

## Term Information

Effective Term Autumn 2022

## Course Change Information

### What change is being proposed? (If more than one, what changes are being proposed?)

We proposal permanent DL as an option for offering English 3264.

### What is the rationale for the proposed change(s)?

English is seeking online approval of English 3264 as part of our larger effort to meet the needs of our students by making a wider selection of courses at all levels available online. Online options at the 3000 and 4000 levels are essential to enable non-traditional students to complete their BA in a timely manner. Ensuring the permanent possibility of digital delivery would provide important flexibility for students who are also working, have children, have disabilities, are away from the Columbus campus, are student teaching, have strict coursework needs that are difficult to fit into a synchronous schedule, etc. English 3264 is an obvious candidate for inclusion in our online repertoire because it satisfies the requirements for the Citizenship and Health and Wellbeing themes of the new GE.

### What are the programmatic implications of the proposed change(s)?

(e.g. program requirements to be added or removed, changes to be made in available resources, effect on other programs that use the course)?

N/A

Is approval of the request contingent upon the approval of other course or curricular program request? No

Is this a request to withdraw the course? No

## 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	3264
Course Title	Monsters Without and Within
Transcript Abbreviation	MonstersW/OutW/In
Course Description	Storytellers have long used monsters not only to frighten us but also to jolt us into thinking deeply about ourselves, others, and the world we live in. This course examines how various horror genres use monsters to explore issues of wellbeing and citizenship, and debates about race, gender, sexual orientation, mental health, social justice, and personal responsibility.
Semester Credit Hours/Units	Fixed: 3

## Offering Information

Length Of Course	14 Week, 12 Week, 8 Week, 7 Week, 6 Week, 4 Week
Flexibly Scheduled Course	Never
Does any section of this course have a distance education component?	Yes
Is any section of the course offered	100% at a distance Greater or equal to 50% at a distance Less than 50% at a distance
Previous Value	No

**COURSE CHANGE REQUEST**  
3264 - Status: PENDING

Last Updated: Vankeerbergen, Bernadette  
Chantal  
02/17/2022

---

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, Wooster

### Prerequisites and Exclusions

Prerequisites/Corequisites	Prereq: 1110.
Exclusions	
Electronically Enforced	Yes

### Cross-Listings

Cross-Listings

### Subject/CIP Code

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

### Requirement/Elective Designation

Citizenship for a Diverse and Just World; Health and Well-being

### Course Details

Course goals or learning objectives/outcomes	<ul style="list-style-type: none"><li>• Students identify ways in which popular culture has used monsters to join debates on urgent contemporary issues, social, personal, national, and global.</li></ul>
Content Topic List	<ul style="list-style-type: none"><li>• Genius and monstrous egos</li><li>• Mental Illness</li><li>• Sexuality</li><li>• Substance abuse</li><li>• Domestic violence</li><li>• Memory</li><li>• Productivity and the "American Dream"</li><li>• Racism</li></ul>
Sought Concurrence	No

**COURSE CHANGE REQUEST**  
3264 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette  
Chantal  
02/17/2022

**Attachments**

- English 3264.docx: DL Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*
- English 3264 In-person syllabus.docx: In-Person Syllabus  
*(Syllabus. Owner: Lowry,Debra Susan)*
- Proposal to approve English 3264.docx: DL Rationale  
*(Other Supporting Documentation. Owner: Lowry,Debra Susan)*
- English 3264\_DL.docx: New DL syllabus  
*(Syllabus. Owner: Hewitt,Elizabeth A)*
- English 3264 asc-distance-approval-cover-sheet.pdf: DL Approval Cover Sheet  
*(Other Supporting Documentation. Owner: Hewitt,Elizabeth A)*

**Comments**

**Workflow Information**

Status	User(s)	Date/Time	Step
Submitted	Hewitt,Elizabeth A	02/06/2022 02:13 PM	Submitted for Approval
Approved	Hewitt,Elizabeth A	02/07/2022 11:20 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	02/17/2022 05:00 PM	College Approval
Pending Approval	Cody,Emily Kathryn Jenkins,Mary Ellen Bigler Hanlin,Deborah Kay Hilty,Michael Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	02/17/2022 05:00 PM	ASCCAO Approval

**Proposal to approve English 3264 (Monsters Without and Within)  
for Digital Learning delivery mode**

English is seeking online approval of English 3264 as part of our larger effort to meet the needs of our students by making a wider selection of courses at all levels available online. Online options at the 3000 and 4000 levels are essential to enable non-traditional students to complete their BA in a timely manner. Ensuring the permanent possibility of digital delivery would provide important flexibility for students who are also working, have children, have disabilities, are away from the Columbus campus, are student teaching, have strict coursework needs that are difficult to fit into a synchronous schedule, etc. English 3264 is an obvious candidate for inclusion in our online repertoire because it satisfies the requirements for the Citizenship and Health and Wellbeing themes of the new GE.



# SYLLABUS

# ENGLISH 3264

Monsters Without and Within: Rogue Translators

Autumn 2022 (full term)

3 credit hours

Online

## COURSE OVERVIEW

### Instructor

Instructor: Karen Winstead

Email address: [winstead.2@osu.edu](mailto:winstead.2@osu.edu)

Phone number: 614-260-3464

Office hours (Zoom): Mondays 10-12

### Course description

Storytellers have long used monsters not only to frighten us but also to jolt us into thinking more deeply about ourselves, others, and the world we live in. This course will examine how four classic horror novel(la)s and their film adaptations use monsters to explore fundamental issues of wellbeing and citizenship: *Frankenstein* (Mary Shelley/James Whale), *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson/Rouben Mamoulian), *The Shining* (Stephen King/Stanley Kubrick), and *I Am Legend* (Richard Matheson/Francis Lawrence). These texts join debates about race, gender, sexual orientation, mental health, social justice, and national and/or personal responsibility.

No film can be totally faithful to a written source; filmmakers perforce use different methods than do writers to tell their stories, to thrill and provoke. The films that this course features are all “rogue adaptations,” that is, films that aggressively and self-consciously transform their literary sources—reinterpreting characters and retooling plots to create monsters that offer different visions of what we have to fear and of how we can (or cannot) overcome the monsters without and within. The film/literature pairings we will examine constitute debates on issues pertaining to personal wellbeing and social justice. Through your director’s notebook, discussions, and final project, you will have the opportunity to join those debates and update them, imagining

adaptations that speak to the fears, anxieties, and aspirations that haunt you as denizens of twenty-first-century America.

## Course learning outcomes

By the end of this course, you should successfully be able to:

- Identify the ways in which literature and film use monsters join debates on urgent contemporary issues.
- Assess films' multifarious, often antagonistic, relationships to their literary sources.
- Learn how films and literary works have anticipated social, personal, and national problems before they were identified as such.
- Practice using monsters to think about the problems—personal, national, global—that confront us in the twenty-first century.

## General education goals and expected learning outcomes

Theme: Health & Wellbeing		
Goal	Expected Learning Outcomes	Related Course Content
<b>GOAL: Students will explore and analyze health and wellbeing through attention to at least two of the nine dimensions of wellness: physical, mental, emotional, career, environmental, spiritual, intellectual, creative, and financial.</b>	<b>Successful students are able to...</b>  <b>1.1</b> Explore and analyze health and wellbeing from theoretical, socio-economic, technological, policy, and/or personal perspectives.	<b>In this course, students will ...</b> analyze how novel(la)s and films have identified and explored issues pertaining to physical, mental, emotional, spiritual, and creative health and wellbeing, including mental illness, substance abuse, and domestic violence. Students will learn how literature and film have investigated these issues in tandem with—and sometimes well in advance of—medicine, social sciences, and psychiatry.
	<b>1.2</b> Identify, reflect on, and apply the skills needed for resiliency and wellbeing.	appreciate the potential of literature and film to advance social and personal health and in so doing develop the skills needed for resiliency and wellbeing.
Theme: Citizenship for a Just and Diverse World		
Goals	Expected Learning Outcomes	Related Course Content

	<b>Successful students are able to ...</b>	<b>In this course, students will ...</b>
<b>GOAL 1: <u>Citizenship</u>: Successful students will explore and analyze a range of perspectives on citizenship, across local, national, and global, and apply the knowledge, skills, and dispositions that constitute it.</b>	<b>1.1</b> Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, global, and/or historical communities.	Describe and analyze the ways in which authors and auteurs at different historical moments have used their media to explore issues of social justice and civil rights.
	<b>1.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.	Identify and reflect on ways that authors and filmmakers have used their media to enhance an appreciation for cultural difference and challenge readers and viewers to think in new ways about themselves, their country, and their world.
<b>GOAL 2: <u>Just and Diverse World</u>: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies.</b>	<b>2.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and a variety of lived experiences.	Examine, critique, and evaluate the ways in which ethnic, national, racial, and cultural differences have been marked by monstrosity.
	<b>2.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.	Practice wielding the tools that filmmakers and novelists have deployed to explore the world through monsters.

## HOW THIS ONLINE COURSE WORKS

**Mode of delivery:** This course is 100% online. There are no required sessions when you must be logged in to Carmen at a scheduled time.

**Pace of online activities:** This course is divided into **weekly modules** that are released one week ahead of time. Each module includes a summary of the week's activities, video lectures, questions to read or view with, one or more discussion topic(s) for the week, and the weekly quiz.

You will be working on your weekly modules from Monday through 11:59 Sunday. By Thursday you will need to post your initial contribution(s) to the discussion board(s) and continue the conversation on Friday and Saturday. By Sunday, you will need to have completed the quiz for the week.

Every week I'll post a video check-in, sharing my thoughts on the week, comments on your collective endeavors, appreciations of some of the highlights, and so forth.

**Credit hours and work expectations:** This is a **3-credit-hour course**. According to Ohio State policy ([go.osu.edu/credithours](http://go.osu.edu/credithours)), students should expect around 3 hours per week of time spent on direct instruction (instructor content and Carmen activities, for example) in addition to 6 hours of homework (reading and assignment preparation, for example) to receive a grade of (C) average.

In a typical week of this course, you'll be reading 50-150 pages or watching about 1-2 hours of films. You'll also be reflecting on your readings in your director's notebooks. These reading/writing/viewing activities should take about 6 hours to complete satisfactorily. Participating in discussion will take about an hour, and there will be about two hours of video lectures.

**Attendance and participation requirements:** Because this is an online course, your attendance is based on your online activity and participation. The following is a summary of students' expected participation:

- **Office hours and live sessions: OPTIONAL**  
All live, scheduled events for the course, including my office hours, are optional.
- **Participating in discussion forums: 2+ TIMES PER WEEK**  
As part of your participation, each week you can expect to post at least twice as part of our substantive class discussion on the week's topics.

## COURSE MATERIALS AND TECHNOLOGIES

### Textbooks

#### Required

- Stephen King, *The Shining* (Anchor)
- Richard Matheson, *I Am Legend* (Mass Market Paperback)

### Course technology

#### Technology support



For help with your password, university email, Carmen, or any other technology issues, questions, or requests, contact the Ohio State IT Service Desk. Standard support hours are available at [ocio.osu.edu/help/hours](https://ocio.osu.edu/help/hours), and support for urgent issues is available 24/7.

- **Self-Service and Chat support:** [ocio.osu.edu/help](https://ocio.osu.edu/help)
- **Phone:** 614-688-4357(HELP)
- **Email:** [servicedesk@osu.edu](mailto:servicedesk@osu.edu)
- **TDD:** 614-688-8743

## Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen ([go.osu.edu/canvasstudent](https://go.osu.edu/canvasstudent))
- CarmenZoom virtual meetings ([go.osu.edu/zoom-meetings](https://go.osu.edu/zoom-meetings))
- Recording a slide presentation with audio narration ([go.osu.edu/video-assignment-guide](https://go.osu.edu/video-assignment-guide))
- Recording, editing, and uploading video ([go.osu.edu/video-assignment-guide](https://go.osu.edu/video-assignment-guide))

## Required equipment

- Computer: current Mac (MacOs) or PC (Windows 10) with high-speed internet connection
- Webcam: built-in or external webcam, fully installed and tested
- Microphone: built-in laptop or tablet mic or external microphone
- Other: a mobile device (smartphone or tablet) to use for BuckeyePass authentication

## Required software

- Microsoft Office 365: All Ohio State students are now eligible for free Microsoft Office 365. Full instructions for downloading and installation can be found at [go.osu.edu/office365help](https://go.osu.edu/office365help).

## Carmen access

You will need to use BuckeyePass ([buckeyepass.osu.edu](https://buckeyepass.osu.edu)) multi-factor authentication to access your courses in Carmen. To ensure that you are able to connect to Carmen at all times, it is recommended that you take the following steps:

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass - Adding a Device help article for step-by-step instructions ([go.osu.edu/add-device](https://go.osu.edu/add-device)).
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.

- Download the Duo Mobile application ([go.osu.edu/install-duo](https://go.osu.edu/install-duo)) to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

If none of these options will meet the needs of your situation, you can contact the IT Service Desk at 614-688-4357(HELP) and IT support staff will work out a solution with you.

## GRADING AND FACULTY RESPONSE

### How your grade is calculated

ASSIGNMENT CATEGORY	POINTS
Participation in weekly discussions	20
Weekly Carmen quizzes	20
Director's notebook (4 parts)	40
Final Adaptation Project	20
Total	<b>100</b>

*See course schedule below for due dates.*

### Descriptions of major course assignments

**Weekly open-book/notes quizzes** on the lectures will be posted on Carmen. Each week's quiz will be posted when the module for the week opens, and you will have until 11:59 PM on Sunday to complete it. Quizzes will usually have 10 multiple choice questions. There is no time limit. If you don't like your score on your first attempt, you may retake the quiz once. Your highest score will count towards your final grade.

#### Weekly Discussions

One of the best ways to get your creative juices flowing and to grow intellectually is to share your ideas with other smart people. To that end, you're going to work in discussion teams for the duration of this semester. Because you're monster nerds each team is named for a monster: zombies, werewolves, vamps, ghouls, and ghosts and will have no more than 10 members. You'll assign yourself to a group in the "Before this course begins" module.

For each week, I'll invite you to discuss an interpretive crux pertaining to the reading or viewing for the week. You'll post your take on that crux to your discussion board by Thursday at 11:59. Use Friday and Saturday to comment on each other's posts, and Sunday to post any final thoughts and wrap up the conversation. Each discussion will be worth 3 points: 1 point for the quality of your initial post; 1 point for two *substantive* comments on the posts of others made on Friday/Saturday (posts that don't simply agree or disagree but build on the ideas in the post or suggest a different angle); a third point for being a *colleague*—that is, actually *engaging in conversation*, by showing, through multiple comments, a genuine interest in the ideas of others, by asking questions, and by answering questions that are put to you.

### **“Director’s Notebook”**

Imagine yourself as a film director looking to transform the literary texts we're reading to the screen. For **each literary work** we read, briefly describe how the work addresses an issue or issues pertaining to health/wellbeing and citizenship. For example, how does Stephen King represent the American Dream in *The Shining*? How might Stevenson's *Dr. Jekyll and Mr. Hyde* be engaging the problem of substance abuse in Victorian England? How might Matheson's *I Am Legend* be read as an allegory of race relations in 1950s America? Then jot down some ideas on how you might go about adapting the text in a way that preserves its take on the issues you have identified. What would be the greatest challenges to producing a faithful adaptation? What about the text (scenes, descriptions of characters, etc.) most readily lends itself to adaptation? What portions could be dropped without sacrificing the thrust of the original? Are you tempted to “rogue” it in ways that challenge or transform its stance on an issue or issues you have identified? For **each film** we view, note one or two ways in which the film departs from its source, and in so doing changes its meaning. Pay particular attention to what how the films transform their source's view of personal and social ills. How do changes in plot, character or setting affect the film's message and values. Ideally, this notebook will generate ideas that you can develop in your final project. As the syllabus indicates, you will be submitting your notebook in four installments, one for each of the units (*Frankenstein*, *Jekyll and Hyde*, *The Shining*, and *I Am Legend*).

### **Final Adaptation Project: Rogue-ing it!**

Your final project is to envision your own rogue adaptation of **one** of the literary texts we studied this semester. This assignment has three parts:

- 1) Identify an issue addressed in one of the literary works we have read this semester that pertains to social and/or personal wellbeing and that you believe is still a compelling issue today. Alternatively, think about how one of the stories you have read this semester might be adapted in a way that speaks to a contemporary issue that was not addressed in the original work. Explain the importance of that issue and the ideas on it that you want to convey in your adaptation.
- 2) Describe how you would adapt that literary work in ways that express your take on the issue you have identified. In addition to conveying the big picture of your adaptation, describe what minutiae you might sneak in from the original your adaptation to wink at your savvy viewers, details intimating that you know your source very well but choose not to follow it.

3) Explain how the strategies you use to adapt your source resemble or differ from those of at least two directors we've studied this semester. Your response should demonstrate your thorough grasp of the *modus operandi* of each of the directors you discuss.

## Late assignments

*Slight* bending of the deadlines is fine—it doesn't really matter if you turn in an assignment a few hours or even a day late. If you need a longer extension, let me know in advance. The nature of discussions means, of course, that there is less wiggle room. If now and then you post your initial comment Friday morning rather than Thursday night, no big deal. However, if everybody waits until the last possible moment to start posting, there can be no discussion—just a lot of voices speaking into a vacuum. Therefore, check with me if you need an extension; credit for late posts is at my discretion.

There are in any semester students coping with big issues that require some relaxation of deadlines and normal policies. This is especially true during this pandemic. If a crisis requires a major adjustment of the course schedule, let me know as soon as possible so that we can figure out what option is best for you.

## Grading scale

93–100: A  
 90–92.9: A-  
 87–89.9: B+  
 83–86.9: B  
 80–82.9: B-  
 77–79.9: C+  
 73–76.9: C  
 70–72.9: C-  
 67–69.9: D+  
 60–66.9: D  
 Below 60: E

## Instructor feedback and response time

I am providing the following list to give you an idea of my intended availability throughout the course. (Remember that you can call **614-688-4357(HELP)** at any time if you have a technical problem.)

- **Grading and feedback:** For large weekly assignments, you can generally expect feedback within **7 days**.

- **Email:** I will reply to emails within **24 hours on days when class is in session at the university.**
- **Discussion board:** I will check and reply to messages in the discussion boards every **24 hours on school days.**

## OTHER COURSE POLICIES

### Discussion and communication guidelines

The following are my expectations for how we should communicate as a class. Above all, please remember to be respectful and thoughtful.

- **Writing style:** While there is no need to participate in class discussions as if you were writing a research paper, you should remember to write using good grammar, spelling, and punctuation. A more conversational tone is fine for non-academic topics.
- **Tone and civility:** Let's maintain a supportive learning community where everyone feels safe and where people can disagree amicably. Remember that sarcasm doesn't always come across online.
- **Citing your sources:** When we have academic discussions, please cite your sources to back up what you say. For the textbook or other course materials, list at least the title and page numbers. For online sources, include a link.
- **Backing up your work:** Consider composing your academic posts in a word processor, where you can save your work, and then copying into the Carmen discussion.

### Academic integrity policy

See **Descriptions of major course assignments**, above, for my specific guidelines about collaboration and academic integrity in the context of this online class.

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/>.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's *Code of Student*

*Conduct* (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

Other sources of information on academic misconduct (integrity) to which you can refer include:

- Committee on Academic Misconduct web page ([go.osu.edu/coam](http://go.osu.edu/coam))
- Ten Suggestions for Preserving Academic Integrity ([go.osu.edu/ten-suggestions](http://go.osu.edu/ten-suggestions))

## **Student Services and Advising**

University Student Services can be accessed through BuckeyeLink. More information is available here:

<https://contactbuckeyelink.osu.edu/>

Advising resources for undergraduates are available here: <http://advising.osu.edu>

## **Copyright for instructional materials**

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## **Statement on Title IX**

Title IX makes it clear that violence and harassment based on sex and gender are Civil Rights offenses subject to the same kinds of accountability and the same kinds of support applied to offenses against other protected categories (e.g., race). If you or someone you know has been sexually harassed or assaulted, you may find the appropriate resources at <http://titleix.osu.edu> or by contacting the Ohio State Title IX Coordinator at [titleix@osu.edu](mailto:titleix@osu.edu)

## **Commitment to a diverse and inclusive learning environment**

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color,

disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Land Acknowledgement

I acknowledge the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

More information on OSU's land acknowledgement can be found here:

<https://mcc.osu.edu/about-us/land-acknowledgement>

## Your mental health

As a student you may experience a range of issues that can cause barriers to learn, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, on-demand resources are available at [go.osu.edu/ccsondemand](https://go.osu.edu/ccsondemand). You can reach an on-call counselor when CCS is closed at 614- 292- 5766, and 24-hour emergency help is also available through the 24/7 National Prevention Hotline at 1-800-273-TALK or at [suicidepreventionlifeline.org](https://suicidepreventionlifeline.org). The Ohio State Wellness app is also a great resource available at [go.osu.edu/wellnessapp](https://go.osu.edu/wellnessapp).

## ACCESSIBILITY ACCOMMODATIONS FOR STUDENTS WITH DISABILITIES

### Requesting accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately

discuss options. To establish reasonable accommodations, I may request that you register with Student Life Disability Services. After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. **SLDS contact information:** [slds@osu.edu](mailto:slds@osu.edu); 614-292-3307; 098 Baker Hall, 113 W. 12<sup>th</sup> Avenue.

## Accessibility of course technology

This online course requires use of CarmenCanvas (Ohio State's learning management system) and other online communication and multimedia tools. If you need additional services to use these technologies, please request accommodations with your instructor.

- Canvas accessibility ([go.osu.edu/canvas-accessibility](https://go.osu.edu/canvas-accessibility))
- Streaming audio and video
- CarmenZoom accessibility ([go.osu.edu/zoom-accessibility](https://go.osu.edu/zoom-accessibility))
- Collaborative course tools

## COURSE SCHEDULE

Refer to the Carmen course for up-to-date assignment due dates.

**For each week, unless otherwise indicated:**

Initial post to discussion board(s) due on Thursday; continue the conversation on Friday and Saturday; boards close at 11:59 Sunday. You may post on Sunday, but if you wait until the last day to reply and comment on others' posts, you aren't fully engaging in the conversation and won't receive full credit for discussion.

Week	Dates	Topics, Readings, Assignments, Deadlines
1	Aug 23 (T)- 28	Introduction Mary Shelley, <i>Frankenstein</i> Read: Read: <i>Frankenstein</i> , letters 1-4 (Robert Walton)
2	Aug 29-Sept 4	Geniuses, Monstrous Egos, and Injustices Read: <i>Frankenstein</i> , chapters 1-24 (Frankenstein & Walton)
3	Sept 5-11	Monstrosity, Mental Illness, and Race, ca. 1931



Week	Dates	Topics, Readings, Assignments, Deadlines
		<p><i>Frankenstein</i> and Medical Ethics, ca. View: James Whale, <i>Frankenstein</i> (1931; 70 min.) Read: Albert Jonsen, “<i>Frankenstein and the Birth of Medical Ethics</i>” (Carmen)</p>
4	Sept 11-17	<p>Enforcing Heteronormativity View: James Whale, <i>Bride of Frankenstein</i> (1935; 75 min.) <b>Director’s Notebook, Part 1, due in Carmen 11:59 PM Sunday</b></p>
5	Sept 18-24	<p>The Strange Case of Dr. Jekyll and Mr. Hyde: Sexuality, Substance Abuse, and Personality Disorders in Victorian England Read: Robert Lewis Stevenson, <i>Jekyll and Hyde</i></p>
6	Sept 25-Oct 1	<p>Sexuality and Domestic Violence, circa 1930 View: Rouben Mamoulian, <i>Dr. Jekyll and Mr. Hyde</i> (1931; 98 min.)</p>
7	Oct 2-8	<p>Remaking Jekyll &amp; Hyde: Medical Research, Red Tape, &amp; Temptation, circa 1940 View: Victor Fleming <i>Dr. Jekyll and Mr. Hyde</i> (1941; 127 mins) <b>Director’s Notebook, part 2 due in Carmen at 10 PM Sunday</b></p>
8	Oct 9-15	<p>Abuse, Alcoholism, and the Ghosts of Memory WASPS &amp; the “Wasps’ Nest of Life” Read: Stephen King, <i>The Shining</i>, parts 1-2 (pp. 3-243)</p>
9	Oct 16-22	<p>Productivity, Race, and the “American Dream” Read: <i>The Shining</i>, parts 4-5 and Epilogue (pp. 247-505)</p>
10	Oct 23-29	<p>One American Dream on the Rocks Literary, Filming, and Psychic Hauntings View: Kubrick, <i>The Shining</i> (1980; 142 minutes) <b>Director’s Notebook, part 3, due in Carmen by 11:59 PM Sunday</b></p>
11	Oct 30-Nov 5	<p>Zombie Apocalypse &amp; Racial Warfare; Who’s the Monster, and What’s the Cure? Read: Richard Matheson, <i>I Am Legend</i></p>

Week	Dates	Topics, Readings, Assignments, Deadlines
12	Nov 6-12	<p>Pandemic and Zombie Apocalypse in “Post-Race” America; Walls and Humanity</p> <p>View: Francis Lawrence, <i>I Am Legend</i> (2007; 101 minutes)</p>
13	Nov 13-19	<p>Zombie Apocalypse and 9/11; National Wellbeing Post-9/11</p> <p>View: <i>I Am Legend</i>, the original ending</p> <p><b>Director’s Notebook, part 4, due in Carmen by 11:59 PM Sunday</b></p>
14	Nov 20-26	<p><b>Work on Final Projects</b></p> <p><b>HAPPY THANKSGIVING</b></p>
15-16	Nov 27-Dec 3	<p><b>Conclusion and Review:</b></p> <p>Reflections on Health, Wellbeing, and Monstrosity: Personal and National</p>
16	Dec 4-7	<p><b>ADAPTATION PROJECT DUE DEC 7</b></p>

# English 3264

Monsters Without and Within: Rogue Translators

Full TERM

3 credit hours

Meetings: TBA

## Instructor

- **Name:** Professor Karen Winstead
- **Email:** [winstead.2@osu.edu](mailto:winstead.2@osu.edu)
- **Office location:** Denney Hall 452
- **Office hours:** Mondays and Thursdays 10-11PM

## Course Description

Storytellers have long used monsters not only to frighten us but also to jolt us into thinking more deeply about ourselves, others, and the world we live in. This course will examine how four classic horror novel(la)s and their film adaptations use monsters to explore fundamental issues of wellbeing and citizenship: *Frankenstein* (Mary Shelley/James Whale), *Dr. Jekyll and Mr. Hyde* (Robert Louis Stevenson/Rouben Mamoulian), *The Shining* (Stephen King/Stanley Kubrick), and *I Am Legend* (Richard Matheson/Francis Lawrence). These texts join debates about race, gender, sexual orientation, mental health, social justice, and national and/or personal responsibility.

No film can be totally faithful to a written source; filmmakers perforce use different methods than do writers to tell their stories, to thrill and provoke. The films that this course features are all “rogue adaptations,” that is, films that aggressively and self-consciously transform their literary sources—reinterpreting characters and retooling plots to create monsters that offer different visions of what we have to fear and of how we can (or cannot) overcome the monsters without and within. The film/literature pairings we will examine constitute debates on issues pertaining to personal wellbeing and social justice. Through your director’s notebook, discussions, and final project, you will have the opportunity to join those debates and update them, imagining adaptations that speak to the fears, anxieties, and aspirations that haunt you as denizens of twenty-first-century America.

## Learning Outcomes

By the end of this course, students should successfully be able to:



- Identify the ways in which literature and film use monsters join debates on urgent contemporary issues.
- Assess films' multifarious, often antagonistic, relationships to their literary sources.
- Learn how films and literary works have anticipated social, personal, and national problems before they were identified as such.
- Practice using monsters to think about the problems—personal, national, global—that confront us in the twenty-first century.

## General Education Expected Learning Outcomes

As part of the Health and Wellbeing and Citizenship for a Just and Diverse World themes of the General Education curriculum, this course is designed to prepare students to be able to do the following:

Theme: Health & Wellbeing		
Goal	Expected Learning Outcomes	Related Course Content
<b>GOAL: Students will explore and analyze health and wellbeing through attention to at least two of the nine dimensions of wellness: physical, mental, emotional, career, environmental, spiritual, intellectual, creative, and financial.</b>	<b>Successful students are able to...</b>  <b>1.1</b> Explore and analyze health and wellbeing from theoretical, socio-economic, technological, policy, and/or personal perspectives.	<b>In this course, students will ...</b>  analyze how novel(la)s and films have identified and explored issues pertaining to physical, mental, emotional, spiritual, and creative health and wellbeing, including mental illness, substance abuse, and domestic violence. Students will learn how literature and film have investigated these issues in tandem with—and sometimes well in advance of—medicine, social sciences, and psychiatry.
	<b>1.2</b> Identify, reflect on, and apply the skills needed for resiliency and wellbeing.	appreciate the potential of literature and film to advance social and personal health and in so doing develop the skills needed for resiliency and wellbeing.
Theme: Citizenship for a Just and Diverse World		
Goals	Expected Learning Outcomes	Related Course Content
<b>GOAL 1: Citizenship:</b> <b>Successful students will explore and analyze a range of perspectives on citizenship, across local, national, and global, and</b>	<b>Successful students are able to ...</b>  <b>1.1</b> Describe and analyze a range of perspectives on what constitutes citizenship and how it differs across political, cultural, global, and/or historical communities.	<b>In this course, students will ...</b>  Describe and analyze the ways in which authors and auteurs at different historical moments have used their media to

<p><b>apply the knowledge, skills, and dispositions that constitute it.</b></p>		<p>explore issues of social justice and civil rights.</p>
	<p><b>1.2</b> Identify, reflect on, and apply the knowledge, skills and dispositions required for intercultural competence as a global citizen.</p>	<p>Identify and reflect on ways that authors and filmmakers have used their media to enhance an appreciation for cultural difference and challenge readers and viewers to think in new ways about themselves, their country, and their world.</p>
<p><b>GOAL 2: <u>Just and Diverse World</u>: Successful students will examine notions of justice amidst difference and analyze and critique how these interact with historically and socially constructed ideas of citizenship and membership within societies.</b></p>	<p><b>2.1</b> Examine, critique, and evaluate various expressions and implications of diversity, equity, inclusion, and a variety of lived experiences.</p>	<p>Examine, critique, and evaluate the ways in which ethnic, national, racial, and cultural differences have been marked by monstrosity.</p>
	<p><b>2.2</b> Analyze and critique the intersection of concepts of justice, difference, citizenship, and how these interact with cultural traditions, structures of power and/or advocacy for social change.</p>	<p>Practice wielding the tools that filmmakers and novelists have deployed to explore the world through monsters.</p>

COURSE SCHEDULE	
Week	Topics, Readings, Assignments, Due Dates
1	<p>W: Introduction to the Course</p> <p>F: Introduction to <i>Frankenstein</i>:</p> <p>Read: <i>Frankenstein</i>, letters 1-4 (Robert Walton)</p>
2	<p>W: Genius and Monstrous Egos</p> <p>Read: <i>Frankenstein</i>, chapters 1-17 (Frankenstein &amp; his Creature)</p> <p>F: (In)justices</p> <p>Read: <i>Frankenstein</i>, chapters 18-24 (Frankenstein &amp; Walton)</p>
3	<p>W: Monstrosity, Mental Illness, and Race, ca. 1931</p> <p>View: James Whale, <i>Frankenstein</i> (1931; 70 min.)</p> <p>F: <i>Frankenstein</i> and Medical Ethics</p> <p>Read: Albert Jonsen, “<i>Frankenstein</i> and the Birth of Medical Ethics” (Carmen)</p>
4	<p>W &amp; F: Enforcing Heteronormativity</p> <p>View: James Whale, <i>Bride of Frankenstein</i> (1935; 75 min.)</p> <p><b>Director’s Notebook part 1 due in Carmen at 10PM Saturday</b></p>
5	<p>W: The Strange Case of Dr. Jekyll and Mr. Hyde: Sexuality, Substance Abuse, and Personality Disorders in Victorian England</p> <p>Read: Robert Lewis Stevenson, <i>Jekyll and Hyde</i>, chapters 1-5</p> <p>F: “Hyding” in Plain Sight</p> <p>Read: Stevenson <i>Jekyll and Hyde</i>, Chapters 5-10</p>
6	<p>W: Sexuality and Domestic Violence, circa 1930</p> <p>View: Rouben Mamoulian, <i>Dr. Jekyll and Mr. Hyde</i> (1931; 98 min.)</p> <p>F: Domestic Violence: Nowhere to Hide</p>
7	<p>W: Remaking Jekyll &amp; Hyde: Medical Research, Red Tape, &amp; Temptation</p> <p>View: Victor Fleming <i>Dr. Jekyll and Mr. Hyde</i> (1941; 127 mins)</p> <p>F: Fleming vs. Mamoulian</p> <p><b>Director’s Notebook, part 2 due in Carmen at 10 PM Saturday</b></p>
8	<p>W: Abuse, Alcoholism, and the Ghosts of Memory</p>

	<p>Read: Stephen King, <i>The Shining</i>, parts 1-2 (pp. 3-112)</p> <p>F: WASPS &amp; the “Wasps’ Nest of Life”</p> <p>Read: <i>The Shining</i>, part 3 (pp. 113-243)</p>
<b>9</b>	<p>W: Productivity, Race, and the “American Dream”</p> <p>Read: <i>The Shining</i>, parts 4-5 (pp. 247-498)</p> <p>F: Red Arrow Lodge</p> <p>Read: <i>The Shining</i>, epilogue (pp. 499-505)</p>
<b>10</b>	<p>W: One American Dream on the Rocks</p> <p>Literary, Filming, and Psychic Hauntings</p> <p>View: Kubrick, <i>The Shining</i> (1980; 142 minutes)</p> <p>F: King vs. Kubrick: Fire and Ice</p> <p><b>Director’s Notebook, part 3, due in Carmen by 10 PM Saturday</b></p>
<b>11</b>	<p>W: Zombie Apocalypse &amp; Racial Warfare</p> <p>Read: Richard Matheson, <i>I Am Legend</i></p> <p>F: Who’s the Monster, and What’s the Cure?</p>
<b>12</b>	<p>W: Pandemic and Zombie Apocalypse in “Post-Race” America</p> <p>View: Francis Lawrence, <i>I Am Legend</i> (2007; 101 minutes)</p> <p>F: Walls and Humanity</p>
<b>13</b>	<p>W: Zombie Apocalypse and 9/11</p> <p>View: <i>I Am Legend</i>, the original ending</p> <p>F: Horror and National Wellbeing Post-9/11</p> <p><b>Director’s Notebook, part 4, due in Carmen by 10 PM Saturday</b></p>
<b>14</b>	<p>W: Reflections on Health, Wellbeing, and Monstrosity: Personal and National</p> <p>F: Review</p> <p><b>Adaptation project due in Carmen at 10 PM on Saturday</b></p>
	<b>FINAL EXAM TBA</b>

# Course Materials

## Required Materials

### Books (available from the OSU Bookstore)

- Stephen King, *The Shining* (Anchor)
- Richard Matheson, *I Am Legend* (Mass Market Paperback)

## How Your Grade is Calculated

Assignment Category	Points
Weekly Quizzes	20
Final Exam Quiz	20
Director's Notebook (4 parts)	40
Adaptation Project	20

See [Course Schedule](#) for due dates.

## Descriptions of Major Course Assignments

**Weekly open-book/notes quizzes** on the lectures will be posted on Carmen. Each week's quiz will be posted by Monday, and you will have until 10 PM on Saturday to complete it. Quizzes will usually have 10 multiple choice questions, and you will have 8 minutes take each.

A cumulative **Final Exam Quiz**, also open book, open notes, will test your knowledge of the concepts and texts. The exam will be posted on Carmen on the first day of exams and you will have until [ADD EXAM DATE FOR CLASS] to complete it. It will consist of 20 questions, and you will have 20 minutes to complete it.

### “Director's Notebook”

Imagine yourself as a film director looking to transform the literary texts we're reading to the screen. For **each literary work** we read, briefly describe how the work addresses an issue or



issues pertaining to health/wellbeing and citizenship. For example, how does Stephen King represent the American Dream in *The Shining*? How might Stevenson's *Dr. Jekyll and Mr. Hyde* be engaging the problem of substance abuse in Victorian England? How might Matheson's *I Am Legend* be read as an allegory of race relations in 1950s America? Then jot down some ideas on how you might go about adapting the text in a way that preserves its take on the issues you have identified. What would be the greatest challenges to producing a faithful adaptation? What about the text (scenes, descriptions of characters, etc.) most readily lends itself to adaptation? What portions could be dropped without sacrificing the thrust of the original? Are you tempted to "rogue" it in ways that challenge or transform its stance on an issue or issues you have identified? For **each film** we view, note one or two ways in which the film departs from its source, and in so doing changes its meaning. Pay particular attention to what how the films transform their source's view of personal and social ills. How do changes in plot, character or setting affect the film's message and values. Ideally, this notebook will generate ideas that you can develop in your final project. As the syllabus indicates, you will be submitting your notebook in four installments, one for each of the units (*Frankenstein, Jekyll and Hyde, The Shining, and I Am Legend*).

### **Final Adaptation Project: Rogue-ing it!**

Your final project is to envision your own rogue adaptation of **one** of the literary texts we studied this semester. This assignment has three parts:

- 1) Identify an issue addressed in one of the literary works we have read this semester that pertains to social and/or personal wellbeing and that you believe is still a compelling issue today. Alternatively, think about how one of the stories you have read this semester might be adapted in a way that speaks to a contemporary issue that was not addressed in the original work. Explain the importance of that issue and the ideas on it that you want to convey in your adaptation.
- 2) Describe how you would adapt that literary work in ways that express your take on the issue you have identified. In addition to conveying the big picture of your adaptation, describe what minutiae you might sneak in from the original your adaptation to wink at your savvy viewers, details intimating that you know your source very well but choose not to follow it.
- 3) Explain how the strategies you use to adapt your source resemble or differ from those of at least two directors we've studied this semester. Your response should demonstrate your thorough grasp of the *modus operandi* of each of the directors you discuss.

## Late Assignments

*Slight* bending of the deadlines is fine—it doesn't really matter if you turn in an assignment a few hours or even a day late. If you need a longer extension, let me know in advance. If a crisis requires a major adjustment of the course schedule, let me know as soon as possible so that we can figure out what option is best for you.

## Grading Scale

93–100: A

90–92.9: A-

87–89.9: B+

83–86.9: B

80–82.9: B-

77–79.9: C+

73–76.9: C

70–72.9: C-

67–69.9: D+

60–66.9: D

Below 60: E

# Other Course Policies

## Academic Integrity Policy

### Ohio State's Academic Integrity Policy

Academic integrity is essential to maintaining an environment that fosters excellence in teaching, research, and other educational and scholarly activities. Thus, The Ohio State University and the Committee on Academic Misconduct (COAM) expect that all students have read and understand the university's [Code of Student Conduct](http://studentconduct.osu.edu) (studentconduct.osu.edu), and that all students will complete all academic and scholarly assignments with fairness and honesty. Students must recognize that failure to follow the rules and guidelines established in the university's *Code of Student Conduct* and this syllabus may constitute "Academic Misconduct."

The Ohio State University's *Code of Student Conduct* (Section 3335-23-04) defines academic misconduct 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) plagiarism, collusion (unauthorized collaboration), copying the work of another student, and possession of unauthorized materials during an examination. Ignorance of the university's *Code of Student Conduct* is never considered an excuse for academic misconduct, so I recommend that you review the *Code of Student Conduct* and, specifically, the sections dealing with academic misconduct.

**If I suspect that a student has committed academic misconduct in this course, I am obligated by university rules to report my suspicions to the Committee on Academic Misconduct.** If COAM determines that you have violated the university's Code of Student Conduct (i.e., committed academic misconduct), the sanctions for the misconduct could include a failing grade in this course and suspension or dismissal from the university. If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

**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/>.**

Other sources of information on academic misconduct (integrity) to which you can refer include:

- [Committee on Academic Misconduct](http://go.osu.edu/coam) (go.osu.edu/coam)
- [Ten Suggestions for Preserving Academic Integrity](http://go.osu.edu/ten-suggestions) (go.osu.edu/ten-suggestions)

- [Eight Cardinal Rules of Academic Integrity](https://go.osu.edu/cardinal-rules) (go.osu.edu/cardinal-rules)

## Copyright for Instructional Materials

The materials used in connection with this course may be subject to copyright protection and are only for the use of students officially enrolled in the course for the educational purposes associated with the course. Copyright law must be considered before copying, retaining, or disseminating materials outside of the course.

## Commitment to Diversity

The Ohio State University affirms the importance and value of diversity in the student body. Our programs and curricula reflect our multicultural society and global economy and seek to provide opportunities for students to learn more about persons who are different from them. We are committed to maintaining a community that recognizes and values the inherent worth and dignity of every person; fosters sensitivity, understanding, and mutual respect among each member of our community; and encourages each individual to strive to reach his or her own potential. Discrimination against any individual based upon protected status, which is defined as age, color, disability, gender identity or expression, national origin, race, religion, sex, sexual orientation, or veteran status, is prohibited.

## Creating an Environment Free from Harassment, Discrimination, and Sexual Misconduct

The Ohio State University is committed to building and maintaining a community to reflect diversity and to improve opportunities for all. All Buckeyes have the right to be free from harassment, discrimination, and sexual misconduct. Ohio State does not discriminate on the basis of age, ancestry, color, disability, ethnicity, gender, gender identity or expression, genetic information, HIV/AIDS status, military status, national origin, pregnancy (childbirth, false pregnancy, termination of pregnancy, or recovery therefrom), race, religion, sex, sexual orientation, or protected veteran status, or any other bases under the law, in its activities, academic programs, admission, and employment. Members of the university community also have the right to be free from all forms of sexual misconduct: sexual harassment, sexual assault, relationship violence, stalking, and sexual exploitation.

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Office of Institutional Equity:

1. Online reporting form at [equity.osu.edu](https://equity.osu.edu),
2. Call 614-247-5838 or TTY 614-688-8605,
3. Or email [equity@osu.edu](mailto:equity@osu.edu)

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting responsibilities to the Office of Institutional Equity to ensure the university can take appropriate action:

- All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.
- The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

## Your Mental Health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. No matter where you are engaged in distance learning, The Ohio State University's Student Life Counseling and Consultation Service (CCS) is here to support you. If you find yourself feeling isolated, anxious or overwhelmed, [on-demand mental health resources](https://go.osu.edu/ccsondemand) (go.osu.edu/ccsondemand) are available. You can reach an on-call counselor when CCS is closed at [614- 292-5766](tel:614-292-5766). **24-hour emergency help** is available through the [National Suicide Prevention Lifeline website](https://www.nationalsuicideline.org/) (suicidepreventionlifeline.org) or by calling [1-800-273-8255\(TALK\)](tel:1-800-273-8255). [The Ohio State Wellness app](https://go.osu.edu/wellnessapp) (go.osu.edu/wellnessapp) is also a great resource.

# Accessibility Accommodations for Students with Disabilities

## Requesting Accommodations

The university strives to make all learning experiences as accessible as possible. If you anticipate or experience academic barriers based on your disability including mental health, chronic or temporary medical conditions, please let me know immediately so that we can privately discuss options. To establish reasonable accommodations, I may request that you register with [Student Life Disability Services \(SLDS\)](#). After registration, make arrangements with me as soon as possible to discuss your accommodations so that they may be implemented in a timely fashion. In light of the current pandemic, students seeking to request COVID-related accommodations may do so through the university's request process, managed by Student Life Disability Services.

## Disability Services Contact Information

- Phone: [614-292-3307](tel:614-292-3307)
- Website: [slds.osu.edu](http://slds.osu.edu)
- Email: [slds@osu.edu](mailto:slds@osu.edu)
- In person: [Baker Hall 098, 113 W. 12th Avenue](#)

## Land Acknowledgment

I acknowledge that the land that The Ohio State University occupies is the ancestral and contemporary territory of the Shawnee, Potawatomi, Delaware, Miami, Peoria, Seneca, Wyandotte, Ojibwe and Cherokee peoples. Specifically, the university resides on land ceded in the 1795 Treaty of Greenville and the forced removal of tribes through the Indian Removal Act of 1830. I honor the resiliency of these tribal nations and recognize the historical contexts that has and continues to affect the Indigenous peoples of this land.

# Distance Approval Cover Sheet

## For Permanent DL/DH Approval | College of Arts and Sciences

Course Number and Title:

### Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. For more on use of [Carmen: Common Sense Best Practices](#).

A Carmen site will be created for the course, including a syllabus and gradebook at minimum.

If no, why not?

### Syllabus

Proposed syllabus uses the ASC distance learning syllabus template, includes boilerplate language where required, as well as a clear description of the technical and academic support services offered, and how learners can obtain them.

Syllabus is consistent and is easy to understand from the student perspective.

Syllabus includes a schedule with dates and/or a description of what constitutes the beginning and end of a week or module.

If there are required synchronous sessions, the syllabus clearly states when they will happen and how to access them.

Additional comments (optional):

### Instructor Presence

For more on instructor presence: [About Online Instructor Presence](#).

Students should have opportunities for regular and substantive academic interactions with the course instructor. Some ways to achieve this objective:

Regular instructor communications with the class via announcements or weekly check-ins.

Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.



- Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- Regular opportunities for students to receive personal instructor feedback on assignments.

Please comment on this dimension of the proposed course (or select/explain methods above):

## **Delivery Well-Suited to DL/DH Environment**

*Technology questions adapted from the [Quality Matters](#) rubric. For information about Ohio State learning technologies: [Toolsets](#).*

- The tools used in the course support the learning outcomes and competencies.
- Course tools promote learner engagement and active learning.
- Technologies required in the course are current and readily obtainable.
- Links are provided to privacy policies for all external tools required in the course.

Additional technology comments (optional):

Which components of this course are planned for synchronous delivery and which for asynchronous delivery? (For DH, address what is planned for in-person meetings as well.)

If you believe further explanation would be helpful, please comment on how course activities have been adjusted for distance learning (optional):



## Workload Estimation

For more information about calculating online instruction time: [ODEE Credit Hour Estimation](#).

- Course credit hours align with estimated average weekly time to complete the course successfully.
- Course includes direct (equivalent of “in-class”) and indirect (equivalent of “out-of-class”) instruction at a ratio of about 1:2.

Provide a brief outline of a typical course week, categorizing course activities and estimating the approximate time to complete them or participate:

- In the case of course delivery change requests, the course demonstrates comparable rigor in meeting course learning outcomes.

## Accessibility

For more information or a further conversation, contact the [accessibility coordinator](#) for the College of Arts and Sciences. For tools and training on accessibility: [Digital Accessibility Services](#).

- Instructor(s) teaching the course will have taken Digital Accessibility training (starting in 2022) and will ensure all course materials and activities meet requirements for diverse learners, including alternate means of accessing course materials when appropriate.
- Information is provided about the accessibility of all technologies required in the course. All third-party tools (tools without campus-wide license agreements) have their accessibility statements included.

Description of any anticipated accommodation requests and how they have been/will be addressed.

Additional comments (optional):

## Academic Integrity

For more information: [Academic Integrity](#).

- The course syllabus includes online-specific policies about academic integrity, including specific parameters for each major assignment:
- Assignments are designed to deter cheating and plagiarism and/or course technologies such as online proctoring or plagiarism check or other strategies are in place to deter cheating.

Additional comments (optional):

## Frequent, Varied Assignments/Assessments

For more information: [Designing Assessments for Students](#).

Student success in online courses is maximized when there are frequent, varied learning activities. Possible approaches:

- Opportunities for students to receive course information through a variety of different sources, including indirect sources, such as textbooks and lectures, and direct sources, such as scholarly resources and field observation.
- Variety of assignment formats to provide students with multiple means of demonstrating learning.
- Opportunities for students to apply course knowledge and skills to authentic, real-world tasks in assignments.

Comment briefly on the frequency and variety of assignment types and assessment approaches used in this course (or select methods above):

## Community Building

For more information: [Student Interaction Online](#).

Students engage more fully in courses when they have an opportunity to interact with their peers and feel they are part of a community of learners. Possible approaches:

- Opportunities for students to interact academically with classmates through regular class discussion or group assignments.
- Opportunities for students to interact socially with classmates, such as through video conference sessions or a course Q&A forum.
- Attention is paid to other ways to minimize transactional distance (psychological and communicative gaps between students and their peers, instructor, course content, and institution).

Please comment on this dimension of the proposed course (or select methods above):

## Transparency and Metacognitive Explanations

For more information: [Supporting Student Learning](#).

Students have successful, meaningful experiences when they understand how the components of a course connect together, when they have guidance on how to study, and when they are encouraged to take ownership of their learning. Possible approaches:

- Instructor explanations about the learning goals and overall design or organization of the course.
- Context or rationale to explain the purpose and relevance of major tasks and assignments.

- Guidance or resources for ancillary skills necessary to complete assignments, such as conducting library research or using technology tools.
- Opportunities for students to take ownership or leadership in their learning, such as by choosing topics of interest for an assignment or leading a group discussion or meeting.
- Opportunities for students to reflect on their learning process, including their goals, study strategies, and progress.
- Opportunities for students to provide feedback on the course.

Please comment on this dimension of the proposed course (or select methods above):

## **Additional Considerations**

Comment on any other aspects of the online delivery not addressed above (optional):

---

Syllabus and cover sheet reviewed by *Jeremie Smith* on

Reviewer Comments:

Additional resources and examples can be found on [ASC's Office of Distance Education](#) website.