

Term Information

Effective Term Spring 2026

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 3261
Course Title Fiction, Then and Now
Transcript Abbreviation FictionThen&Now
Course Description This course examines the transformative power of fiction, its significant social functions, its establishment of and challenge to literary traditions, and its ability to reshape the world.
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

Prerequisites and Exclusions

Prerequisites/Corequisites English 1110.xx; or GE foundation writing and info literacy 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

- Understand the similarities and differences between fiction and nonfiction
- Identify and explain the elements of narrative structure
- Explore how fiction has historically engaged with key themes central to the human experience
- Recognize the role of fiction in transforming cultural and social traditions

Content Topic List

- Fiction versus Non-fiction
- Storytelling traditions and their changes over time
- Narrative and literary techniques: character, plot, narratology, temporality, spatiality, figures of speech, changes to genres, inventions of new genres
- Fiction as a tool for shaping human experience and transforming the world

Sought Concurrence

No

Attachments

- CurricularMapMajor2025.docx: Major Map
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- 2025_english_minor.docx: Minor Advising Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- FictionThenNow_ThemeSheetRevisedSept2025.pdf: Revised Theme Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- 3261RevisionCoverLetter.docx: Revisions Cover Letter Sept 2025
(Cover Letter. Owner: Higginbotham, Jennifer K)
- FictionThenNow_SampleSyllabusSept2025Revised.docx: Revised Syllabus Sept 2025
(Syllabus. Owner: Higginbotham, Jennifer K)

Comments

- The previous version of the syllabus has been deleted, and a revised version uploaded. A revised theme sheet has also been provided and the previous one deleted. A cover letter detailing the ways the revised syllabus and form addresses the contingencies is also attached, and as it notes the course-specific goals have been added here along with revised course topics. The previous cover letter has been deleted. *(by Higginbotham, Jennifer K on 09/11/2025 03:46 PM)*
- Please see feedback email sent to department 05-05-2025 RLS
See feedback email sent to unit 09-10-2025 RLS *(by Steele, Rachel Lea on 09/10/2025 12:54 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Higginbotham,Jennifer K	04/16/2025 06:30 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	04/16/2025 06:30 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	04/17/2025 01:48 PM	College Approval
Revision Requested	Steele,Rachel Lea	05/05/2025 04:45 PM	ASCCAO Approval
Submitted	Higginbotham,Jennifer K	05/06/2025 10:00 AM	Submitted for Approval
Approved	Higginbotham,Jennifer K	05/06/2025 10:01 AM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	05/06/2025 11:06 AM	College Approval
Revision Requested	Steele,Rachel Lea	09/10/2025 12:54 PM	ASCCAO Approval
Submitted	Higginbotham,Jennifer K	09/11/2025 03:47 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	09/11/2025 03:47 PM	Unit Approval
Pending Approval	Vankeerbergen,Bernadette Chantal	09/11/2025 03:47 PM	College Approval



Dear Professor Tuxbury-Gleissner:

Thank you for reviewing and providing contingent approval for English 3261, Fiction, Then and Now. We appreciate your very constructive feedback, and we include below a list of the contingencies and how we have addressed them in these revised materials.

Contingency: The Subcommittee asks that the department amend the paragraph found on p. 3 of the syllabus that describes how English 3261 meets the GEN goals and ELOs. Specifically, they would like this paragraph to draw clearer connections between the course's topics, activities, and assessments and the GE ELOs.

- The paragraph describing how the course meets the GEN goals and ELOs has been revised to include more specific references to assignments and how they will allow students to demonstrate their achievement of the ELOs.

Contingency: The Subcommittee requests that the department provide more information on the GE Submission form regarding ELO 3.2. In particular, they would like to have a more explicit definition of the “‘big idea’ or technological advancement” that is being analyzed, and examples of course activities, such as proposed essay topics or exam questions, that will allow students to demonstrate their mastery of this ELO.

- The explanation for ELO 2 has been augmented to include the explanation that the big idea is that changes to traditions of fiction writing are technological advancements that function as tools for transforming the world.

Contingency: The Subcommittee asks that the department provide course-specific goals or learning objectives/outcomes in curriculum.osu.edu (under “Course Details; Course goals or learning objectives/outcomes”) rather than the goals of the GEN category.

- The following course specific goals have been added to the syllabus and replaced as the learning goals on curriculum.osu.edu. See revised syllabus, top of p 2.
 1. Understand the similarities and differences between fiction and nonfiction
 2. Identify and explain the elements of narrative structure
 3. Explore how fiction has historically engaged with key themes central to the human experience
 4. Recognize the role of fiction in transforming cultural and social traditions



Contingency: The Subcommittee requests that the department provide a more detailed and distinct list of course topics in curriculum.osu.edu (under “Course Details; Content Topic List”) that better outlines the specific topics covered in this particular course.

- The initial course topics have been replaced with the following in curriculum.osu.edu
 1. Fiction versus non-fiction
 2. Storytelling traditions and their changes over time
 3. Narrative and literary techniques: character, plot, narratology, temporality, spatiality, figures of speech, changes to existing genres, inventions of new genres
 4. Fiction as a tool for shaping human experience and transforming the world

Contingency: As of August 29th, 2025, all syllabi must have either a link to the statements below **or** these statements written out in their entirety within the syllabus (the statement(s) in **bold** below are missing from the current syllabus). Syllabi should link to the Office of Undergraduate Education's [Syllabus Policies & Statements webpage](#) and/or copy-and-paste the statements from the Office of Undergraduate Education's website.

Academic Misconduct
Student Life - Disability Services
Religious Accommodations
Intellectual Diversity

Instructors are also welcome to include any other standard and/or recommended syllabus statements found on the Office of Undergraduate Education's webpage which they deem relevant for their course. Please also refer to this page to ensure that any statements written out in the syllabus are current and accurate.

- The revised syllabus includes the new Intellectual Diversity statement on p. 13.

Comment: The Subcommittee notes that the use of the word “reflection” in contexts *other* than the self-reflection required in ELO 2.2 may be confusing for students. For example, on p. 5 of the syllabus, Option A for the Analytical Essay assignment is entitled “Interpretation Plus Reflection”, but ELO 2.2 is not listed as being addressed by this assignment.

- The committee rightly notes that the term “reflection” here could be confusing, and it doesn’t accurately describe the assignment. The title has been changed to “Interpretation plus Analysis” because students are being asked to analyze, not reflect in that particular assignment.



- Likewise, while students will be working with their own creative writing for Option B, the ask there is also for analysis, so reference to ELO 2.2 has been removed for that. Students will fulfill the ELO of reflecting on their knowledge in the reflection essays.

Thank you very much,
Jennifer Higginbotham
Director of Undergraduate Studies
Department of English
higginbotham.37@osu.edu

Fiction, Then and Now

English 3261 Spring 2026

Instructor

- **Name:** [First and last name of instructor]
- **Email:** [lastname.#@osu.edu]
- **Phone Number:** [XXX-XXX-XXXX]
- **Office location:** [XXX Denney Hall]
- **Office hours:** [Day of week], [Times]

Course Information

- **Course times and location:** [Days of week] [Time] [Room Number]
- **Course Number and Title:** English 3261, Fiction, Then and Now
- **Mode of delivery:** In Person
- **Credit hours:** 3

Course Description

This course will consider the significance of storytelling as a cultural and aesthetic practice that humans have deployed for a variety of significant social functions. Students will learn about the formal elements of narrative fiction (character, plot, narration, temporality, spatiality, and so on) as part of our investigation into a range of uses of fictional stories by different subcultures during different historical periods. We build the investigation on the foundational understanding that narrative is both a way of knowing (it's a major means by which humans process our experiences of the world) and a way of doing (it's a valuable tool for doing things in the world). We explore how authors have used the affordances of fiction and narrative to come to terms with numerous areas of human experience: love, coming of age, war, illness, etc.



Course expected learning outcomes

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

1. Understand the similarities and differences between fiction and nonfiction
2. Identify and explain the elements of narrative structure
3. Explore how fiction has historically engaged with key themes central to the human experience
4. Recognize the role of fiction in transforming cultural and social traditions

General Education Expected Learning Goals and Outcomes

English 3261 is an approved course in the GEN Theme: Traditions, Cultures and Transformations category.

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 subcultures 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 3261, students will fulfill these learning goals by examining how authors use fictional narratives to understand and describe worlds—past, present, and future. Students will demonstrate their critical thinking in two reflection essays, one at the beginning of the course and one at the end. In the first, there is a choice of three prompts all of which ask students to build upon their existing knowledge of storytelling traditions. Prompt 1 asks them to start with their own experience of storytelling, and then has them move to critical analysis of how that experience engages with the formal elements of narrative, including character, plot, and perspective. Prompt 2 guides students to think logically about the differences between fiction and nonfiction and identify the qualities that define them against each other. Prompt 3 requires students to interrogate their assumptions about the relationship between the way we tell stories now and the way people have told stories in the past. In the final reflective essay, students analyze their own essays. Through critical reflection, they construct a story about how the semester has influenced their perspective on the relationship between fiction and non-fiction, how fictional storytelling has changed over time, and what that tells them about the world. The focus on “then and now” foregrounds the issues of differences and similarities in how stories get told and the purposes they seek to accomplish for different societal groups at different time periods. The Midterm and Final will require students to demonstrate understanding of how Jane Austen’s ability to write *Pride and Prejudice* depended on her social status as an unmarried woman of the gentry, and in pairing Austen with the modern revision of her book, *Bridget Jones’s Diary*, students will be asked to analyze how contemporary culture has taken Austen’s ironic novel of manners and rewritten it as a romance with its own distinctive forms of irony. These exams will also require students to explore how categories such as race, ethnicity, and gender influence how stories get told and how they’re received through questions using the assigned reading as examples.



Required Course Materials

The following required texts are available for purchase at the university bookstore, Barnes & Noble @ The Ohio State University, 1598 N High Street

- William Shakespeare, *Romeo and Juliet*
- Jane Austen, *Pride and Prejudice*
- Charlotte Brontë, *Jane Eyre*
- Helen Fielding, *Bridget Jones's Diary*
- Sharon Maguire, director, *Bridget Jones's Diary*
- Ralph Ellison, *Invisible Man*
- Ernest Hemingway, *A Farewell to Arms*
- David Small, *Stitches*
- Other texts will be uploaded to Carmen

Assignments

Your Grade will be based on the following written assignments:

Two Essays Reflecting on Narrative, Its Elements, and Its Functions, one written at the beginning of the semester, the other at the end

Prompt for First Reflective Essay: Choose A, B, or C, and write an essay of 1000-1200 words (15% of Final Grade)

1. What are your assumptions about the importance of fictional narratives in your life and in American culture more generally? When you tell stories, what are some of the things you're trying to accomplish? What do you regard as the most important elements of narrative—character, plot, perspective, something else? Why?
2. What are your assumptions about the commonalities and the differences between fiction and nonfiction? What do you think fiction can do that nonfiction can't and vice versa? Do you prefer one over the other? Why or why not?
3. What are your assumptions about the differences between contemporary fictional narratives (say, produced in the 21st-Century) and narratives from earlier



periods of history? What, if anything, distinguishes contemporary narratives from earlier ones?

This assignment addresses the following ELOs:

- 1.1 because it requires critical thinking about the tradition, culture, and transformations of fiction;
- 2.1 and 2.2 because it requires reflection on the student's prior experiences with storytelling;
- 3.1 because it requires reflection on how fiction and storytelling work in the student's life and in American culture more broadly;
- 3.2 because it requires reflection on fictional storytelling as a big idea that can be used to effect changes in culture;
- 3.4 because it requires reflection on how fiction has and has not changed over time.

Prompt for Final Reflective Essay: Write an essay of 1300-1500 words responding to the following instructions (20% of Final Grade)

Re-read your first essay and then discuss how your thinking has or has not changed over the course of the semester. Construct your own narrative about your change over time (or about the lack of change over time), and, in your final paragraphs, step back and discuss which elements you found most helpful in constructing that narrative.

This assignment reinforces the student's relation to the ELOs of the first reflective essay. It also gives special emphasis to ELO 2.2 because it requires the student to highlight how what their learning in the course has changed or reinforced what they thought at the beginning of the course and because it requires the student to reflect on how they use analytical tools from the course to make their case.

Analytical Essay: Choose One (25% of Final Grade)

Option A: Interpretation Plus Analysis



Select one of the stories from our reading list and one of the elements of narrative that we have not used very much in our class discussion of that particular text. Then, write an essay of 2000-2500 words analyzing how that element functions to make the narrative more effective—or perhaps less effective. At the end of the essay, briefly (a) discuss how your interpretive work has contributed to your understanding of the element; and (b) identify another narrative from a different historical period in which the element plays an important role. Indicate whether its role is similar to or different from the role it plays in your chosen story. As you do (b), discuss the relevance of the differences in the historical contexts of the two stories.

This option addresses the following ELOs:

- 1.1 because it requires critical thinking about how storytelling works;
- 1.2 because it requires in-depth analysis of storytelling;
- 2.1 because it requires a part-whole analysis to storytelling;
- 3.1 because it requires attention to how the narrative(s) under analysis engage with one or more historical or contemporary issue;
- 3.4 because it requires reflection on changes over time in storytelling;
- Possibly 4.2 depending on the choice of narrative: the assignment allows for but doesn't require a focus on race, ethnicity, gender, and perceptions of difference.

Option B: Creative Re-Writing and Analysis

This assignment has two parts. (1) Select a stretch of approximately 750 words from one of our readings and recast it using different resources—for example, switch the narration from one perspective to another; take a passage of dialogue and transform it into I-narration or vice versa; (2) critically analyze the effects of your rewriting in an essay of 1800-2000 words. What is added to the audience's perspective/understanding? What is lost? On balance, does the rewriting enhance or detract from the narrative's overall purposes? Why or why not? More generally, how does the rewriting give you more insight into the original? Please type out the passage you're rewriting and put it at the beginning of the paper.

This option addresses the same ELOS as option A and for the same reasons, just using their own work as part of the analysis.

Midterm (20% of Final Grade) and Final Exam (20% of Final Grade)

The midterm will have 10 multiple choice questions testing knowledge of the vocabulary of narrative storytelling, and two short answer questions, one in which students trace changes in the use of narrative elements across historical time in three of the texts on the syllabus,



and one analyzing the way issues of race, ethnicity, and gender influence the way one of the authors tells their story. The exam will be in class and open notes, but with a time limit, so students will need to have familiarized themselves with the material to complete it during the class period.

The final exam will have 10 multiple choice questions testing student knowledge of the major genres and forms covered in the class (narrative poetry, fictional prose, theatrical performance, graphic narrative, coming-of-age stories, love stories, war stories, etc.). There will also be one essay question requiring students to compare and contrast how those forms and genres enable the representation of different subject positions across time as well as across different cultures and subcultures. The exam will be in-person during the official time slot scheduled by the Registrar for final exams. The exam is open note, but the timed nature of the test requires student preparation in order to answer the questions within the time limit. For both the Midterm and Final, the instructor will make sure to comply with the accommodation process set up by SLDS for registered students who qualify for time and a half.

The exams will be constructed to reinforce ELOs 1.1, 3.1, 3.2, and 3.4. More than that, they will be constructed to address ELOs 3.3., 4.1, and 4.2, which will be part of our class discussions but may or may not be addressed in the written assignments.

Weighting of Assignments

- Reflective Essay #1: 15%
- Reflective Essay #2: 20%
- Analytical Essay: 25%
- Midterm Exam: 20%
- Final Exam: 20%

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

Course Schedule

This schedule divides the course into five distinct but interrelated units. The schedule also identifies guiding ideas/questions and the reading assignments for each unit. Finally, it indicates the timelines for the written assignments.

Unit I: Understanding Narrative: Definitions, Macro-genres, Aesthetics

January 8 Introduction: Defining Narrative; Narrative as a Way of Knowing and a Way of Doing.

Guiding Ideas: Narrative as an aid to making sense of experience, and as a way to influence audiences. Narrative represents change over time. Different definitions take that idea in different directions, and those directions emphasize some aspects of storytelling more than others. It is unwise to seek the one, true definition of narrative and far better to recognize that different definitions orient our approach to it in some ways rather than others. Select an orientation for the course in light of our interest in uses of narrative.

The Narratives:

- Sandra Cisneros, “Barbie-Q”
- Lead story in *The Lantern*

First Reflective Essay Assigned

January 10 Fiction and Nonfiction

Guiding ideas: Fiction and nonfiction are macro-genres of narrative storytelling. Nonfiction stories claim to directly refer to the extratextual world; fictional stories claim not to make such reference but instead to invent characters and events as a way to comment on and even intervene in the extratextual world. Sometimes the distinction is clear: a newspaper story about a sporting event v. a science fiction short story. But is it always? When does it become hard to maintain?



The Stories:

- Oates, “Widow’s First Year”: could it be nonfiction? How does that change readers’ relation to it?
- *Columbus Dispatch* Story about Ohio State sports
- Alice Walker, “Beauty: When the Other Dancer is the Self,” life-writing that incorporates local fictionality
- Damon Tweedy, “People Like Us”

January 15 Fictional Narrative and Other Forms: Lyric, Portraiture, and Personal Essay

Guiding ideas: We can better appreciate the distinctive powers (and limitations) of fictional narrative by comparing it with other modes of coming to terms with human experience, particularly lyric, portraiture (character sketch), and personal essay.

The Texts:

- William Shakespeare, Sonnet 73
- Robert Browning, “My Last Duchess”
- Adam Gopnik, “Bumping into Mr. Ravioli”

First Reflective Essay Due

January 17 Narrative, the Aesthetic, and the Uses of Fiction

Guiding Ideas: To what extent is the efficacy of any narrative, whether fictional or non-fictional, dependent on its quality as a made object? Is such dependence greater for fiction? Why or why not?

The Stories/Narratives:

- Look back at *The Lantern* and *Dispatch* articles
- Look back at “Bumping into Mr. Ravioli”
- Edith Wharton, “Roman Fever” 1934

Unit II: Forms and Functions I: Plot, Character, and Stories about Love

Guiding ideas: Henry James famously asked, “What is character but the determination of incident? What is incident but the illustration of character?” How do we distinguish between plot (the underlying logic of the sequence of events) and character (the agent(s)



who act in that sequence)? If narrative requires change over time, does it require change in character?

Love is a fundamental human emotion that has been addressed in diverse ways by storytellers in different cultural situations, yet they consistently call attention to the characters of the lovers and to questions of constancy and change. We will explore these ideas in our discussions of the selected fictional narratives.

January 22 William Shakespeare, *Romeo and Juliet*, 1599, Acts I-III

January 24 William Shakespeare, *Romeo and Julie*, Acts IV-V

January 29 Jane Austen, *Pride and Prejudice*, 1813 (through Darcy's first proposal) _

January 31 Jane Austen, *Pride and Prejudice* (to the end)

February 5 Joe Wright, director *Pride and Prejudice*, 2005

February 7 Helen Fielding, *Bridget Jones's Diary*, 1996 (first half)

February 12 Helen Fielding, *Bridget Jones's Diary* (second half)

February 14 Sharon Maguire, director, *Bridget Jones's Diary* 2001

February 19 Midterm Exam

Unit III: Forms and Functions II: Perspective and Coming-of-Age Stories

Guiding ideas: Every story is told from some perspective, and authors have learned to exploit the affordances of both reliable and unreliable perspectives in fiction. Some of the most compelling deployments of different perspectives occur in coming-of-age stories. Such narratives are themselves part of a long tradition because different cultures have sought to produce models of the maturation process. We will explore these ideas in our discussions of the selected texts.

February 21 Charlotte Brontë, *Jane Eyre*, 1847 (first half) **(analytical essay assigned)**

February 26 Charlotte Brontë, *Jane Eyre* (second half)



February 28 Ralph Ellison, *Invisible Man*, 1952 (first third)

March 5 Ralph Ellison, *Invisible Man* (middle third)

March 7 Ralph Ellison, *Invisible Man* (last third) (**analytical essay due**)

Spring Break

Unit IV: Forms and Functions III: Temporality and Spatiality in War Stories

Guiding Ideas: Paul Ricoeur has famously articulated the tight connection between time and narrative: “time becomes human . . . to the extent that it is organized after the manner of a narrative; narrative, in turn, is meaningful to the extent that it portrays the features of temporal experience.” At the same time (!), narrative always occurs in a particular location and authors often make space more than a backdrop for the action. Stories of war typically foreground the importance of both time and space in characters’ efforts to come to terms with their wartime experiences. We will explore these ideas in our discussions of the selected texts.

March 19 Ambrose Bierce, “An Occurrence at Owl Creek Bridge”; Willa Cather, “The Namesake”

March 21 Ernest Hemingway, *A Farewell to Arms*

March 26 Ernest Hemingway, *A Farewell to Arms*

March 28 Ernest Hemingway, *A Farewell to Arms*



April 2 Tobias Wolff, “Close Calls” from *In Pharaoh’s Army*

April 4 Tobias Wolff, “Old China” from *In Pharaoh’s Army* (Final Reflective Essay Assigned)

Unit V: Forms and Functions IV: Sequence and Segmentivity in Stories of Health and Illness

Guiding Ideas: While plot foregrounds the sequence of events in a story, authors rarely follow chronological sequence in their tellings which invites attention to other dimensions of sequence, how they break narratives into segments and how the sequence of segments influences a narrative’s effects. Graphic narrative, with its sequence of panels combining visual and verbal representations, is an art of sequence and segmentivity. Stories about health and illness often foreground these elements of narrative. We will explore these ideas in our discussions of the selected texts.

April 9 Leo Tolstoy, “The Death of Ivan Ilyich,” 1866

April 11 Leo Tolstoy, “The Death of Ivan Ilyich”

April 16 David Small, *Stitches*, 2009

April 18 David Small, *Stitches*, 2009

April 20 Reflective Essay #2 due

Final Exam TBD



Course and University Policies

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 33355-487). For additional information, see the Code of Student Conduct <http://studentlife.osu.edu/csc/>.

Intellectual Diversity: Ohio State is committed to fostering a culture of open inquiry and intellectual diversity within the classroom. This course will cover a range of information and may include discussions or debates about controversial issues, beliefs, or policies. Any such discussions and debates are intended to support understanding of the approved curriculum and relevant course objectives rather than promote any specific point of view. Students will be assessed on principles applicable to the field of study and the content covered in the course. Preparing students for citizenship includes helping them develop critical thinking skills that will allow them to reach their own conclusions regarding complex or controversial matters.

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 **Civil Rights Compliance Office**. (Policy: **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 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 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Disability Accommodations

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.

The course will consistently focus on the affordances of different elements of fictional stories (plot, character, perspective, etc.), how they evolve over time, and how different writers use them to come to terms with the wide variety of human experiences in the world. In the Reflective Essays, students synthesize their personal experience of storytelling with the academic study of narrative traditions. In the Midterm and Final Exam students will describe and evaluate the various approaches to fictional storytelling that have been popular in multiple cultures and time periods.

The course has bookend assignments that ask students to reflect on fiction as a genre, its elements, and its uses and abuses within cultures past and present. Students will describe their development as learners through crafting analytical stories about their understanding of stories, and for those who choose the creative option for the Analytical Essay, they will demonstrate their knowledge of fictional storytelling through using one text they have experienced reading and reworking it in a way informed by their current cultural and personal moment.

The course meets this goal in two ways: (a) it considers the writing of fiction itself as an aspect of culture; (b) its broad themes (love, war, coming of age) are aspects of culture that are considered, as the title has it, "then and now." In their reflective essays, students will describe how their ideas of how fiction works and its importance are grounded in their cultural experiences, and they will compare their own assumptions about what makes a good story to the values of the past.



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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	Completion 3 assignments which build skills in connecting individual experiences with broader population-based patterns (Assignments #1, #2, #3) Completion of 3 quizzes in which students demonstrate comprehension of the course readings and materials.
ELO 2.1 Identify, describe, and synthesize approaches or experiences.	Students engage in advanced exploration of each module topic through a combination of lectures, readings, and discussions. <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. <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. <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. 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.
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.	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. Some examples of events and sites: The Paris Commune, an 1871 socialist uprising violently squelched by conservative forces

	<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> <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> <i>The Marais, a vibrant Paris neighborhood inhabited over the centuries by aristocrats, then Jews, then the LGBTQ+ community, among other groups.</i>
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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	

Curriculum Map: B.A. English (Revised to include GEN courses)

	Goal (1)	Goal (2)	Goal (3)	Goal (4)	Goal (5)
Required Pre-1800 literature course (<i>choose 1 required for all concentrations</i>)					
English 2201(H): British Lit: Medieval to 1800	Beginning	Beginning		Beginning	
English 2220(H): Intro to Shakespeare	Beginning	Beginning		Beginning	
English 2221: Race, Ethnicity, Gender in Shakespeare	Beginning	Beginning	Beginning	Beginning	
English 2290: Colonial & US Literature to 1865	Beginning	Beginning	Beginning	Beginning	
English 4513: Intro to Medieval Lit	Advanced	Advanced		Advanced	Advanced
English 4514: Middle English Lit	Advanced	Advanced		Advanced	Advanced
English 4515: Chaucer	Advanced	Advanced		Advanced	Advanced
English 4520.01: Shakespeare	Advanced	Advanced		Advanced	Advanced
English 4520.02: Topics in Shakespeare	Advanced	Advanced		Advanced	Advanced
English 4521: Renaissance Drama	Advanced	Advanced		Advanced	Advanced
English 4523: Topics in Renaissance Lit/Culture	Advanced	Advanced		Advanced	Advanced
English 4531: Restoration & 18 th c. Lit	Advanced	Advanced		Advanced	Advanced
English 4533: Early British Novel: Origins to 1830	Advanced	Advanced		Advanced	Advanced
English 4535: Topics in Restoration & 18 th c. British Lit	Advanced	Advanced		Advanced	Advanced
English 4550: Topics in Colonial & Early National Lit	Advanced	Advanced		Advanced	Advanced
Required Post-1800 literature course: (<i>choose 1 required for all concentrations</i>)					
English 2202(H): British Lit: 1800 to Present	Beginning	Beginning	Beginning	Beginning	
English 2281: Intro to African American Lit	Beginning	Beginning	Beginning	Beginning	
English 2381: Intro to the Black Atlantic	Beginning	Beginning	Beginning	Beginning	
English 2581: Intro to US Ethnic Literatures	Beginning	Beginning	Beginning	Beginning	
English 2291: US Lit: 1865–Present	Beginning	Beginning	Beginning	Beginning	
English 4540: 19 th c. British Poetry	Advanced	Advanced		Advanced	Advanced
English 4542: 19 th c. British Novel	Advanced	Advanced		Advanced	Advanced
English 4543: 20 th c. British Fiction	Advanced	Advanced		Advanced	Advanced
English 4547: 20 th c. Poetry	Advanced	Advanced		Advanced	Advanced
English 4549: Modern Drama	Advanced	Advanced		Advanced	Advanced

English 4551: Topics in 19 th c. US Lit	Advanced	Advanced		Advanced	Advanced
English 4552: Topics in American Poetry	Advanced	Advanced		Advanced	Advanced
English 4553: 20 th c. US Fiction	Advanced	Advanced		Advanced	Advanced
English 4563: Contemporary Lit	Advanced	Advanced		Advanced	Advanced
English 4581: Topics in US Ethnic Literatures	Advanced	Advanced	Advanced	Advanced	Advanced
English 4582: Topics in African American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4586: Studies in American Indian Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4587: Studies in Asian American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4588: Studies in Latinx Li/Culture	Advanced	Advanced	Advanced	Advanced	Advanced
Methods Course (<i>Required for each concentration</i>)					
English 3379 (WRL)		Intermediate	Beginning		Intermediate
English 3398 (Lit & CW & Pre-Education)	Intermediate	Intermediate	Beginning	Intermediate	Intermediate
Diversity Course (<i>choose 1 required for all concentrations</i>)					
English 4577.01: Folklore I, Groups & Communities		Advanced	Advanced	Advanced	Advanced
English 4580: Topics in LGBTQ Lit/Cultures	Advanced	Advanced	Advanced	Advanced	Advanced
English 4581: Topics in US Ethnic Literatures	Advanced	Advanced	Advanced	Advanced	Advanced
English 4582: Topics in African American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4586: Studies in American Indian Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4587: Studies in Asian American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4588: Studies in Latinx Li/Culture	Advanced	Advanced	Advanced	Advanced	Advanced
English 4589: Studying in the Margins		Advanced	Advanced	Advanced	Advanced
English 4592: Topics in Women, Lit, & Culture	Advanced	Advanced	Advanced	Advanced	Advanced
English 4597.01: Disability Experience		Advanced	Advanced	Advanced	Advanced

Concentration I: Literature, Film, Folklore, & Pop Culture					
English 2201 (H): British Lit: Origins to 1800	Beginning	Beginning		Beginning	
English 2202 (H): British Lit: 1800 to Present	Beginning	Beginning	Beginning	Beginning	
English 2220 (H): Shakespeare	Beginning	Beginning		Beginning	Beginning
English 2221: Shakespeare, Race, and Gender	Beginning	Beginning	Beginning	Beginning	Beginning
English 2260 (H): Intro to Poetry	Beginning	Beginning		Beginning	Beginning
English 2261 (H): Intro to Fiction	Beginning	Beginning		Beginning	Beginning
English 2262 (H): Intro to Drama	Beginning	Beginning		Beginning	Beginning
English 2263: Intro to Film	Beginning	Beginning		Beginning	Beginning
English 2264: Intro to Popular Culture Studies	Beginning	Beginning	Beginning	Beginning	Beginning
English 2270 (H): Intro to Folklore	Beginning	Beginning	Beginning	Beginning	Beginning
English 2275: Thematic Approaches to Lit	Beginning	Beginning		Beginning	Beginning
English 2277: Intro to Disability Studies		Beginning	Beginning	Beginning	Beginning
English 2280 (H): English Bible	Beginning	Beginning		Beginning	Beginning
English 2281: Intro to African American Lit	Beginning	Beginning	Beginning	Beginning	Beginning
English 2290: Colonial & US Literature to 1865	Beginning	Beginning	Beginning	Beginning	
English 2291: US Lit: 1865–Present	Beginning	Beginning	Beginning	Beginning	
English 2381: Intro to Black Atlantic	Beginning	Beginning	Beginning	Beginning	Beginning
English 2463: Intro to Video Game Studies		Beginning	Beginning	Beginning	
English 2464: Intro to Comic Studies	Beginning	Beginning	Beginning	Beginning	Beginning
English 2581: Intro to Ethnic Lit	Beginning	Beginning	Beginning	Beginning	Beginning
English 3110: Citizenship, Justice, & Diversity in Lit	Intermediate	Intermediate	Beginning	Beginning	Intermediate
English 3260: Poetry and Transformation	Intermediate	Intermediate	Beginning	Beginning	Intermediate
English 3261: Fiction, Then and Now*	Intermediate	Intermediate		Intermediate	
English 3262: Adaptation Across Culture and Media	Intermediate	Intermediate	Beginning	Beginning	Intermediate
English 3264: Monsters Without and Within		Intermediate		Beginning	Intermediate
English 3265: Fictions of Creation*		Intermediate	Beginning	Intermediate	Intermediate
English 3331: Thinking Theoretically		Intermediate	Beginning	Intermediate	Intermediate
English 3340: Reimagining Climate Change	Intermediate	Intermediate		Intermediate	Intermediate
English 3350: Time & Space Travel in SF	Intermediate	Intermediate		Intermediate	
English 3360: Ecopoetics	Intermediate	Intermediate		Intermediate	
English 3273: Modernist Thought & Culture	Intermediate	Intermediate		Intermediate	Intermediate
English 3361: Narrative and Medicine		Intermediate		Intermediate	Intermediate
English 3364: Special Topics in Pop Culture		Intermediate		Intermediate	Intermediate
English 3372: Special Topics in SF/Fantasy		Intermediate		Intermediate	Intermediate
English 3378: Special Topics in Film & Lit		Intermediate		Intermediate	Intermediate
English 3379: Cinema Revolutions*		Intermediate		Intermediate	Intermediate

English 3395: Literature and Leadership	Intermediate	Intermediate		Intermediate	Intermediate
English 3495: Literature and Law	Intermediate	Intermediate		Intermediate	Intermediate
English 4321: Environmental Lit		Advanced		Advanced	Advanced
English 4400: Literary Locations	Intermediate			Advanced	Advanced
English 4450: Literature and Culture of London	Intermediate			Advanced	Advanced
English 4513: Intro to Medieval Lit	Advanced	Advanced		Advanced	Advanced
English 4514: Middle English Lit	Advanced	Advanced		Advanced	Advanced
English 4515: Chaucer	Advanced	Advanced		Advanced	Advanced
English 4520.01: Shakespeare	Advanced	Advanced		Advanced	Advanced
English 4520.02: Special Topics in Shakespeare	Advanced	Advanced		Advanced	Advanced
English 4521: Renaissance Drama	Advanced	Advanced		Advanced	Advanced
English 4522: Renaissance Poetry	Advanced	Advanced		Advanced	Advanced
English 4523: Special Topics in Renaissance Lit	Advanced	Advanced		Advanced	Advanced
English 4531: Restoration and 18 th c. Lit	Advanced	Advanced		Advanced	Advanced
English 4533: Early British Novel	Advanced	Advanced		Advanced	Advanced
English 4535: Special Topics in Restoration & 18 th c.	Advanced	Advanced		Advanced	Advanced
English 4540: 19 th century British Poetry	Advanced	Advanced		Advanced	Advanced
English 4542: 19 th century British Novel	Advanced	Advanced		Advanced	Advanced
English 4543: 20 th century British Fiction	Advanced	Advanced		Advanced	Advanced
English 4547: 20 th century Poetry	Advanced	Advanced		Advanced	Advanced
English 4549: Modern Drama	Advanced	Advanced		Advanced	Advanced
English 4550: Special Topics in US Colonial & Early	Advanced	Advanced		Advanced	Advanced
English 4551 (E): Special Topics in 19 th c. US Lit	Advanced	Advanced		Advanced	Advanced
English 4552: Special Topics in American Poetry	Advanced	Advanced		Advanced	Advanced
English 4553: 20 th century US Fiction	Advanced	Advanced		Advanced	Advanced
English 4559: Intro to Narrative and Narrative Theory		Advanced			Advanced
English 4560: Special Topics in Poetry	Advanced	Advanced		Advanced	Advanced
English 4563: Contemporary Literature	Advanced	Advanced		Advanced	Advanced
English 4564.01: Major Author in Med/Renaissance	Advanced	Advanced		Advanced	Advanced
English 4564.02: Major Author in 18 th /19 th century	Advanced	Advanced		Advanced	Advanced
English 4564.03: Major Author in American to 1900	Advanced	Advanced		Advanced	Advanced
English 4564.04: Major Author in 20 th century	Advanced	Advanced		Advanced	Advanced
English 4575: Special Topics in Lit. Forms & Themes	Advanced	Advanced		Advanced	Advanced
English 4575E: Special Topics in Lit. Forms & Themes	Advanced	Advanced		Advanced	Advanced
English 4576.01: History of Critical Theory	Advanced	Advanced		Advanced	Advanced
English 4577.01: Folklore I	Advanced	Advanced		Advanced	Advanced
English 4577.02: Folklore II	Advanced	Advanced		Advanced	Advanced
English 4577.03: Folklore III	Advanced	Advanced		Advanced	Advanced

English 4578: Special Topics in Film	Advanced	Advanced		Advanced	Advanced
English 4580: Special Topics in LGBTQ Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4581: Special Topics in US Ethnic Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4582: Special Topics in African American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4583: Special Topics in World Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4586: Studies in American Indian Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4587: Studies in Asian American Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4588: Studies in Latino/a Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4589: Studying the Margins	Advanced	Advanced	Advanced	Advanced	Advanced
English 4590.01H: The Middle Ages	Advanced	Advanced		Advanced	Advanced
English 4590.02H: The Renaissance	Advanced	Advanced		Advanced	Advanced
English 4590.03H: The Long 18 th century	Advanced	Advanced		Advanced	Advanced
English 4590.04H: Romanticism	Advanced	Advanced		Advanced	Advanced
English 4590.05H: The Later 19 th century	Advanced	Advanced		Advanced	Advanced
English 4590.06H: The Modern Period	Advanced	Advanced		Advanced	Advanced
English 4590.07H: Literature in English after 1945	Advanced	Advanced		Advanced	Advanced
English 4590.08H: US and Colonial Lit	Advanced	Advanced		Advanced	Advanced
English 4591.01H: Special Topics in CW	Advanced	Advanced		Advanced	Advanced
English 4592: Special Topics in Women in Lit	Advanced	Advanced	Advanced	Advanced	Advanced
English 4595: Literature & Law	Advanced	Advanced		Advanced	Advanced
English 4597.02: Regional Cultures in Transition		Advanced	Advanced	Advanced	Advanced
English 4597.04H: Approaches to Narrative		Advanced		Advanced	Advanced
English 5189: The Ohio Field School		Advanced		Advanced	Advanced
English 5612: The History of the Book in Modernity	Advanced			Advanced	Advanced
English 5664: Studies in Graphic Narrative	Advanced	Advanced		Advanced	Advanced
English 5710: Intro to Old English	Advanced	Advanced		Advanced	Advanced
English 5720: Graduate Studies in Shakespeare	Advanced	Advanced		Advanced	Advanced
English 5721: Graduate Studies in Renaissance Drama	Advanced	Advanced		Advanced	Advanced
English 5722: Graduate Studies in Renaissance Poetry	Advanced	Advanced		Advanced	Advanced
English 5723: Graduate Studies in Renaissance Lit	Advanced	Advanced		Advanced	Advanced
English 5797: Study at Foreign Institution	Advanced	Advanced		Advanced	Advanced
Concentration II: Writing, Rhetoric, Literacy					
English 2150: Career Preparation		Beginning			Beginning
English 2176: Rhetorics of Race, Ethnicity, and Gender		Beginning	Beginning		Beginning
English 2269: Digital Media Composing		Beginning			Beginning
English 2276: Arts of Persuasion		Beginning			Beginning
English 2367.01: Language, Identity, and Culture		Intermediate			Intermediate

English 2367.01E: Language, Identity, and Culture		Intermediate			Intermediate
English 2367.01H: Language, Identity, and Culture		Intermediate			Intermediate
English 2367.01S: Language, Identity, and Culture		Intermediate			Intermediate
English 2367.02: Lit in US Experience		Intermediate			Intermediate
English 2367.02H: Lit in US Experience		Intermediate			Intermediate
English 2367.03: Documentary in the US		Intermediate			Intermediate
English 2367.05: Writing about US Folk Experience		Intermediate			Intermediate
English 2367.06: Composing Disability		Intermediate	Intermediate		Intermediate
English 2367.07S: Literacy Narr. of Black Columbus		Intermediate	Intermediate		Intermediate
English 2367.08: Writing about Video Games		Intermediate			Intermediate
English 3011.01: Digital Activism		Advanced		Advanced	Intermediate
English 3011.02: Social Media Rhetoric		Advanced		Advanced	Intermediate
English 3020: Writing and Sustainability		Intermediate		Intermediate	Intermediate
English 3022: Sustainability and Media		Intermediate		Intermediate	Intermediate
English 3031: Rhetorics of Health, Wellness, Illness		Intermediate		Intermediate	Intermediate
English 3271: Structure of English Language		Advanced			Advanced
English 3304: Business & Professional Writing		Advanced			Advanced
English 3305: Technical Writing		Advanced			Advanced
English 3405: Special Topics in Professional Comm		Advanced			Advanced
English 3406: Reviewing, Editing, Testing Tech Doc		Advanced		Advanced	Advanced
English 3467S: Issues in Tutoring Writing		Advanced			Advanced
English 4150: Cultures of Professional Writing		Advanced			Advanced
English 4189: Capstone Internship in PW				Advanced	Advanced
English 4554: English Studies & Global Human Rights		Advanced			Advanced
English 4555: Rhetoric and Legal Argumentation		Advanced			Advanced
English 4567S: Rhetoric and Community Service		Advanced	Advanced		Advanced
English 4569: Digital Media and English Studies		Advanced			Advanced
English 4571: Special Topics in English Linguistics		Advanced			Advanced
English 4572: English Grammar		Advanced			Advanced
English 4573.01 (E): Rhetorical Theory & Criticism		Advanced			Advanced
English 4573.02: Rhetoric & Social Action		Advanced			Advanced
English 4574: History and Theories of Writing		Advanced			Advanced
English 4584: Special Topics in Literacy Studies		Advanced	Advanced		Advanced
English 4591.02H: Special Topics in Rhetoric		Advanced			Advanced
English 4597.01: Disability Experience		Advanced	Advanced	Advanced	Advanced
English 5804: Analyzing Language in Social Media		Advanced			Advanced
Concentration III: Creative Writing					

English 2265: Intro to Fiction Writing		Beginning		Beginning	Beginning	
English 2266: Intro to Poetry Writing						
English 2267: Intro to Creative Writing		Beginning		Beginning	Beginning	
English 2268: Intro to Creative Nonfiction		Beginning		Beginning	Beginning	
English 3465: Special Topics in Intern Fiction		Intermediate		Intermediate	Intermediate	
English 3466: Special Topics in Intern Poetry		Intermediate		Intermediate	Intermediate	
English 3468: Special Topics in Intern Nonfiction		Intermediate		Intermediate	Intermediate	
English 4565: Advanced Fiction Writing		Advanced		Advanced	Advanced	
English 4566: Advanced Poetry Writing		Advanced		Advanced	Advanced	
English 4568: Advanced Creative Nonfiction		Advanced		Advanced	Advanced	
English 4591.01H: Special Topics in Creative Writing		Advanced		Advanced	Advanced	
Undergraduate Research						
English 4998 (H): Undergraduate Research	Advanced	Advanced		Advanced	Advanced	
English 4999 (H): Undergraduate Research Thesis	Advanced	Advanced		Advanced	Advanced	
Required Courses Outside the Unit for Pre-Ed Concentration:						
EDTL 2389				Intermediate	Intermediate	
EDTL 3356	Intermediate			Intermediate		
General Elective Courses:						
English 5191: Internship in English Studies		Advanced				
English 5193: Individual Studies	Advanced	Advanced		Advanced	Advanced	
English 5194: Group Studies	Advanced	Advanced		Advanced	Advanced	
General Education Courses (GEN):						GE Category
English 2176: Rhetorics of REGD		Beginning	Beginning			REGD
English 2201(H): British Lit: Medieval to 1800	Beginning	Beginning			Beginning	LVPA
English 2202 (H): British Lit: 1800 to Present	Beginning	Beginning			Beginning	LVPA
English 2220 (H): Intro to Shakespeare	Beginning	Beginning			Beginning	LVPA
English 2221: Shakespeare, Race, and Gender	Beginning	Beginning	Beginning		Beginning	REGD
English 2260 (H): Intro to Poetry	Beginning	Beginning		Beginning	Beginning	LVPA
English 2261 (H): Intro to Fiction	Beginning	Beginning		Beginning	Beginning	LVPA
English 2262: Intro to Drama	Beginning	Beginning		Beginning	Beginning	LVPA
English 2263: Intro to Film	Beginning	Beginning		Beginning	Beginning	LVPA
English 2264: Intro to Popular Culture	Beginning	Beginning	Beginning	Beginning	Beginning	LVPA, REGD
English 2269: Digital Media Composing	Beginning	Beginning		Beginning	Beginning	LVPA
English 2270 (H): Intro to Folklore	Beginning	Beginning	Beginning	Beginning	Beginning	HCS, REGD

English 2275: Thematic approaches to Lit	Beginning	Beginning		Beginning	Beginning	LVPA
English 2276: Arts of Persuasion		Beginning		Beginning	Beginning	Citizenship
English 2277: Intro to Disability Studies	Beginning			Beginning	Beginning	REGD
English 2280 (H): English Bible	Beginning	Beginning		Beginning	Beginning	LVPA
English 2281: Intro to African American Lit	Beginning	Beginning	Beginning	Beginning	Beginning	LVPA, REGD
English 2282: Intro to Queer Studies		Beginning	Beginning	Beginning	Beginning	LVPA, REGD
English 2290: US Lit: Colonial to 1865	Beginning	Beginning		Beginning	Beginning	LVPA
English 2291: US Lit: 1865 to Present	Beginning	Beginning		Beginning	Beginning	LVPA
English 2367.02 (H): Lit in the US Experience		Intermediate		Beginning	Intermediate	LVPA
English 2367.05: Writing about US Folk Experience		Intermediate			Intermediate	Lived Env.
English 2367.07S		Intermediate	Intermediate	Intermediate	Intermediate	Lived Env.
English 2381: Intro to the Black Atlantic	Beginning	Beginning	Beginning	Beginning	Beginning	REGD
English 2464: Intro to Comics Studies	Beginning		Beginning		Beginning	LVPA
English 2581: Intro to US Ethnic Lit	Beginning	Beginning	Beginning	Beginning	Beginning	REGD
English 3011.01: Digital Activism		Intermediate		Intermediate	Intermediate	Citizenship
English 3011.02: Social Media Rhetoric		Intermediate		Intermediate	Intermediate	Citizenship
English 3020: Writing and Sustainability		Intermediate		Intermediate	Intermediate	Sustainability
English 3022: Sustainability & Media		Advanced		Intermediate	Intermediate	Sustainability
English 3031: Rhetorics of Health, Illness, Wellness		Intermediate	Beginning	Intermediate	Intermediate	Health
English 3110: Citizenship, Justice, & Diversity in Lit		Intermediate	Beginning	Intermediate	Intermediate	Citizenship
English 3260: Poetry and Transformation		Intermediate		Intermediate	Intermediate	TCT
English 3261: Fiction, Then and Now*	Intermediate	Intermediate		Intermediate		TCT
English 3262: Adaptation Across Culture and Media		Intermediate		Intermediate	Intermediate	TCT
English 3264: Monsters Without and Within		Intermediate		Intermediate	Intermediate	Citizen, Health
English 3265: Fictions of Creation*		Intermediate	Beginning	Intermediate	Intermediate	Citizenship
English 3340: Reimagining Climate Change		Intermediate		Intermediate		Sustainability
English 3350: Time & Space Travel in SF		Intermediate		Intermediate		Lived Env.
English 3360: Ecopoetics		Intermediate		Intermediate		Lived Env.
English 3364: Special Topics in Popular Culture		Intermediate	Beginning	Intermediate		HCS, REGD
English 3372: Special Topics in SF/Fantasy		Intermediate		Intermediate	Intermediate	LVPA
English 3378: Special Topics in Film & Lit		Intermediate		Intermediate	Intermediate	LVPA
English 3379: Cinema Revolutions*		Intermediate		Intermediate	Intermediate	TCT
English 3395: Literature & Leadership		Intermediate		Intermediate		Citizenship

*indicates courses in development/under review as of April 2025