

Term Information

Effective Term	Spring 2026
<i>Previous Value</i>	<i>Autumn 2025</i>

Course Change Information

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

Getting approval for online delivery of English 3260.

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

There is increasing demand for online GE classes, and we would like to offer this option to students who need the flexibility of distance learning. This will also help our regional faculty be able to offer the class across multiple campuses, increasing their ability to offer Themes courses to their students.

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

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

This will only impact the course's mode of delivery. There are no programmatic changes.

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

Is this a request to withdraw the course? No

General Information

Course Bulletin Listing/Subject Area	English
Fiscal Unit/Academic Org	English - D0537
College/Academic Group	Arts and Sciences
Level/Career	Undergraduate
Course Number/Catalog	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	Prereq: 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	<ul style="list-style-type: none">• 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	<ul style="list-style-type: none">• Poetry and Poetics<ul style="list-style-type: none">• History of Poetry• Poetry, Culture, and Media• Poetry and Form
Sought Concurrence	No

Attachments

- English 3260 DL Syllabus.docx: Online Syllabus
(Syllabus. Owner: Higginbotham, Jennifer K)
- ODE Reviewed DL Cover Sheet English 3260.pdf: ODE Reviewed DL Cover Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- Revised DL Cover Sheet - 3260.pdf: Revised DL Cover Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- 3260PoetryTechnology_Syllabus.docx: In-person Syllabus
(Syllabus. Owner: Higginbotham, Jennifer K)

COURSE CHANGE REQUEST
3260 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
09/08/2025

Comments

- The online syllabus has been revised to address feedback from ODE on the reviewed DL Cover Sheet, and a revised Cover Sheet has been included to show that the new version has sufficient Regular and Sustained Interaction.

The in-person syllabus from the initial course approval has been added (9/6/25) for comparison purposes. *(by*

Higginbotham,Jennifer K on 09/06/2025 09:57 PM)

- Please upload in-person syllabus for comparative purposes. *(by Vankeerbergen,Bernadette Chantal on 09/06/2025 09:50 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Higginbotham,Jennifer K	09/05/2025 06:54 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	09/05/2025 06:55 PM	Unit Approval
Revision Requested	Vankeerbergen,Bernadette Chantal	09/06/2025 09:50 PM	College Approval
Submitted	Higginbotham,Jennifer K	09/06/2025 09:58 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	09/06/2025 09:58 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	09/08/2025 10:41 AM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	09/08/2025 10:41 AM	ASCCAO Approval



Syllabus

English 3260

Poetry and Transformation

Spring 2026

3 Credit Hours

Asynchronous Online

Course overview

Instructor

- Dr. Shaun James Russell
- Russell.1131@osu.edu
- Office Hours: Wednesdays from 9:00 AM to 12:00 PM
- Zoom Link:
<https://osu.zoom.us/j/3211627548?pwd=Vlp5RG5ZamNfY1VZY1VpNC9xeExDdz09>

Note: My preferred method of contact is **email**.

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.

Course expected learning outcomes

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

1. Read, consider, and analyze a wide range of poetry
2. Identify myriad ways in which poetry is “transformative,” and understand how that term itself can be malleable
3. Reflect on their own reading habits and practices, and develop new strategies for reading and interpreting poetry
4. Apply embedded analytical and research skills to literary works, including (but not limited to) poetry

General education goals and expected learning outcomes

As part of the Traditions, Cultures and Transformations category of the General Education curriculum, this course is designed to prepare students to be able to do the following:

1. Successful students will analyze “Traditions, Cultures, and Transformations” at a more advanced and in-depth level than in the Foundations component.
 1. Engage in critical and logical thinking about the topic of traditions, cultures, and transformations.
 2. Engage in an advanced, in-depth, scholarly exploration of the topic traditions, cultures, and transformations.



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.
 1. Identify, describe, and synthesize approaches or experiences as they apply to traditions, cultures, and transformations.
 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. Successful students will engage in a systematic assessment of how cultures and sub-cultures develop and interact, historically or in contemporary society.
 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.
 2. Analyze the impact of a “big” idea or technological advancement in creating a major and long-lasting change in a specific culture.
 3. Examine the interactions among dominant and sub-cultures.
 4. Explore changes and continuities over time within a culture or society.
4. Successful students will engage in a systematic assessment of differences among societies, institutions, and individuals’ experience within traditions and cultures.
 1. Recognize and explain differences, similarities, and disparities among institutions, organizations, culture
 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.

How this online course works

Mode of delivery

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

Pace of online activities

This course will be separated into modules, and there will be a consistent weekly deadline. Each module will open at 12:00 a.m. (Midnight) on Mondays, and close at 11:59 p.m. on Saturdays, giving you six days per week to complete all work for each module. Most readings and viewings will be available from the start of the semester, so it is possible to do *some* work ahead of time if necessary or desired, though I would encourage you to keep that to a minimum, as my required weekly video lectures (released with each module) will help contextualize the readings for the week ahead.

Credit hours and work expectations

This is a **3-credit-hour course**. According to Ohio State policy (go.osu.edu/credithours), students should expect around 9 hours of engagement with the class each week to receive a grade of (C) average.



Actual hours spent will vary by student learning habits and the assignments each week.

Participation requirements

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

Participating in online activities

Despite this being an asynchronous, online course, weekly participation is essential. Each week will have reading journals and responses, or a writing exercise, and all must be completed in a timely fashion. Likewise, watching the weekly video lectures is essential, as these will both recap the prior week's reading(s) (and your active reading responses, when applicable) and foreground the current week's readings and assignments. Lecture viewing statistics will also be monitored.

Course communication guidelines

I have a very liberal communication policy in that I strongly encourage students to email me with any legitimate course-related questions, comments, and concerns. I firmly believe that open communication between students and professors is always beneficial to both. In other words, don't hesitate to reach out via email (russell.1131@osu.edu or through Carmen), and I'll typically respond within minutes, hours, or a day at most. You are free to address me as Professor Russell, Dr. Russell, or simply Shaun—whatever you are most comfortable with.

Writing style

Different kinds of writing require different styles. For the Reading Journals, responses, and Poem Recommendation, a more personal style is fine. Contractions, informal language, and unadorned prose is allowed in moderation. The Writing Exercises and Analytical Research Paper should be in more elevated academic writing, requiring research



(including proper citations), analysis, argument (via a central thesis), and generally formal, academic language (e.g. no contractions, limited personal pronouns etc.). More information on these expectations will be provided via an assignment sheet at least two weeks before each major paper is due.

Tone and civility

In communications between students and the professor (me), as well as between students, I am perfectly fine with a loose, casual, and unaffected tone. There should always be a course-related *reason* for any student-to-professor correspondence, but you are encouraged to speak plainly. That being said, in your correspondence with both me and your fellow students, you should always keep in mind that we are all in the academic context of a university course, and having a fundamental professional respect at the core of your communication is essential

Citing your sources

Whenever you bring a primary or secondary source into your writing, it must be properly cited. In more informal writing like the active reading responses, this might simply be providing proper quotations and page numbers for shared texts. In more formal work, such as the final paper, this will require a works cited/bibliography as well as in-text citations. Formatting style can be either MLA or Chicago.

Protecting and saving your work

Since this is an online course, technical mishaps are always possible. As such, I encourage you to compose your assignments on your own computers/tablets (or less ideally, phones) and save them accordingly so that you have backups if one of these technical mishaps occurs. In the digital environment, doing so is simply a “best practice.”

Course materials and technologies

Textbooks



Required

All required course texts will be provided as accessible files on Carmen.

Course technology

Technology support

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

- Self-Service and Chat support: it.osu.edu/help
- Phone: 614-688-4357(HELP)
- Email: 8help@osu.edu
- TDD: 614-688-8743

Technology skills needed for this course

- Basic computer and web-browsing skills
- Navigating Carmen (go.osu.edu/canvasstudent)
- CarmenZoom virtual meetings (go.osu.edu/zoom-meetings)

Required Equipment

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

Required software

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



Carmen Access

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

- Register multiple devices in case something happens to your primary device. Visit the BuckeyePass website for more information: <https://buckeyepass.osu.edu/>
- Request passcodes to keep as a backup authentication option. When you see the Duo login screen on your computer, click **Enter a Passcode** and then click the **Text me new codes** button that appears. This will text you ten passcodes good for 365 days that can each be used once.
- Download the Duo Mobile application to all of your registered devices for the ability to generate one-time codes in the event that you lose cell, data, or Wi-Fi service

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

Grading and instructor response

How your grade is calculated

Assignment Category	Points and/or Percentage
Reading Journal (x10)	20%
Journal Responses (x10)	10%
Writing Exercises (x4)	40%



Assignment Category	Points and/or Percentage
Poem Recommendation	10%
Analytical Research Paper	20%
Total	100%

Description of major course assignments

Assignment #1

- **Reading Journal and Responses (x10)**

Ten installments (200-words minimum) 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 (2% 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. Each student is also responsible for responding to one classmate's journal per week. Each response should be substantive (a minimum of 75 words), and will be worth 1 point.

Assignment #2

- **Writing Exercise (x4)**

Each of these writing exercises will be brief (around 700 words) responses to specific prompts provided at four points throughout



the semester. For instance, one writing exercise might have you 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. Each of these assignments will map on to several of the ELOs listed above, particularly 3 and 4, depending on the specific prompt.

Assignment #3

- **Poem Recommendation**

Near the end of the semester, you will present a poem (or perhaps a song lyric) that has not been covered in the course, has bearing on the course theme of transformation, and has personal significance to you. You will present the poem to your professor and classmates using the Discussion Board on Carmen, and can optionally make use of multimedia affordances to convey the poem's significance and relevance. The written portion should be a minimum of 500 words, while the nature of any multimedia component will have some significant latitude, with further guidance provided on the assignment sheet. 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.

Assignment #4

- **Analytical Research Paper**

This final paper will be approximately 2000 words, and will require you to combine research and analysis according to multiple prompt options to provide your own scholarly insights on a poem or poems from the course. Each prompt will draw significantly from ELOs 3 and 4 to have students think productively about culture, diversity, transformation, and similar "big ideas" regarding poetry. This paper will also require a minimum of five sources, three of



which must be “scholarly,” from a peer-reviewed source found through an academic database.

Late assignments

Late work is strongly discouraged for any reason. Submitting late work will result in **a full letter grade** being taken off the assignment grade for each day it is late.

Grading Scale

We will be using a standard grading scale as follows, but note that if you find yourself within .5% of the next highest grade (e.g. 92.5%) at the end of the course, I will round up. Because of this lenient grading policy, grades are non-negotiable.

- 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

Instructor feedback and response time

Grading and feedback

Grading for all assignments will typically be completed within a week of submission. Likewise, all assignments that require feedback (e.g. reflections, mid-term, responses, final paper) will always receive several sentences of personalized commentary. Additionally, each major assignment will have an assignment sheet that provides all important



details about assignment expectations. These assignment sheets will always be provided at least two weeks before the assignment due date.

Academic policies

Academic integrity policy

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

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

<http://studentlife.osu.edu/csc/>

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

If you have any questions about the above policy or what constitutes academic misconduct in this course, please contact me.

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

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



Copyright for instructional materials

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

Creating an environment free from harassment, discrimination, and sexual misconduct

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

To report harassment, discrimination, sexual misconduct, or retaliation and/or seek confidential and non-confidential resources and supportive measures, contact the Civil Rights Compliance Office:

Online reporting form at <http://civilrights.osu.edu/>,

Call 614-247-5838 or TTY 614-688-8605,

Or Email equity@osu.edu

The university is committed to stopping sexual misconduct, preventing its recurrence, eliminating any hostile environment, and remedying its discriminatory effects. All university employees have reporting



responsibilities to the Civil Rights Compliance Office to ensure the university can take appropriate action:

All university employees, except those exempted by legal privilege of confidentiality or expressly identified as a confidential reporter, have an obligation to report incidents of sexual assault immediately.

The following employees have an obligation to report all other forms of sexual misconduct as soon as practicable but at most within five workdays of becoming aware of such information: 1. Any human resource professional (HRP); 2. Anyone who supervises faculty, staff, students, or volunteers; 3. Chair/director; and 4. Faculty member.

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.

Your mental health

As a student you may experience a range of issues that can cause barriers to learning, such as strained relationships, increased anxiety, alcohol/drug problems, feeling down, difficulty concentrating and/or lack of motivation. These mental health concerns or stressful events may lead to diminished academic performance or reduce a student's ability to participate in daily activities. 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. 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 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.

Accessibility accommodations for students with disabilities

Requesting 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.

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 Civil Rights Compliance: <https://civilrights.osu.edu/>

Policy: [Religious Holidays, Holy Days and Observances](#)



Course Schedule

All assignments, readings, and video lectures will be clearly displayed on each weekly module on our course's Carmen page, but the following lays out weekly expectations. NOTE: Each module will unlock at 12:00 a.m. on Monday (midnight), then lock on Saturday at 11:59 p.m. All listed readings and assignments should be completed by the end of each Saturday.

Week	Date	Topics/Readings/Assignments	Assessments Due
1	Jan 12 th -17 th	<ul style="list-style-type: none">-W. H. Auden, "Musée des Beaux Arts";-Emily Dickinson, "After Great Pain, A Formal Feeling Comes";-Adrienne Rich, "Prospective Immigrants Please Note."	Reading Journal 1
UNIT 1: Poetry and Storytelling			
2	Jan 19 th –24 th	<ul style="list-style-type: none">-W. E. Henley, "Invictus";-Christina Rossetti, "Introspective";-William Carlos Williams, "This Is Just to Say";- Louise Glück, "The School Children"	Reading Journal 2



Week	Date	Topics/Readings/Assignments	Assessments Due
3	Jan 26 th -31 st	<p>-Robert Browning, "My Last Duchess";</p> <p>-Joy Harjo, "Song for the Deer and Myself to Return On";</p> <p>-Philip Larkin, "This Be the Verse"</p> <p>-Julia Alvarez, "Homecoming";</p> <p>-Carol Ann Duffy, "Mrs Midas";</p> <p>-Seamus Heaney, "Mid-Term Break"</p>	Writing Exercise 1
UNIT 2: Poetry and Medium			
4	Feb 2 nd -7 th	<p>-Gwendolyn Brooks, "We Real Cool";</p> <p>-Emily Dickinson, "The Heart Asks Pleasure – First";</p> <p>-Ezra Pound, "In a Station of the Metro"</p> <p>- George Herbert, "The Altar";</p> <p>-Yusef Komunyakaa, "The Towers"</p>	Reading Journal 3



Week	Date	Topics/Readings/Assignments	Assessments Due
5	Feb 9 th -14 th	<p>-W. H. Auden, "As I Walked Out One Evening";</p> <p>-Amanda Gorman, "The Hill We Climb";</p> <p>-George Herbert, "Prayer (I)";</p> <p>-William Blake, "The Tyger";</p> <p>-Robert Frost, "Stopping by Woods on a Snowy Evening";</p> <p>-Gerard Manley Hopkins, "As Kingfishers Catch Fire"</p>	Reading Journal 4
6	Feb 16 th -21 st	<p>-John Donne, "Holy Sonnet 14";</p> <p>-Theodore Roethke, "My Papa's Waltz";</p> <p>-Dylan Thomas, "Do Not Go Gentle Into That Good Night";</p> <p>-John Milton, "When I Consider How My Light is Spent";</p> <p>-Walt Whitman, "I Saw in Louisiana a Live-Oak Growing"</p>	Writing Exercise 2



Week	Date	Topics/Readings/Assignments	Assessments Due
UNIT 3: Poetry and Value			
7	Feb 23 rd -28 th	<ul style="list-style-type: none">-Langston Hughes, "Theme For English B";-Archibald MacLeish, "Ars Poetica";-Andrew Marvell, "To His Coy Mistress";-T.S. Eliot, "The Love Song of J. Alfred Prufrock";-Thomas Gray, "Ode on a Distant Prospect of Eton College"	Reading Journal 5
8	Mar 2 nd -7 th	<ul style="list-style-type: none">"Bad Poetry"-Joyce Kilmer, "Trees";-Henry Wadsworth Longfellow, <i>The Song of Hiawatha</i> (excerpt);-Coventry Patmore, <i>The Angel in the House</i> (excerpt)-Justin Bieber, "Baby";-William McGonagall, "The Tay Bridge Disaster"	Writing Exercise 3



Week	Date	Topics/Readings/Assignments	Assessments Due
9	SPRING BREAK	SPRING BREAK—NO CLASS	SPRING BREAK
UNIT 4: Poetry and Private Life			
10	Mar 16 th -21 st	-Philip Larkin, "Talking in Bed"; -Lisel Mueller, "Palindrome"; -James Wright, "A Blessing"; -Dylan Thomas, "Fern Hill"; -Marianne Moore, "Poetry"	Reading Journal 6
11	Mar 23 rd -28 th	-Countee Cullen, "Incident"; -William Shakespeare, Sonnet 116; -Walt Whitman, "Hours Continuing Long"; -Elizabeth Alexander, "Nineteen"; -Natalie Diaz, "My Brother at 3 a.m."; -Stevie Smith, "Not Waving But Drowning"	Reading Journal 7



Week	Date	Topics/Readings/Assignments	Assessments Due
12	Mar 30 th - Apr 4 th	<p>-Elizabeth Bishop, "One Art";</p> <p>-Wallace Stevens, "The Emperor of Ice Cream";</p> <p>-Sheila Ortiz Taylor, "The Way Back";</p> <p>Frank O'Hara, "The Day Lady Died";</p> <p>-William Wordsworth, "A Slumber Did My Spirit Seal"</p>	<p>Reading Journal 8</p> <p>Poem Recommendation</p>
UNIT 5: Poetry and Public Life			
13	Apr 6 th -11 th	<p>-Mary Oliver, "Don't Hesitate";</p> <p>-Yusef Komunyakaa, "Facing It";</p> <p>-David Mura, "An Argument: On 1942";</p> <p>-Randall Jarrell, "The Death of the Ball Turret Gunner";</p> <p>-Carl Sandburg, "Grass"</p>	Reading Journal 9



Week	Date	Topics/Readings/Assignments	Assessments Due
14	Apr 13 th -18 th	<ul style="list-style-type: none">-Rita Dove, "Wingfoot Lake";-Percy Bysshe Shelley, "Ozymandias";-Sherman Alexie, "Evolution";-Wilfred Owen, "Dulce et Decorum Est";-Tracy K. Smith, "Declaration"	Writing Exercise 4
15	Apr 20 th -25 th	<ul style="list-style-type: none">-Andrew Marvell, "An Horatian Ode";-Richard Lovelace, "To Lucasta, Going to the Wars";-Queen Elizabeth I, "The Doubt of Future Foes";-W. H. Auden, "The Unknown Citizen";-Gregory Corso, "America Politica Historia, in Spontaneity"	Reading Journal 10
Finals	May 2nd	None	Analytical Research Paper due May 2 nd at 11:59 PM

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 making 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. By reading 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.

Course Requirements:

Texts: All poems and materials for the class will be available on Carmen.

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 (20%)
- 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)

- Five short (3-4 page double-spaced) **writing exercises** (10% each, so 50%; details of each assignment are in the calendar)
- 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%)
- Active and “game” participation in our discussions and in our “trying our hands at ...” exercises in class (15%)

Course Schedule:

Introduction

JANUARY 8: Introduction

JANUARY 10: Initial exploration of our “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”

- I. **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 the subgenres changed and how traditional forms (sonnet, elegy, ballad, etc.) transformed.

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, “Intropective”; 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

- II. **Poetry and Medium:** In this unit, we will consider the different ways that poetry historically has been both produced and consumed. We will focus on how poetic culture works differently when it is consumed in a book, or manuscript, or magazine; how poetry is associated with orality and auralness that can require the physical presence of speakers and listeners; and how poetry is historically related to other artistic cultural productions, like song and stage.

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)

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

- III. Poetry and Value:** In this unit, we will discuss the long history of poetry and aesthetic evaluation. We will consider the various ways poetry has been assessed: condemned as fictional and insincere, but also praised as a written mode that best conveys truth, authenticity, and beauty. We will discuss the ways that the ability to write and read poetry has been used to make distinctions between human beings, and the ways knowledge of poetry historically was used to cultural capital. We will also discover the ways that 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)

“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

- IV. Poetry and Private Life:** In this unit, we will discover the ways that poetry is closely linked to broad traditions and cultures of so-called “private life”: introspection, emotional expression, intimacy (familial, affectionate, erotic), to traditions of introspection, intimacy, and 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)

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 something

MARCH 30: JOURNAL INSTALLMENT #10 DUE

- V. **Poetry and Public Life:** In this unit, we will discover the ways that poetry is closely linked to broad traditions and cultures of public life, including community celebrations and memorials, political engagements, 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)

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

VI. 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])

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 isolating while waiting for a COVID-19 test result, please let me know immediately. Those testing positive for COVID-19 should refer to the [Safe and Healthy Buckeyes site](#) for resources. Beyond five days of the required COVID-19 isolation period, I may rely on Student Life Disability Services to establish further 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. 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 and 24 hour emergency help is also available 24/7 by dialing 988 to reach the Suicide and Crisis Lifeline.*

Distance Approval Cover Sheet

For Permanent DL/DH Approval | College of Arts and Sciences
(Updated 2-1-24)

Course Number and Title:

Carmen Use

When building your course, we recommend using the [ASC Distance Learning Course Template](#) for CarmenCanvas. See [Carmen: Common Sense Best Practices](#) and [Carmen Fast Facts for Instructors](#) for more on using CarmenCanvas

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

If no, why not?

Syllabus

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

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

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

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

Additional comments (optional).



Instructor Presence

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

For more on Regular and Substantive Interaction: [Regular Substantive Interaction \(RSI\) Guidance](#)

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

- ☐ Instructor monitors and engages with student learning experiences on a regular and substantive cadence.

Explain your plan for understanding student experiences of the course and how the instructor will be responsive to those experiences (**required**).

- ☐ Regular instructor communications with the class via announcements or weekly check-ins.
- ☐ Instructional content, such as video, audio, or interactive lessons, that is visibly created or mediated by the instructor.
- ☐ Regular participation in class discussion, such as in Carmen discussions or synchronous sessions.
- ☐ Regular opportunities for students to receive personal instructor feedback on assignments.

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

Delivery Well-Suited to DL/DH Environment

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

- ☐ The tools used in the course support the learning outcomes and competencies.
- ☐ Course tools promote learner engagement and active learning.
- ☐ Technologies required in the course have been vetted for accessibility, security, privacy and legality by the appropriate offices and are readily and reasonably obtainable.
- ☐ Links are provided to privacy policies for all external tools required in the course.

Additional technology comments:

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

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

Workload Estimation

For more information about estimating student workload, see [Workload Estimation](#).

- ☐ Course credit hours align with estimated average weekly time to complete the course successfully.
- ☐ Course includes regular substantive interaction well-suited to the learning environment at a frequency and engagement level appropriate to the course.

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

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

Accessibility

See [Creating an Accessible Course](#) for more information. For tools and training on accessibility: [Digital Accessibility Services](#).

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

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

Additional comments (optional):

Academic Integrity

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

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

Additional comments (optional):

Frequent, Varied Assignments/Assessments

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

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

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

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

Community Building

For more information: [Student Interaction Online](#) and [Creating Community on Your Online Course](#)

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

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

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

Transparency and Metacognitive Explanations

For more information: [Increasing Transparency and Metacognition](#)

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

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

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

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

Additional Considerations

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

Syllabus and cover sheet reviewed by *Bob Mick* on *9/3/25*

Reviewer Comments:

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

Attachment from ODE/Bob Mick

English 3260, Poetry and Transformation

I am returning the signed Distance Approval Cover Sheet after completing the review of the distance learning syllabus and cover sheet. Below are my comments for this proposal.

1. Instructor Presence and Regular Substantiative Interaction (RSI):

Regular substantiative interaction will exist on a regular weekly basis in the course between the instructor and students but it's not clear if it meets the requirement for a 3-credit hour course.

RSI currently includes:

- Direct instruction - one recorded 20-minute lecture per week.
- Instructor will assess and provide feedback on all student course work and assignments.
- Instructor will provide opportunities for students to ask questions on course content through email and live office hours.

If the course includes more than one 20-minute recorded lecture per week, the DE cover sheet should be updated to reflect this, because it currently states there's only one lecture per week. If there is only one 20-minute lecture per week, it is questionable on whether the individual feedback on assignments provides enough added direct instruction to meet the requirement of 3 hours per week for this 3-credit hour course.

The Reading Journal assignments are required, and students will be encouraged to read one another's responses, but it's optional. Requiring students to submit at least one response to other students each week would ensure the instructor facilitates group discussion of course content and help ensure an interactive activity between students. Ensuring group discussion monitored by the instructor will also add to the RSI in this course.

2. How this Online Course Works

This section provides clear direction for the students so they are aware of what they will be expected to complete each week and how they will interact with the instructor in this online course.

3. Credit hours and work expectations

The information in the cover sheet states the total amount of time to be spent on this course is an average of 12 hours per week. A 3-credit hour course should include 3 hours per week of direct instruction and it's not clear if the instructor will fulfill this requirement based on the information in the syllabus and cover sheet.

4. Description of Major Assignments

The major assignments are explained clearly.