors will guide the discussions that follow from these agenda settings. The move from instructor-driven to student-driven agendas will culminate in the students' presentations of their final papers in the last weeks of the course.

Written Assignments: Undergraduate students will write three papers of about 4 pages (1200 words) each on assigned topic based on the readings, lectures, and class discussions, and a final paper on a topic of their choice of about 5 pages (1500 words), not including bibliography and footnotes. In addition, they will do an agenda setting in the second half of the course.

Graduate students will write two papers each on an assigned topic of about 5 pages (1500 words) and a final paper on a topic of their choice of about 10 pages (3000 words), not including bibliography and footnotes. In addition, they will do an agenda setting in the second half of the course.

There is no mid-term or final exam.

Both instructors will read all papers and assign independent letter grades, in light of the differing skills, standards, and objectives of their respective disciplines. The average of the two grades will be recorded. At some point during the semester, each student will have a one-on-one writing tutorial with one of the instructors.

Grading: For undergraduates, each of the four papers will be worth 20% of the final grade; the agenda setting will be worth 10%; attendance and class participation, 10%. For graduates, the shorter papers will each be worth 20% and the final paper 40%; the agenda setting will be worth 10%; attendance and class participation 10%. A portion of the grade for the final paper will be based on how well the ideas are presented in the oral report delivered to the class during the last two weeks of the course.

Attendance: Roll will be taken every day, and tardiness without a compelling reason will count as an unexcused absence. Four or more unexcused absences will lower a student's final grade in the course one full level, for example, from an A to a B. Seven or more absences

will lower the final grade two full grades. Late papers will not be accepted unless a student is ill or has a pressing personal emergency or requests an extension for a valid reason *before* the paper is due. To pass this course, students must submit all papers on time or with a suitable extension.

Schedule N.B. The sequence here moves from a general introduction to more focused examinations of salient aspects of narrative (e.g., character, narration, segmentivity), but our consideration of each week's material will address the interactions among cognition, affect, ethics, and belief.

There will be two course meetings each week, of 75 minutes each. Students normally will be expected to have completed the week's readings before the first meeting that week.

Week One (readings assigned by Johnston). *Introduction to the course. Emotional, ethical, and cognitive responses to narrative, then and now; construction of beliefs.* Readings: *Odyssey* 8 lines 255-370 and 485-544; Sophocles' *Oedipus Rex;* passages from Aristotle's *Poetics*.

Week Two: *Temporality and Plot* (Phelan) Crane, selection from 'The Concept of Plot and the Plot of *Tom Jones'*; Phelan, 'Toward a Rhetorical Reader-Response Criticism: The Difficult, the Stubborn, and the Ending of *Beloved*.' Wharton, 'Roman Fever.'

Week Three (Johnston). *Building a Credible Character, Part One: the Poetics of Belief.* Readings: a selection of ancient Greek lyric and epinician poems and ancient hymns, plus Reicher 2010, Giles 2010, and Gunn 2013.

Week Four (Phelan) *Building a Credible Character, Part Two*: *Interrelations of Mimetic, Thematic, and Synthetic Components:* Browning, 'My Last Duchess'; Wharton, 'Roman Fever' redux; Phelan, 'Introduction,' *Reading People, Reading Plots;* Woloch, 'Introduction,' *The One and the Many*

<u>Week Five</u> (Johnston). *Building a Credible Character, Part Three: Looking at Theseus via Plurimediality, Transmediality, Transtextuality.* Readings: Bacchylides 17 and 18, passages from Euripides' *Hippolytus,* short passages from Thucydides and Plutarch; Denson 2011, Richardson 2010.

<u>Week Six</u> (Phelan) *Character Narrators and the Ethics of Un/reliable Narration*: Cisneros, 'Barbie-Q'; Morrison, 'Recitatif'; Nabokov, excerpts from *Lolita*; Lahiri, 'The Third and Final Continent'; Booth, excerpts from *The Rhetoric of Fiction*; Phelan, 'Estranging Unreliability, Bonding Unreliability, and the Ethics of *Lolita*'

<u>Week Seven</u> (Johnston) *Seriality and the Ancient Narrator: Yearning for More.* Readings: *Odyssey* 1, plus brief passages from elsewhere in the *Odyssey;* short excerpts from M.L. West's Loeb edition of the Greek Epic Fragments; excerpts from Sophocles' *Philoctetes,* excerpts from Plato's *Ion*, Mittell 2013:chapter 6, O'Sullivan 2013.

<u>Week Eight</u> (Phelan) *Narrative Segments*: O'Hara, 'Appearances,'; Wideman, 'Doc's Story'; Phelan, 'Rhetoric, Ethics, and Narrative Communication: From Story and Discourse to Authors, Resources, and Audiences.' McHale, 'Beginning to Think about Narrative in Poetry' and Heiden,'Narrative in Poetry: A Problem in Narrative Theory'

<u>Week Nine</u> (Johnston) *Building a Credible Story World: Why Do We Buy into Greek Myths?* Readings: passages from ancient Greek authors that describe the fantastic elements of the Greek mythic world, including *Iliad* 6.171-83, *Odyssey* books 9 and 12, Hesiod, *Theogony* lines 664-885, Apollodorus' *Library* 1.4.12-1.5.12; Wolf 2012:introduction, chapters 1 and 4; Saler 2012: chapter 1, Johnston 2015b.

<u>Week Ten</u> (Phelan) *Place; The Fiction/Nonfiction Distinction.* Wolff, excerpts from *In Pharaoh's Army.* Chapter on 'Setting and Perspective' from *Narrative Theory: Core Concepts and Critical* Debates by Herman,

Phelan, Rabinowitz, Richardson and Warhol; Nielsen, Phelan, and Walsh, "Ten Theses about Fictionality"

Week Eleven (Johnston) *Ancient Narrative and the Construction of Religious Belief.* Readings: Homeric *Hymn to Demeter,* Homeric *Hymn to Apollo,* Boyer 1999:chapter 2; Luhrmann 2012: chapter 3 and a selection of Luhrmann's short op-ed pieces from the *New York Times.*

Week Twelve: First day: wrap up discussion; second day: initial student presentations.

Weeks Thirteen and Fourteen: Further student presentations.

Academic Integrity
For all the assignments for this course, the Code of Student Conduct of The Ohio State University is in effect. Academic misconduct is defined as: Any activity that tends to compromise the academic integrity of the university, or subvert the educational process. Examples of academic misconduct include, but are not limited to:
1. Violation of course rules as contained in the course syllabus or other information provided to the student; violation of program regulations as established by departmental committees and made available to students;
2. Submitting plagiarized work for an academic requirement. Plagiarism is the representation of another'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;
3. Submitting substantially the same work to satisfy requirements for one course that has been submitted in satisfaction of requirements for another course, without permission of the instructor of the course for which the work is being submitted;
4. For an extended version of these examples please refer to http://studentaffairs.osu.edu/resource_csc.asp

To avoid plagiarism, students must make sure that they:
1. Always cite their sources.
2. Read the guidelines for written assignments more than once

3. If in doubt consult with your professor.

Students with Disabilities

Any student who feels s/he may need an accommodation based on the impact of a disability should contact me privately to discuss your specific needs. Please contact the Office for Disability Services at 614-292-3307 in room 150 Pomerene Hall to coordinate reasonable accommodations for students with documented disabilities. Or visit the internet address of this office at http://www.ods.ohio-state.edu for more information.

Thoughts for the course:

The desire to tell and listen to stories is perhaps the greatest feature that distinguishes humans from animals.—Anonymous

We think so because other people all think so; or because – or because – after all we do think so; or because we were told so, and think we must think so; or because we once thought so, and think we still think so; or because, having thought so, we think we will think so…
~ Henry Sidgwick

Not everything that counts can be counted and not everything that can be counted counts. - Albert Einstein

[an effective narrator makes] a Secondary World which your mind can enter. Inside it, what he relates is 'true': it accords with the laws of that world. You therefore believe it while you are, as it were, inside. The moment disbelief arises, the spell is broken; the magic, or rather art, has failed—J. R. R. Tolkien

****

Working Bibliography for the Course: this list includes the works we will read in the class and a selection of others than may be useful for you as you write your papers.

Agamben, Giorgio. 1998. *Homo Sacer: Sovereign Power and Bare Life*. Trans. Daniel Heller-Roazen. Stanford: Stanford University Press.

Bal, P. Matthias and Martijn Veltkamp. 2013. 'How Does Fiction Reading Influence Empathy? An Experimental Investigation on the Role of Emotional Transportation,' *PLoS ONE* 8.1: e55341 = doi:10.1371/journal.pone.0055341

Barkun, Michael. 2013 (2nd ed.). *A Culture of Conspiracy: Apocalyptic Visions in Contemporary America.* Berkeley.

Booth, Wayne C. 1983 (2nd ed.) *The Rhetoric of Fiction*. Chicago: University of Chicago Press.

Boyer, Pascal. 2001. *Religion Explained. The Evolutionary Origins of Religious Thought.* New York.

Calder, W. M. 1988 '*Vita Aeschyli* 9: Miscarriages in the Theatre of Dionysos.' *Classical Quarterly* 38.2:554-555.

Crane, R.S. 1952. 'The Concept of Plot and the Plot of Tom Jones.' In *Critics and Criticism,* edited by R. S. Crane, 616–647. Chicago: University of Chicago Press.

_____. *The Languages of Criticism and the Structure of Poetry.* Toronto: University of Toronto Press, 1954.

Currie, Gregory. 1997. 'The Paradox of Caring: Fiction and the Philosophy of Mind,' in *Emotion and the Arts*, eds. Mette Hjort and Sue Laver. New York: Oxford University Press: 63-77.

de Certeau, Michel. 1998. *The Practice of Everyday Life*, trans. Steven Rendall. Berkeley, Los Angeles, and London: University of

Denson, Shane 2011. 'Marvel Comics' Frankenstein: A Case Study in the Media of Serial Figures,' *Amerikastudien* 56.4: 531-53.

Eder, Jens, Fotis Jannidis and Ralf Schneider 2010. 'Characters in Fictional Worlds: An Introduction,' in *Revisionen 3 : Characters in Fictional Worlds : Understanding Imaginary Beings in Literature, Film, and Other Media,* eds. J. Eder, F. Jannidis, R. Schneider. Berlin. 3-64.

Foucault, Michel. 2003. *Society Must be Defended: Lectures at the Collège de France, 1975-1976*. New York: Picador, 2003.

Giles, David. 2010. 'Parasocial Relationships,' in *Revisionen 3: Characters in Fictional Worlds : Understanding Imaginary Beings in*

Literature, Film, and Other Media, eds. J. Eder, F. Jannidis, R. Schneider. Berlin: 442-58.

_____. 2002. 'Parasocial Interaction: A Review of the Literature and a Model for Future Research,' *Media Psychology* 4.3:279-305.

Gunn, Anna. 2013. 'I Have a Character Issue,' *New York Times* August 23 2013:A24.

Heiden, Bruce. 'Narrative in Poetry: A Problem in Narrative Theory.' *Narrative* 22 (2014): 269-83.

Herman, David, James Phelan, Peter J. Rabinowitz, Brian Richardson, and Robyn Warhol. 2012. *Narrative Theory: Core Concepts and Critical Debates*. Columbus: Ohio State University Press.

Hjort, Mette and Sue Laver, eds. 1997. *Emotion and the Arts*. Oxford and New York: Oxford University Press.

Jenkins, Henry. 2006. *Convergence Culture. Where Old and New Media Collide*. New York.

Johnston, Sarah Iles. 2015a. 'Narrating Myths. Story and Belief in Ancient Greece,' *Arethusa* 48.2:173-218.

Johnston, Sarah Iles. 2015b. 'The Greek Mythic Story World,' *Arethusa* 48.3:forthcoming.

Kidd, C. and E. Castano. 2013. 'Reading Literary Fiction Improves Theory of Mind,' *Science*. 342.18:377-80.

Kripal, Jeffrey. 2011. *Mutants and Mystics. Science Fiction, Superhero Comics, and the Paranormal*. Chicago.

Landy, Joshua. 2012. *How to do Things with Fictions.* Oxford.

Lefebvre, Henri. 1991. *The Production of Space*. Oxford and Cambridge Mass: Blackwell.

Luhrmann, Tanya. 2013. 'C.S. Lewis, Evangelical Rock Star,' editorial, *New York Times,* June 25, 2013.

Luhrmann, Tanya. 2012. *When God Talks Back: Understanding the American Evangelical Relationship with God*. New York.

Mar, R. A. 2011. 'Deconstructing empathy,' *Emotion Review* 3:113-114.

Mar, R. A. and K. Oatley, M. Djikic and J. Mullin. 2011. 'Emotion and Narrative Fiction: Interactive Influences Before, During and After Reading,' *Cognition and Emotion* 25:818-33.

Mar, R. A., Oatley, K., & Peterson, J. B. 2009. 'Exploring the link between reading fiction and empathy: Ruling out individual

differences and examining outcomes,' *Communications* 34:407-428.

Matravers, Derek. 2001. *Art and Emotion*. Oxford and New York: Oxford University Press.

Mbembe, Achille. 2003. 'Necropolitics,' *Public Culture,* 15: 11-40.

McHale, Brian. 'Beginning to Think about Narrative in Poetry.' *Narrative* 17 (2009): 11-27.

Mittell, Jason. 2014. 'Lengthy Interactions with Hideous Men: Walter White and the Serial Poetics of Television Anti-Heroes,' in *Storytelling in the Media Convergence Age: Exploring Screen Narratives*, eds. Roberta Pearson and Anthony N. Smith. New York: Palgrave Macmillan: 74-92.

Mittell, Jason. 2012-13. *Complex TV: The Poetics of Contemporary Television Storytelling.* Published on-line at http://mcpress.media-commons.org/complextelevision/. Forthcoming in print, New York.

Mittell, Jason 2010. *Television and American Culture.* New York.

Newton, Adam Zachary. 1995. *Narrative Ethics.* Cambridge: Harvard University Press.

O'Sullivan, Sean. 2013. 'Serials and Satisfaction,' *Romanticism and Victorianism on the Net*, an online journal accessible at http://ravonjournal.org/

Partridge, Christopher. 2004 (vol. 1) and 2005 (vol. 2). *The Re-Enchantment of the West.* London and New York.

Paul, Annie Murphy. 2012. 'Your Brain on Fiction,' *The New York Times*. March 18, 2012: SR6.

Phelan, James. 2007. 'Estranging Unreliability, Bonding Unreliability, and the Ethics of *Lolita*.' *Narrative* 15: 222-38.

_____. 2007. *Experiencing Fiction: Judgments, Progressions, and the Rhetorical Theory of Narrative.* Columbus: Ohio State University Press,

_____. 2005. *Living to Tell about It: A Rhetoric and Ethics of Character Narration.* Ithaca: Cornell University Press.

_____. 1996. *Narrative as Rhetoric.* Columbus: Ohio State University Press.

_____. 2011. 'Rhetoric, Ethics, and Narrative Communication: From Story and Discourse to Authors, Resources, and Audiences.' *Soundings* 94: 55-75.

Reicher, Maria 2010. 'The Ontology of Fictional Characters' in *Revisionen 3 : Characters in Fictional Worlds : Understanding Imaginary Beings in Literature, Film, and Other Media,* eds. J. Eder, F. Jannidis, R. Schneider. Berlin: 111-33.

Richardson, Brian. 'Transtextual Characters,' in *Revisionen 3 : Characters in Fictional Worlds : Understanding Imaginary Beings in Literature, Film, and Other Media,* eds. J. Eder, F. Jannidis, R. Schneider. Berlin: 527-41.

Ryan. Marie-Laure 2012. 'Narration in Various Media,' in 'the *living* handbook of narratology,' sponsored by the Interdisciplinary Center for Narratology, University of Hamburg, as accessed at http://wikis.sub.uni-hamburg.de/lhn/index.php/Narration_in_Various_Media (last modified Jan. 13, 2012).

Saler, Michael. 2012. *As If. Modern Enchantment and the Literary Prehistory of Virtual Reality.* Oxford.

Schmid, Hannah and Christoph Klimmt 2011. 'A magically nice guy:Parasosical relationships with Harry Potter across different cultures,' *The International Communication Gazette* 73(3):252-69.

Tolkein, J.R.R. 1947. 'On Fairy-Stories,' in C.S. Lewis, ed., *Essays Presented to Charles Williams*. Oxford: 38-89.

Vaage, Margrethe Bruun. 2013. 'Fictional Reliefs and Reality Checks,' *Screen* 54.2: 218-237.

Walsh, Richard. 2007. *The Rhetoric of Fictionality: Narrative Theory and the Idea of Fiction*. Columbus OH.

Wolf, Mark J. P. 2012. *Building Imaginary Worlds. The Theory and History of Subcreation.* London.

Woloch, Alex. 2004. *The One Vs. the Many: Minor Characters and the Space of the Protagaonist in the Novel*. Princeton University Press.

College of Arts and Sciences

Department of Comparative Studies

451 Hagerty Hall
1775 S. College Rd.
Columbus, OH 43210

614-262-2559 Phone
614-292-6707Fax

comparativestudies.osu.edu

September 2, 2015

David Manderscheid
Executive Dean
College of Arts and Sciences
The Ohio State University

Dear Dean Manderscheid,

I am happy to write in support of Jim Phelan's and Sarah Johnston's proposal for a new team-teaching course, Ancient and Modern Narrative: Cognition, Affect, Ethics, Belief. My charge in this letter is to describe how the course enhances our department's curriculum. It is an easy task, as the title of the course suggests.
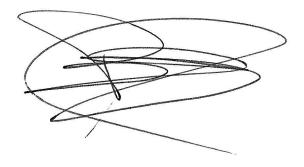
Professors Phelan and Johnston have designed a collaborative interdisciplinary course that brings together multiple distinct sets of methodologies. Fundamentally interdisciplinary and comparative, this course traces the role narrative plays as readers find their thoughts, feelings, moral positions and deepest beliefs transformed by narrative texts. The sample syllabus for the course ranges in period and geography from Classical Greece to the contemporary United States and Britain. It covers genres ranging from epic, drama, philosophy and history, to novels, short stories, lyric poetry and religious texts. I am struck by the sample syllabus's organization of this material. Concepts and themes are featured, with sample texts that illustrate the historical and geographic breadth of the course in nearly every instance. The course brings together methodologies from cognitive science, literary and narrative theory, philosophy, religious studies and psychology, among others. Students will emerge from this class with an enhanced understanding of the immense variability in approaches to narrative and the astounding continuities in the human use of narrative over the centuries. As a 5000 level course, this class will provide the opportunity for students to practice models of in-depth scholarly work in difficult issues. The examination of legal constraints on religious practice and religious pressures on legal judgments demands sophisticated research skills and careful thinking, precisely the skills and habits at the core of our department's curriculum.

The Department of Comparative Studies features a fundamentally interdisciplinary curriculum. Our majors in Religious Studies and World Literature along with our several concentrations within Comparative Studies are united by our overarching program goals. In Religious Studies, we train students in the methodological challenges that face any student of religion, the ability to study religion in a range of cultural and historical contexts, the ability to appreciate the role that religion plays in social and cultural reproduction (such as the legal system), while obtaining a broad knowledge of the world's religions. In World Literature, our students are trained to use literary theory in order to analyze texts productively, they recognize the role of translation in the transmission of ideas and values across cultures, and they develop an appreciation for the diversity of the world's different cultures and modes of literary and cultural expression. In the various concentrations in Comparative Studies, our students develop the interdisciplinary analytical skills needed to understand differences in culture and politics and issues of community and social justice, while learning to read, experience, and interpret a diverse range of texts, material artifacts, and cultural practices. A

student who successfully completes Classical and Contemporary Narrative will advance towards every one of these program goals.

Ancient and Modern Narrative will provide a truly exciting opportunity for advanced undergraduate and graduate students across the division (and quite probably the College as a whole) to develop a systematic and deep awareness of the continuities of narrative practice in human societies as well as an alertness to the different ways that narrative practice affect consciousness. I am happy to endorse this proposal strongly.

Yours,

Barry Shank
Professor & Chair

THE OHIO STATE UNIVERSITY

Department of
English

421 Denney Hall
164 W 17th Ave.
Columbus, OH 43210

614-292-6065 Phone
614-292-7816 Fax
english.osu.edu

August 24, 2015

David Manderscheid, Executive Dean and Vice-Provost
College of the Arts and Sciences
186 University Hall
CAMPUS

Dear David,

I am pleased to endorse the proposal by James Phelan and Sarah Iles Johnston to team-teach an interdisciplinary course on Classical and Contemporary Narrative: Cognition, Affect, Ethics, and Belief.

The course will be interdisciplinary both in substance and method, as it will analyze ancient Greek narratives and modern and contemporary narratives from Great Britain and the United States even as it draws on research from cognitive science, psychology, philosophy, religious studies, narratology, and other fields. We have considerable strengths in narrative theory and studies within our department—as evidenced by the nationally known Project Narrative as well as by several courses in the area (English 4559: Introduction to Narrative and Narrative Theory; English 6761: Graduate Introduction to Narrative and Narrative Theory; English 7661: Studies in Narrative and Narrative Theory).

The course that Professors Phelan and Johnston have proposed will broaden and broadcast those strengths by expanding the historical, global, and interdisciplinary reach of narrative studies within our curriculum and thereby exposing our students to an invaluable perspective on the complex and rich role of narrative across time and culture. Given the course's thoughtful design and the instructors' impressive track records as teachers and scholars, I am confident that the course will be a significant intellectual experience for its students, and I would be delighted to have it listed among the English Department's offerings for the 2016-17 academic year.

Sincerely,

Debra A. Moddelmog
Professor and Chair

letter of concurrence for new course

Anthony Kaldellis Sun, Aug 23, 2015 at 1:32 PM

To: "Johnston, Sarah" Cc: "Phelan, Jim"

Dear Sarah and Jim, Concurrence from Classics herewith granted. Best of luck in the competition.

Anthony Kaldellis interim chair, Classics

On Aug 23, 2015, at 1:23 PM, Johnston, Sarah wrote:

Hi Anthony,

Jim Phelan (English) and I are submitting a course in this year's competition for support for teamtaught courses (the competition that Manderscheid announced last May, and that Tom and Ken Rinaldo won support from last year). We decided to crosslist our new course between English and Comp Studies instead of English and Classics because it doesn't really fit Classics' course map—although we will look at ancient as well as modern texts in the course, the methodological focus aligns better with Comp Studies' typical concerns than with Classics'. However, we suspect that the College Curriculum Committee will want a letter of concurrence from Classics simply because we are including ancient Greek texts among our readings. Given that our department has no curriculum committee, I guess it's up to you to decide whether to concur or not. Could you please take a look at our syllabus, and, assuming that you don't object to the course being offered outside Classics, write a brief letter of concurrence that we could submit with our proposal?

The deadline for our submitting all of the materials is September 1. I'm also attaching our proposal, just FYI.

Thanks a lot—see you tomorrow at the colloquium,

Sarah

Sarah Iles Johnston Arts & Humanities Distinguished Professor of Religion
Professor of Classics and Comparative Studies, and Professor of History, by courtesy
The Ohio State University

Curriculum Map: B.A. English

	Goal (1)	Goal (2)	Goal (3)	Goal (4)
Required English Surveys (Both)				
English 2201 or 2201H	Beginning		Beginning	
English 2202 or 2202H	Beginning		Beginning	
Students Select One Additional Survey				
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
Methods Course (One Required)				
English 2270 (Folklore)	Intermediate	Intermediate	Intermediate	Intermediate
English 3379 (WRL)		Intermediate		Intermediate
English 3398 (Lit & CW)	Intermediate	Intermediate	Intermediate	Intermediate
Concentration I: Literature				
English 2201	Beginning		Beginning	
English 2201H	Beginning		Beginning	
English 2202	Beginning		Beginning	
English 2202H	Beginning		Beginning	
English 2220	Beginning	Beginning	Beginning	Beginning
English 2220H	Beginning	Beginning	Beginning	Beginning
English 2260	Beginning	Beginning	Beginning	Beginning
English 2260H	Beginning	Beginning	Beginning	Beginning
English 2261	Beginning	Beginning	Beginning	Beginning
English 2261H	Beginning	Beginning	Beginning	Beginning
English 2262	Beginning	Beginning	Beginning	Beginning
English 2262H	Beginning	Beginning	Beginning	Beginning
English 2263	Beginning	Beginning	Beginning	Beginning
English 2264	Beginning	Beginning	Beginning	Beginning
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2275	Beginning	Beginning	Beginning	Beginning
English 2277	Beginning			Beginning
English 2280	Beginning	Beginning	Beginning	Beginning
English 2280H	Beginning	Beginning	Beginning	Beginning
English 2281	Beginning	Beginning	Beginning	Beginning
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
English 2296H	Beginning	Beginning	Beginning	Beginning
English 3331		Intermediate	Intermediate	Intermediate
English 3361		Intermediate	Intermediate	Intermediate
English 3364			Intermediate	Intermediate
English 3372			Intermediate	Intermediate
English 3378			Intermediate	Intermediate
English 3398	Intermediate	Intermediate	Intermediate	Intermediate
English 4400	Advanced	Advanced	Advanced	Advanced
English 4513	Advanced	Advanced	Advanced	Advanced
English 4514	Advanced	Advanced	Advanced	Advanced
English 4515	Advanced	Advanced	Advanced	Advanced
English 4520.01	Advanced	Advanced	Advanced	Advanced

English 4520.02	Advanced	Advanced	Advanced	Advanced
English 4521	Advanced	Advanced	Advanced	Advanced
English 4522	Advanced	Advanced	Advanced	Advanced
English 4523	Advanced	Advanced	Advanced	Advanced
English 4531	Advanced	Advanced	Advanced	Advanced
English 4533	Advanced	Advanced	Advanced	Advanced
English 4535	Advanced	Advanced	Advanced	Advanced
English 4540	Advanced	Advanced	Advanced	Advanced
English 4542	Advanced	Advanced	Advanced	Advanced
English 4543	Advanced	Advanced	Advanced	Advanced
English 4547	Advanced	Advanced	Advanced	Advanced
English 4549	Advanced	Advanced	Advanced	Advanced
English 4550	Advanced	Advanced	Advanced	Advanced
English 4551	Advanced	Advanced	Advanced	Advanced
English 4551E	Advanced	Advanced	Advanced	Advanced
English 4552	Advanced	Advanced	Advanced	Advanced
English 4553	Advanced	Advanced	Advanced	Advanced
English 4554		Advanced		Advanced
English 4559		Advanced		Advanced
English 4560	Advanced	Advanced	Advanced	Advanced
English 4563	Advanced	Advanced	Advanced	Advanced
English 4564.01	Advanced	Advanced	Advanced	Advanced
English 4564.02	Advanced	Advanced	Advanced	Advanced
English 4564.03	Advanced	Advanced	Advanced	Advanced
English 4564.04	Advanced	Advanced	Advanced	Advanced
English 4575	Advanced	Advanced	Advanced	Advanced
English 4575E	Advanced	Advanced	Advanced	Advanced
English 4576.01	Advanced	Advanced	Advanced	Advanced
English 4576.02	Advanced	Advanced	Advanced	Advanced
English 4576.03	Advanced	Advanced	Advanced	Advanced
English 4578	Advanced	Advanced	Advanced	Advanced
English 4578H	Advanced	Advanced	Advanced	Advanced
English 4579	Advanced	Advanced	Advanced	Advanced
English 4580	Advanced	Advanced	Advanced	Advanced
English 4581	Advanced	Advanced	Advanced	Advanced
English 4582	Advanced	Advanced	Advanced	Advanced
English 4583	Advanced	Advanced	Advanced	Advanced
English 4586	Advanced	Advanced	Advanced	Advanced
English 4587	Advanced	Advanced	Advanced	Advanced
English 4588	Advanced	Advanced	Advanced	Advanced
English 4589	Advanced	Advanced	Advanced	Advanced
English 4590.01H	Advanced	Advanced	Advanced	Advanced
English 4590.02H	Advanced	Advanced	Advanced	Advanced
English 4590.03H	Advanced	Advanced	Advanced	Advanced
English 4590.04H	Advanced	Advanced	Advanced	Advanced
English 4590.05H	Advanced	Advanced	Advanced	Advanced
English 4590.06H	Advanced	Advanced	Advanced	Advanced
English 4590.07H	Advanced	Advanced	Advanced	Advanced
English 4590.08H	Advanced	Advanced	Advanced	Advanced
English 4590.09H	Advanced	Advanced	Advanced	Advanced
English 4591.01H	Advanced	Advanced	Advanced	Advanced
English 4592	Advanced	Advanced	Advanced	Advanced

English 4595	Advanced	Advanced	Advanced	Advanced
English 4597.01		Advanced	Advanced	Advanced
English 4597.04H		Advanced	Advanced	Advanced
English 5710				Advanced
English 5720	Advanced	Advanced	Advanced	Advanced
English 5721	Advanced	Advanced	Advanced	Advanced
English 5722	Advanced	Advanced	Advanced	Advanced
English 5723	Advanced	Advanced	Advanced	Advanced
English 5797	Advanced	Advanced	Advanced	Advanced
English 5801		Advanced	Advanced	Advanced
English 5980		Advanced	Advanced	Advanced
Concentration II: Writing, Rhetoric, Literacy:				
English 2269		Beginning		Beginning
English 2367.01		Intermediate		Intermediate
English 2367.01E		Intermediate		Intermediate
English 2367.01H		Intermediate		Intermediate
English 2367.01S		Intermediate		Intermediate
English 2367.02		Intermediate		Intermediate
English 2367.02H		Intermediate		Intermediate
English 2367.03H		Intermediate		Intermediate
English 2367.04		Intermediate		Intermediate
English 2367.04H		Intermediate		Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 3271		Advanced		Advanced
English 3304		Advanced		Advanced
English 3305		Advanced		Advanced
English 3379		Intermediate		Intermediate
English 3467S		Advanced		Advanced
English 4150		Advanced		Advanced
English 4555		Advanced		Advanced
English 4567S		Advanced		Advanced
English 4569		Advanced		Advanced
English 4570		Advanced		Advanced
English 4571		Advanced		Advanced
English 4572		Advanced		Advanced
English 4573.01		Advanced		Advanced
English 4573.01E		Advanced		Advanced
English 4573.02		Advanced		Advanced
English 4574		Advanced		Advanced
English 4584		Advanced		Advanced
English 4585		Advanced		Advanced
English 4591.02H		Advanced		Advanced
English 2265		Beginning	Beginning	Beginning
English 2266		Beginning	Beginning	Beginning
English 2267		Beginning	Beginning	Beginning
English 2268		Beginning	Beginning	Beginning
English 2298	Intermediate	Intermediate	Intermediate	intermediate
English 3465		Intermediate	Intermediate	Intermediate
English 3466		Intermediate	Intermediate	Intermediate
English 3468		Intermediate	Intermediate	Intermediate

English 3662		Intermediate	Intermediate	Intermediate
English 4565		Advanced	Advanced	Advanced
English 4566		Advanced	Advanced	Advanced
English 4566E				
English 4568		Advanced	Advanced	Advanced
English 4591.01H		Advanced	Advanced	Advanced
English 5804		Advanced		Advanced
Folklore:				
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 4571		Advanced		Advanced
English 4590.04H				
English 4577.01	Advanced	Advanced	Advanced	Advanced
English 4577.02	Advanced	Advanced	Advanced	Advanced
English 4577.03	Advanced	Advanced	Advanced	Advanced
English 4597.02	Advanced	Advanced	Advanced	Advanced
Undergraduate Research				
English 4998	Advanced	Advanced	Advanced	Advanced
English 4998H	Advanced	Advanced	Advanced	Advanced
English 4999	Advanced	Advanced	Advanced	Advanced
English 4999H	Advanced	Advanced	Advanced	Advanced
Required Courses Outside the Unit for Pre-Ed:				
EDTL 2389			Intermediate	Intermediate
EDTL 3356	Intermediate		Intermediate	
General Elective Courses:				
English 4189		Advanced		
English 5191		Advanced		
English 5193	Advanced	Advanced	Advanced	Advanced
English 5194	Advanced	Advanced	Advanced	Advanced
General Education Courses:				
English 2201	Beginning		Beginning	
English 2201H	Beginning		Beginning	
English 2202	Beginning		Beginning	
English 2202H	Beginning		Beginning	
English 2220	Beginning	Beginning	Beginning	Beginning
English 2220H	Beginning	Beginning	Beginning	Beginning
English 2260	Beginning	Beginning	Beginning	Beginning
English 2260H	Beginning	Beginning	Beginning	Beginning
English 2261	Beginning	Beginning	Beginning	Beginning
English 2261H	Beginning	Beginning	Beginning	Beginning

English 2262	Beginning	Beginning	Beginning	Beginning
English 2262H	Beginning	Beginning	Beginning	Beginning
English 2263	Beginning	Beginning	Beginning	Beginning
English 2264	Beginning	Beginning	Beginning	Beginning
English 2269	Beginning	Beginning	Beginning	Beginning
English 2270	Intermediate	Intermediate	Intermediate	Intermediate
English 2270H	Intermediate	Intermediate	Intermediate	Intermediate
English 2271		Intermediate		Intermediate
English 2275	Beginning	Beginning	Beginning	Beginning
English 2276		Intermediate		Intermediate
English 2277	Beginning			Beginning
English 2280	Beginning	Beginning	Beginning	Beginning
English 2280H	Beginning	Beginning	Beginning	Beginning
English 2281	Beginning	Beginning	Beginning	Beginning
English 2282	Beginning		Beginning	
English 2290	Beginning		Beginning	
English 2291	Beginning		Beginning	
English 2367.01		Intermediate		Intermediate
English 2367.01H		Intermediate		Intermediate
English 2367.01S		Intermediate		Intermediate
English 2367.02		Intermediate		Intermediate
English 2367.02H		Intermediate		Intermediate
English 2367.03		Intermediate		Intermediate
English 2367.03H		Intermediate		Intermediate
English 2367.04		Intermediate		Intermediate
English 2367.04H		Intermediate		Intermediate
English 2367.05		Intermediate		Intermediate
English 2367.05H		Intermediate		Intermediate
English 3361		Intermediate		Intermediate
English 3364			Intermediate	Intermediate
English 3372			Intermediate	Intermediate
English 3378			Intermediate	Intermediate
English 3597.03				Intermediate
English 4554		Advanced		Advanced
English 4597.02		Advanced	Advanced	Advanced
English 4597.04H		Advanced	Advanced	Advanced