

Term Information

Effective Term Spring 2025

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 3260
Course Title Poetry and Transformation
Transcript Abbreviation Poetry&Transform
Course Description This course will study poetry as a form that offers a particular way of engaging with both the self and the world. Students will explore poetry across multiple media and from different places and times.
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? No
Grading Basis Letter Grade
Repeatable No
Course Components Lecture
Grade Roster Component Lecture
Credit Available by Exam No
Admission Condition Course No
Off Campus Never
Campus of Offering Columbus, Lima, Mansfield, Marion, Newark, Wooster

Prerequisites and Exclusions

Prerequisites/Corequisites Completion of Writing and Information Literacy GE Foundation course
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

Traditions, Cultures, and Transformations

Course Details

Course goals or learning objectives/outcomes

- Students will engage in advanced study and analysis of English-language poetry. They will compare poetic forms, styles, purposes, media across numerous centuries. They will study poetry as both written and oral form.

Content Topic List

- Poetry and Poetics
 - History of Poetry
 - Poetry, Culture, and Media
 - Poetry and Form

Sought Concurrence

No

Attachments

- TCT_Form_English 3260.pdf: TCT Form
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- CurricularMap_May2024.docx: Curricular Map
(Other Supporting Documentation. Owner: Hewitt, Elizabeth A)
- 3260PoetryTechnology_Syllabus.docx: Syllabus (revised)
(Syllabus. Owner: Hewitt, Elizabeth A)
- CoverLetterEnglish3260Revisions21_October_2024.pdf: Cover Letter PDF 10/23
(Cover Letter. Owner: Higginbotham, Jennifer K)
- English3260PoetryTechnology_SyllabusRevised_21 Oct 2024.pdf: Revised Syllabus 10/23
(Syllabus. Owner: Higginbotham, Jennifer K)
- TCT_Form_English 3260_23 Oct 2024.pdf: Revised TCT Form 10/23
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)

Comments

- Uploaded revised documents (including cover letter, syllabus, and TCT form) are not able to be opened. Please reupload. *(by Neff, Jennifer on 10/23/2024 09:30 AM)*
- Latest revised syllabus has the Description Revised Syllabus 10/21/24 and is titled English3260PoetryTechnology_SyllabusRevised_21 Oct 2024.docx and the revised TCT form is listed as Revised TCT Form 10/21/24. All suggested changes have been made and cover letter is included. *(by Higginbotham, Jennifer K on 10/21/2024 12:36 PM)*
- We have made all suggested changes! *(by Hewitt, Elizabeth A on 05/21/2024 04:29 PM)*

COURSE REQUEST
3260 - Status: PENDING

Last Updated: Higginbotham, Jennifer K
10/23/2024

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Hewitt, Elizabeth A	05/01/2024 02:44 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/01/2024 02:59 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/01/2024 06:06 PM	College Approval
Revision Requested	Neff, Jennifer	05/20/2024 10:34 AM	ASCCAO Approval
Submitted	Hewitt, Elizabeth A	05/21/2024 04:30 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	05/21/2024 04:36 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	05/21/2024 04:38 PM	College Approval
Revision Requested	Neff, Jennifer	09/13/2024 10:48 AM	ASCCAO Approval
Submitted	Higginbotham, Jennifer K	10/21/2024 12:37 PM	Submitted for Approval
Approved	Hewitt, Elizabeth A	10/21/2024 11:29 PM	Unit Approval
Approved	Vankeerbergen, Bernadette Chantal	10/22/2024 03:44 PM	College Approval
Revision Requested	Neff, Jennifer	10/23/2024 09:30 AM	ASCCAO Approval
Submitted	Higginbotham, Jennifer K	10/23/2024 12:40 PM	Submitted for Approval
Pending Approval	Hewitt, Elizabeth A Higginbotham, Jennifer K	10/23/2024 12:40 PM	Unit Approval



Dear ASC Curriculum Committee,

Thank you for your feedback and contingent approval of English 3260: Poetry and Transformation for the GE Theme Traditions, Cultures, and Transformations. The request for revision along with explanations for how they have been addressed are below:

- *Comment:* The reviewing faculty would like to kindly note that there is a small, suspected error in the GEN application form. It appears that the response for English 3262 was erroneously copied-and-pasted into ELO 3.1 above the response for 3260.
 - **Revision:** Thank you for catching this error. The correct information for English 3260 has been added to the application form.
- **Contingency:** The reviewing faculty would like to see additional information surrounding how the course will be meeting the Theme-specific ELOs, with attention paid to ELOs 3.1, 4.1, and 4.2. They felt as if the descriptions written in the GE application form and the syllabus did not provide enough information on how the course assignments and in-class activities are going to connect students to the GEN Theme category. They would also like to note that they found the course assignments to be engaging and creative, especially the poetry recommendation assignment, which empowers student experience and preferences.
 - **Revision:** The connection between the course and ELOs 3.1, 4.1, and 4.2 have been revised to make connections between the assignments and the ELOs of each category. We took the opportunity to make sure that each of the ELOs (all of them, not just the ones with revised descriptions) have been linked to specific assignments on the syllabus along with an explanation of how the assignments will address the ELOs.
- *Recommendation:* The reviewing faculty recommend updating the Student Life – Disability Services statement, as it was recently updated for the 2024-2025 academic year. The most recent version of the statement may be found on the [ASC Curriculum and Assessment Services website](#).
 - **Revision:** We very much appreciate you calling this to our attention, and we have updated the syllabus accordingly.

Sincerely,

Jennifer Higginbotham

Director of Undergraduate Studies

Department of English

higginbotham.37@osu.edu

English 3260: Poetry and Transformation
Spring 2025
Wednesdays and Fridays, 9:35-10:55 a.m.

Instructor:

Email:

Office:

Office Hours:

Course Description: This course will consider poetry and poetic thinking as a cultural form and technology (in the root sense of *techne*) that offers a particular way of engaging with both the self and the world that's markedly different—and often far richer—than those provided by other forms of spoken and written communication. Students will explore a broad range of poetry across multiple media and consider how it has transformed the lives of its writers, readers, and reciters and how that, in turn, has helped create a special status for poetry as a form of language credited with working in particularly complex, compressed, and powerful ways across time and space and both within and between cultures and subcultures. The course will also consider who, at various moments, has been able to claim the mantle of “Poet” and how access to that status has been shaped by both demographic factors (ethnicity, gender, nationality, religion, sexuality) and institutions, including universities. And we'll repeatedly try our hands at various kinds and techniques of poetry to see what we can learn about its capacity to change and connect us from writing verse (however roughly), rather than just studying it.

GE Theme: Traditions, Cultures and Transformations

This course fulfills the general requirements and expected learning outcomes for the GE Theme: Traditions, Cultures and Transformations

Goals

1. Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.
2. Successful students will integrate approaches to understanding traditions, cultures, and transformations by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.
3. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals' experience within traditions and cultures.

Successful students are able to:

- 1.1 Engage in critical and logical thinking about the topic of traditions, cultures, and transformations.

- 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.
- 2.1 Identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
- 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment and creative work, building on prior experiences to respond to new and challenging contexts.
- 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.
- 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
- 3.3 Examine the interactions among dominant and sub-cultures.
- 3.4 Explore changes and continuities over time within a culture or society.
- 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, culture
- 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference impact individual outcomes and broader societal issues.

In English 3260, students will fulfill these learning goals by examining how poetry has functioned across time and the Anglophone world as a “big-idea” technology that facilitates social change, self-reflection, and the critical exploration of individual and cultural difference. Students will analyze how poems reflect both the individual experiences of authors and their participation in ongoing cultural traditions and the transformative effect that poetry can have upon its readers and listeners. By reading and discussing verse from different periods and parts of the globe in clusters organized around the ways in which poetry has worked in the world, students will critically investigate the traditions and transformations that poetry has fostered in the past and continues to make possible in the present. And by trying their hand at writing it, they will gain a particularly intimate sort of craft knowledge that can complement their critical investigations.

Course Requirements:

Texts: All poems and materials for the class will be available on Carmen. All of the poems and songs we’ll be considering will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by giving students material to analyze in sophisticated ways, synthesize with their previous knowledge, use to help them create new poetry, understand how poetry has worked as a technology, and how it both illuminates and transforms interactions between individuals, institutions, dominant cultures, subcultures, and cultural and demographic categories across time and space. Both the writers we’re considering and the issues and situations about which they’re writing will give students many occasions to consider changes, continuities, and the ways in which experience is shared across time and space or kept exclusive to a particular moment, place, individual, or group.

Assignments:

- 12 installments of a **weekly reading journal** in which you connect specific poems we've read together to your own experience and prior knowledge, reflect on what the poems reveal about perceptions of human difference, and begin to consider how the technology of poetry has worked in and across specific cultures and subcultures (1.67% each, so collectively 20%). This assignment will help achieve ELOs 2.1 and 2.2 by fostering self-reflection and connections between the current reading and discussion and other knowledge that the student already has.
- A **recommendation of a poem** (which could be a song with poetically significant lyrics) for us to consider in class, with a brief explanation as to why you're recommending it and how it connects to the concerns of this course (5%; you will sign up for a date on which to make your recommendation). This assignment will help achieve ELOs 1.1 and 1.2 by asking students to apply their understanding of poetry, both what they brought to the course and what they've gained in the course, to a new situation in which they are the ones in charge of a small part of the curriculum.
- Five short (3-4 page double-spaced) **writing exercises** (10% each, so collectively 50%; details of each assignment are in the calendar). Details of how these assignments will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 4.1, and 4.2 are listed below with each individual writing exercise.
- A **final manifesto** (5-6 double-spaced pages) for what you think poetry is, how it has preserved or transformed a culture important to you, and how it should work in the world (10%). This assignment will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by asking students to take what they've learned and synthesize it in relation to the course's overarching questions of poetic technology, evaluation, and the private and public uses to which poetry can and ought to be put.
- Active and "game" participation in our discussions and in our "trying our hands at ..." exercises in class (15%). This assignment will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by asking students to synthesize and articulate what they've learned and translate it into terms that can demonstrate their mastery of it.

Course Schedule:

INTRODUCTION

JANUARY 8: Introduction

JANUARY 10: Initial exploration of the "touchstone" poems to which we'll be returning periodically over the course of the semester. Please read W. H. Auden, "Musée des Beaux Arts"; Emily Dickinson, "After Great Pain, A Formal Feeling Comes"; and Adrienne Rich, "Prospective Immigrants Please Note."

UNIT 1. POETRY AND STORYTELLING: In this unit, we will consider how poetry creates and disseminates individual stories and cultural myths—and how two traditional subgenres of poetry differently approach the project of storytelling. We will discuss the histories and forms of both lyric and narrative poetry in order to learn how these subgenres changed and how traditional forms (sonnet, elegy, ballad, etc.) have transformed over time and across space.

Lyric Poetry

JANUARY 15: please read Michael S. Harper, “We Assume: On the Death of Our Son, Reuben Maisai Harper”; W. E. Henley, “Invictus”; Christina Rossetti, “Introspective”; and the poem recommended by your colleague.

JANUARY 17: please read Louise Glück, “The School Children”; William Carlos Williams, “This Is Just to Say”; and the poem recommended by your colleague; we’ll also try our hands at turning an emotion into verse.

JANUARY 19: JOURNAL INSTALLMENT #1 DUE

Narrative Poetry

JANUARY 22: please read Robert Browning, “My Last Duchess”; Joy Harjo, “Song for the Deer and Myself to Return On”; Philip Larkin, “This Be the Verse”; and the poem recommended by your colleague.

JANUARY 24: please read Julia Alvarez, “Homecoming”; Carol Ann Duffy, “Mrs Midas”; Seamus Heaney, “Mid-Term Break”; and the poem recommended by your colleague; we’ll also try our hands at telling a story in verse.

JANUARY 26: JOURNAL INSTALLMENT #2 DUE

UNIT 2. POETRY AND MEDIUM: In this unit, we will explore the different ways in which poetry has historically been both produced and consumed. We will focus on how poetic culture works differently when it is encountered in a book, or a manuscript, or a magazine; how poetry is associated with an orality and aurality that can require the physical proximity of speakers and listeners; and how poetry is historically related to other artistic and cultural productions, like songs and stage performance.

Poetry as something read and seen

JANUARY 29: please read Gwendolyn Brooks, “We Real Cool”; Emily Dickinson, “The Heart Asks Pleasure – First”; Ezra Pound, “In a Station of the Metro”; and the poem recommended by your colleague.

JANUARY 31: please read George Herbert, “The Altar”; Yusef Komunyakaa, “The Towers”; and the poem recommended by your colleague; we’ll also try our hands at laying out a poem on the page.

FEBRUARY 2: JOURNAL INSTALLMENT #3 DUE; WRITING EXERCISE #1 DUE (sketch out how you would turn a given situation into an occasion for lyric reflection and how you would turn that same situation into a compelling narrative of sequential events). This assignment will help achieve ELOs 2.1 and 2.2 by asking students to synthesize what they’ve learned and transform it into new creative work.

Poetry as something heard

FEBRUARY 5: please read aloud W. H. Auden, “As I Walked Out One Evening”; Amanda Gorman, “The Hill We Climb”; George Herbert, “Prayer (I)”; and the poem recommended by your colleague.

FEBRUARY 7: please read aloud William Blake, “The Tyger”; Robert Frost, “Stopping by Woods on a Snowy Evening”; Gerard Manley Hopkins, “As Kingfishers Catch Fire”; and the poem recommended by your colleague; we’ll also try our hands at coming up with some sonically effective verse.

FEBRUARY 9: JOURNAL INSTALLMENT #4 DUE

Poetry as something performed

FEBRUARY 12: please perform (at least for yourself) John Donne, “Holy Sonnet 14”; Theodore Roethke, “My Papa’s Waltz”; Dylan Thomas, “Do Not Go Gentle Into That Good Night”; and the poem recommended by your colleague.

FEBRUARY 14: please perform (at least for yourself) John Milton, “When I Consider How My Light is Spent”; Walt Whitman, “I Saw in Louisiana a Live-Oak Growing”; and the poem recommended by your colleague; we’ll also try our hands at different approaches to performing a poem.

FEBRUARY 16: JOURNAL INSTALLMENT #5 DUE

UNIT 3. POETRY AND VALUE: In this unit, we will discuss the long history of poetry and aesthetic evaluation. We will consider the various ways in which poetry has been assessed: condemned as fictional and insincere, but also praised as the written mode that

best conveys truth, authenticity, and beauty. We will discuss the ways in which the ability to write and read poetry has been used to make distinctions between human beings, and the ways in which knowledge of poetry has historically been used as a form of cultural capital. We will also discover the ways in which the standards of evaluation have been historically variable and culturally contingent.

Poetic Reevaluation

FEBRUARY 19: please read Langston Hughes, “Theme For English B”; Archibald MacLeish, “Ars Poetica”; Andrew Marvell, “To His Coy Mistress”; and the poem recommended by your colleague.

FEBRUARY 21: please read T.S. Eliot, “The Love Song of J. Alfred Prufrock”; Thomas Gray, “Ode on a Distant Prospect of Eton College”; and the poem recommended by your colleague; we’ll also try our hands at persuading our colleagues to change their assessment of a poem’s worth.

FEBRUARY 23: JOURNAL INSTALLMENT #6 DUE; WRITING EXERCISE #2 DUE (your choice of a short examination of how a poem makes use of its layout, creating an erasure poem, annotating the sonic elements of a poem, OR memorizing and performing a poem or a song with poetically significant lyrics). This assignment will help achieve ELOs 1.1, 1.2, 2.1, and 2.2 by asking students to extend their critical analysis or creative work into realms that have probably not been part of their previous study of poetry.

“Bad” Poetry

FEBRUARY 26: please read Joyce Kilmer, “Trees”; the excerpt from Henry Wadsworth Longfellow, *The Song of Hiawatha*; the excerpt from Coventry Patmore, *The Angel in the House*; and the poem recommended by your colleague.

FEBRUARY 28: please read Justin Bieber, “Baby”; William McGonagall, “The Tay Bridge Disaster”; and the poem recommended by your colleague; we’ll also try our hands at writing a little “bad” verse.

MARCH 2: JOURNAL INSTALLMENT #7 DUE

UNIT 4. POETRY AND PRIVATE LIFE: In this unit, we will explore the ways in which poetry is closely linked to the broad traditions and cultures of so-called “private life”: introspection, emotional expression, intimacy (familial, affectionate, erotic), grief.

Discovery

MARCH 5: please read Philip Larkin, “Talking in Bed”; Lisel Mueller, “Palindrome”; James Wright, “A Blessing”; and the poem recommended by your colleague.

MARCH 7: please read Dylan Thomas, “Fern Hill”; Marianne Moore, “Poetry”; and the poem recommended by your colleague; we’ll also try our hands at conjuring up a moment of discovery.

MARCH 9: JOURNAL INSTALLMENT #8 DUE; WRITING EXERCISE #3 DUE (write a short review of one of the poems we’ve considered in class up through February 28). This assignment will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 4.1, and 4.2 by asking students to engage in an evaluation of a poem’s quality, while simultaneously meditating upon the individual, institutional, and societal criteria that shape that evaluation.

MARCH 12: NO CLASS (SPRING BREAK)

MARCH 14: NO CLASS (SPRING BREAK)

Courtship, Friendship, and Other Interpersonal Relationships

MARCH 19: please read Countee Cullen, “Incident”; William Shakespeare, Sonnet 116; Walt Whitman, “Hours Continuing Long”; and the poem recommended by your colleague.

MARCH 21: please read Elizabeth Alexander, “Nineteen”; Natalie Diaz, “My Brother at 3 a.m.”; Stevie Smith, “Not Waving But Drowning”; and the poem recommended by your colleague; we’ll also try our hands at writing verse that celebrates or seeks to create or change a relationship.

MARCH 23: JOURNAL INSTALLMENT #9 DUE

Loss

MARCH 26: please read Elizabeth Bishop, “One Art”; Wallace Stevens, “The Emperor of Ice Cream”; Sheila Ortiz Taylor, “The Way Back”; and the poem recommended by your colleague.

MARCH 28: please read Frank O’Hara, “The Day Lady Died”; William Wordsworth, “A Slumber Did My Spirit Seal”; and the poem recommended by your colleague; we’ll also try our hands at writing verse that mourns for someone or something.

MARCH 30: JOURNAL INSTALLMENT #10 DUE

UNIT 5. POETRY AND PUBLIC LIFE: In this unit, we will consider the ways in which poetry is closely linked to broad traditions and cultures of public life, including community

celebrations and memorials, political engagement, wars, and other kinds of social ruptures and attachments.

Celebration and Commemoration

APRIL 2: please read Mary Oliver, “Don’t Hesitate”; Yusef Komunyakaa, “Facing It”; David Mura, “An Argument: On 1942”; and the poem recommended by your colleague.

APRIL 4: please read Randall Jarrell, “The Death of the Ball Turret Gunner”; Carl Sandburg, “Grass”; and the poem recommended by your colleague; we’ll also try our hands at writing verse that celebrates or commemorates a public event.

APRIL 6: JOURNAL INSTALLMENT #11 DUE; WRITING EXERCISE #4 DUE (write a short account of how and why a poem we read for the “Poetry and Private Life” unit is effective at providing the words you’ve longed to have for a particular situation). This assignment will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by asking students to explain how poetry, as a technology, enables the articulation and possible transformation of an aspect of culture that is also an aspect of individual private life and to consider the relations between those two scales—many of our emotions are sufficiently shared as to work at a cultural and societal level and many of our most private thoughts have been shaped by larger cultural and demographic categories.

Politics

APRIL 9: please read Rita Dove, “Wingfoot Lake”; Andrew Marvell, “An Horatian Ode”; Percy Bysshe Shelley, “Ozymandias”; and the poem recommended by your colleague.

APRIL 11: please read Sherman Alexie, “Evolution”; Wilfred Owen, “Dulce et Decorum Est”; Tracy K. Smith, “Declaration”; and the poem recommended by your colleague; we’ll also try our hands at writing verse that champions a cause.

APRIL 13: JOURNAL INSTALLMENT #12 DUE

CONCLUSION

APRIL 16: we’ll revisit the poems from January 10 to see what we now notice and how those poems have changed, deepened, been enhanced, been ruined, or stayed the same.

APRIL 18: Conclusion

APRIL 20: WRITING EXERCISE #5 DUE (your choice of writing a poem for a specific public occasion or cause OR writing a short account of some found poetry [i.e., text encountered out in the world that has poetic qualities or works like poetry, but is not presented as

such]). This assignment will help achieve ELOs 1.1, 1.2, 2.1, 2.2, 3.1, 3.2, 3.3, 3.4, 4.1, and 4.2 by asking students either to synthesize what they've learned and create a new example of how poetry can work as a public and cultural technology, while reflecting on what goes into making such a technology successful, or to synthesize what they've learned and consider how poetry works as a public and cultural technology even when it is not being explicitly presented as poetry and what difference it makes to have a poem marked or unmarked as being a poem.

APRIL 27: MANIFESTO DUE

Grading Scale:

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

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

Disability Services: The university strives to maintain a healthy and accessible environment to support student learning in and out of the classroom. 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.

If you are ill and need to miss class, including if you are staying home and away from others while experiencing symptoms of a viral infection or fever, please let me know immediately. In cases where illness interacts with an underlying medical condition, please consult with Student Life Disability Services to request reasonable accommodations. You can connect with them at slds@osu.edu; 614-292-3307; or slds.osu.edu.

Religious Accommodations: Ohio State has had a longstanding practice of making reasonable academic accommodations for students' religious beliefs and practices in accordance with applicable law. In 2023, Ohio State updated its practice to align with new state legislation. Under this new provision, students must be in early communication with their instructors regarding any known accommodation requests for religious beliefs and practices, providing notice of specific dates for which they request alternative accommodations within 14 days after the first instructional day of the course. Instructors in turn shall not question the sincerity of a student's religious or spiritual belief system in reviewing such requests and shall keep requests for accommodations confidential. With sufficient notice, instructors will provide students with reasonable alternative accommodations with regard to examinations and other academic requirements with respect to students' sincerely held religious beliefs and practices by allowing up to three absences each semester for the student to attend or participate in religious activities. Examples of religious accommodations can include, but are not limited to, rescheduling an exam, altering the time of a student's presentation, allowing make-up assignments to substitute for missed class work, or flexibility in due dates or research responsibilities. If concerns arise about a requested accommodation, instructors are to consult their tenure initiating unit head for assistance.

A student's request for time off shall be provided if the student's sincerely held religious belief or practice severely affects the student's ability to take an exam or meet an academic requirement and the student has notified their instructor, in writing, during the first 14 days after the course begins, of the date of each absence. Although students are required to provide notice within the first 14 days after a course begins, instructors are strongly encouraged to work with the student to provide a reasonable accommodation if a request is made outside the notice period. A student may not be penalized for an absence approved under this policy. If students have questions or disputes related to academic accommodations, they should contact their course instructor, and then their department or college office. For questions or to report discrimination or harassment based on religion, individuals should contact the [Office of Institutional Equity](#). [Religious Holidays, Holy Days and Observances](#).

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. The Ohio State University offers services to assist you with addressing these and other concerns you may be experiencing. If you or

someone you know are suffering from any of the aforementioned conditions, you can learn more about the broad range of confidential mental health services available on campus via the Office of Student Life's Counseling and Consultation Service (CCS) by visiting ccs.osu.edu or calling [614-292-5766](tel:614-292-5766). CCS is located on the 4th Floor of the Younkin Success Center and the 10th Floor of Lincoln Tower. You can reach an on-call counselor when CCS is closed at [614-292-5766](tel:614-292-5766) and emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

GE Theme course submission worksheet: Traditions, Cultures, & Transformations

Overview

Courses in the GE Themes aim to provide students with opportunities to explore big picture ideas and problems within the specific practice and expertise of a discipline or department. Although many Theme courses serve within disciplinary majors or minors, by requesting inclusion in the General Education, programs are committing to the incorporation of the goals of the focal theme and the success and participation of students from outside of their program.

Each category of the GE has specific learning goals and Expected Learning Outcomes (ELOs) that connect to the big picture goals of the program. ELOs describe the knowledge or skills students should have by the end of the course. Courses in the GE Themes must meet the ELOs common for **all** GE Themes and those specific to the Theme, in addition to any ELOs the instructor has developed specific to that course. All courses in the GE must indicate that they are part of the GE and include the Goals and ELOs of their GE category on their syllabus.

The prompts in this form elicit information about how this course meets the expectations of the GE Themes. The form will be reviewed by a group of content experts (the Theme Advisory) and by a group of curriculum experts (the Theme Panel), with the latter having responsibility for the ELOs and Goals common to all themes (those things that make a course appropriate for the GE Themes) and the former having responsibility for the ELOs and Goals specific to the topic of **this** Theme.

Briefly describe how this course connects to or exemplifies the concept of this Theme (Traditions, Cultures, & Transformations)

In a sentence or two, explain how this class “fits” within the focal Theme. This will help reviewers understand the intended frame of reference for the course-specific activities described below.

(enter text here)

Connect this course to the Goals and ELOs shared by *all* Themes

Below are the Goals and ELOs common to all Themes. In the accompanying table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The specifics of the activities matter—listing “readings” without a reference to the topic of those readings will not allow the reviewers to understand how the ELO will be met. However, the panel evaluating the fit of the course to the Theme will review this form in conjunction with the syllabus, so if readings, lecture/discussion topics, or other specifics are provided on the syllabus, it is not necessary to reiterate them within this form. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

Goal 1: Successful students will analyze an important topic or idea at a more advanced and in-depth level than the foundations. In this context, “advanced” refers to courses that are e.g., synthetic, rely on research or cutting-edge findings, or deeply engage with the subject matter, among other possibilities.

Goal 2: Successful students will integrate approaches to the theme by making connections to out-of-classroom experiences with academic knowledge or across disciplines and/or to work they have done in previous classes and that they anticipate doing in future.

	Course activities and assignments to meet these ELOs
ELO 1.1 Engage in critical and logical thinking.	
ELO 1.2 Engage in an advanced, in-depth, scholarly exploration of the topic or ideas within this theme.	
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	
ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.	

Example responses for proposals within “Citizenship” (from Sociology 3200, Comm 2850, French 2803):

ELO 1.1 Engage in critical and logical thinking.	<i>This course will build skills needed to engage in critical and logical thinking about immigration and immigration related policy through: Weekly reading response papers which require the students to synthesize and critically evaluate cutting-edge scholarship on immigration; Engagement in class-based discussion and debates on immigration-related topics using evidence-based logical reasoning to evaluate policy positions; Completion of an assignment which build skills in analyzing empirical data on immigration (Assignment #1)</i>
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	<p>Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3)</p> <p>Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.</p>
<p>ELO 2.1 Identify, describe, and synthesize approaches or experiences.</p>	<p>Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions.</p> <p><u>Lecture</u> Course materials come from a variety of sources to help students engage in the relationship between media and citizenship at an advanced level. Each of the 12 modules has 3-4 lectures that contain information from both peer-reviewed and popular sources. Additionally, each module has at least one guest lecture from an expert in that topic to increase students' access to people with expertise in a variety of areas.</p> <p><u>Reading</u> The textbook for this course provides background information on each topic and corresponds to the lectures. Students also take some control over their own learning by choosing at least one peer-reviewed article and at least one newspaper article from outside the class materials to read and include in their weekly discussion posts.</p> <p><u>Discussions</u> Students do weekly discussions and are given flexibility in their topic choices in order to allow them to take some control over their education. They are also asked to provide information from sources they've found outside the lecture materials. In this way, they are able to explore areas of particular interest to them and practice the skills they will need to gather information about current events, analyze this information, and communicate it with others.</p> <p>Activity Example: Civility impacts citizenship behaviors in many ways. Students are asked to choose a TED talk from a provided list (or choose another speech of their interest) and summarize and evaluate what it says about the relationship between civility and citizenship. Examples of Ted Talks on the list include Steven Petrow on the difference between being polite and being civil, Chimamanda Ngozi Adichie's talk on how a single story can perpetuate stereotypes, and Claire Wardle's talk on how diversity can enhance citizenship.</p>
<p>ELO 2.2 Demonstrate a developing sense of self as a learner through reflection, self-assessment, and creative work, building on prior experiences to respond to new and challenging contexts.</p>	<p>Students will conduct research on a specific event or site in Paris not already discussed in depth in class. Students will submit a 300-word abstract of their topic and a bibliography of at least five reputable academic and mainstream sources. At the end of the semester they will submit a 5-page research paper and present their findings in a 10-minute oral and visual presentation in a small-group setting in Zoom.</p> <p>Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces</p>

	<p><i>Jazz-Age Montmartre, where a small community of African-Americans—including actress and singer Josephine Baker, who was just inducted into the French Pantheon—settled and worked after World War I.</i></p> <p><i>The Vélodrome d’hiver Roundup, 16-17 July 1942, when 13,000 Jews were rounded up by Paris police before being sent to concentration camps</i></p> <p><i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i></p>
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Goals and ELOs unique to Traditions, Cultures, & Transformations

Below are the Goals and ELOs specific to this Theme. As above, in the accompanying Table, for each ELO, describe the activities (discussions, readings, lectures, assignments) that provide opportunities for students to achieve those outcomes. The answer should be concise and use language accessible to colleagues outside of the submitting department or discipline. The ELOs are expected to vary in their “coverage” in terms of number of activities or emphasis within the course. Examples from successful courses are shared on the next page.

GOAL 3: Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.

GOAL 4: Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.

	Course activities and assignments to meet these ELOs
ELO 3.1 Describe the influence of an aspect of culture (religious belief, gender roles, institutional organization, technology, epistemology, philosophy, scientific discovery, etc.) on at least one historical or contemporary issue.	
ELO 3.2 Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.	
ELO 3.3 Examine the interactions among dominant and sub-cultures.	
ELO 3.4 Explore changes and continuities over time within a culture or society.	
ELO 4.1 Recognize and explain differences, similarities, and disparities among institutions, organizations, cultures, societies, and/or individuals.	
ELO 4.2 Explain ways in which categories such as race, ethnicity, and gender and perceptions of difference, impact individual outcomes and broader societal issues	