

Term Information

Effective Term

Spring 2026

Course Change Information

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

Adding a DL option for the course

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

We are looking to help meet student demand for online GE Themes courses, and a DL option would also make it easier to offer this class on our regional campuses, which often pool students for DL offerings, which gives students on these campuses more access to Themes courses.

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)?

None

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	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?	Yes
Is any section of the course offered	100% at a distance
<i>Previous Value</i>	<i>No</i>
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	• 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

- English 3261 DL Syllabus October 2025.docx: DL Syllabus
(Syllabus. Owner: Higginbotham, Jennifer K)
- Cover Sheet - 3261 Revised.pdf: DL Cover Sheet Revised
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- English 3261 reviewed.pdf: ODE Reviewed Cover Sheet
(Other Supporting Documentation. Owner: Higginbotham, Jennifer K)
- 3261 In-person Syllabus.docx: In-person Syllabus
(Syllabus. Owner: Higginbotham, Jennifer K)

COURSE CHANGE REQUEST
3261 - Status: PENDING

Last Updated: Vankeerbergen,Bernadette
Chantal
10/13/2025

Comments

- The DL cover sheet reviewed by ODE is attached. The syllabus has been revised in response to the feedback received, and a revised DL Cover sheet is included as well along with an in-person syllabus for comparison. *(by Higginbotham,Jennifer K on 10/13/2025 01:11 PM)*

Workflow Information

Status	User(s)	Date/Time	Step
Submitted	Higginbotham,Jennifer K	10/13/2025 01:12 PM	Submitted for Approval
Approved	Higginbotham,Jennifer K	10/13/2025 01:12 PM	Unit Approval
Approved	Vankeerbergen,Bernadette Chantal	10/13/2025 08:41 PM	College Approval
Pending Approval	Jenkins,Mary Ellen Bigler Neff,Jennifer Vankeerbergen,Bernadette Chantal Steele,Rachel Lea	10/13/2025 08:41 PM	ASCCAO Approval



Syllabus

English 3261

Fiction Then and Now

Spring 2026

3 Credit Hours

Asynchronous Online

Course overview

Professor Information

- Dr. Shaun James Russell
- Russell.1131@osu.edu
- Virtual Office Hours: Tuesdays from 9:00 a.m. – 12:00 p.m. (noon)
- Zoom Meeting Link:
<https://osu.zoom.us/j/3211627548?pwd=Vlp5RG5ZamNfY1VZY1VpNC9xeExDdz09>

Note: My preferred method of contact is email, and you can typically expect a response within a day at most, and usually far less.

Course description

This course will consider the significance of fiction as a cultural and aesthetic practice that humans have deployed for a variety of significant social functions. Students will learn about the similarities and differences between fiction and nonfiction as well as the formal elements of narrative (character, plot, narration, temporality, spatiality, and so on) as part of our investigation into a range of uses of fiction by different subcultures during different historical periods. We will build the investigation on the foundational understanding that fictional 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). From there, we will explore how writers have used the affordances of narrative in general and fiction in particular to come to terms with several more specific areas of human experience: love, coming of age, war, and health and illness. We shall examine fictional narratives—and a small number of nonfictional ones—in different media, such as print, comics, and film.

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 culture and citizenship

General education goals and expected learning outcomes

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.

Expected Learning Outcomes

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 goals and learning outcomes by examining fiction as a form of narrative that functions both a way of knowing (invented stories are an important way humans come to terms



with their experiences of the world) and a way of doing (humans invent stories as a way of intervening in the actual world). By comparing fiction with nonfiction, the course will consider the special role of the imagination in the production and reception of fiction. By pairing the study of forms and functions of fiction, that is, the study of elements of fictional narrative with the study of their uses, the course will foster an awareness of how fiction itself has changed over time.

Even as the course explores distinct functions of fictional narrative—its explorations of love, coming-of-age, war, and health and illness—it will frequently return to the following overarching questions, all of which are relevant to these ELOs. How does the study of fictional narrative at different points in time yield insight into the culture at the time of the telling and into cultural changes over time? How does fiction function as a force for good or ill? How does it offer insight into ongoing dialogues about crucial aspects of culture such as race, ethnicity, gender, and perceptions of difference? How does the recognition of the pervasiveness of fiction in past and present cultures enhance our understanding of its powers and limits?

How this online course works

Mode of delivery

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

Pace of online activities

This course is structured into weekly modules with a consistent 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 to follow.

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 active reading responses, papers, or a mid-term, and all must be completed in a timely fashion. Likewise, watching the weekly video lecture 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 engagement statistics will also be monitored.

Office hours and live sessions (optional)

There will be no live sessions in this course, and visiting during office hours (listed above) is completely optional.

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 Reflective Essays and Active Reading Responses, a more personal style is fine. Contractions, informal language, and unadorned prose is allowed in moderation. The Analytical Essay 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

Books

Required

The following required texts are available for purchase at the university bookstore, Barnes & Noble @ The Ohio State University, 1598 N High Street (<https://ohiostate.bnccollege.com>):

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

Recommended (optional)

- Janet E. Gardner and Joanne Diaz, *Reading and Writing About Literature*, 5th ed.

The required texts for purchase consist of four novels, a graphic memoir, and a play. Other texts will include newspaper articles, essays, short stories, memoirs, poems, and a novella (all on Carmen). The recommended text is an excellent, easy-to-understand primer on how to read and write about literature, including examples of common assignments, useful terminology, advice on how to approach close-reading and analysis, and much more. It is not a *requirement*, but for students new to literary study, I strongly encourage its use. Shop around for the cheapest price and whatever medium (book or eBook) you prefer.

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
- 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
Active Reading Responses (10)	20% (2% each)
Active Reading Reactions (10)	10% (1% each)
Reflective Essay 1	15%
Mid-term Exam	20%
Reflective Essay 2	15%
Final Analytical Essay	20%
Total	100%



Description of major course assignments

Reflective Essay 1 & 2

- **Description**

Two essays reflecting on fiction, its elements, and its functions, one written toward the beginning of the semester, the other toward the end. The first essay will provide students with a trio of prompts. These prompts will have students reflect on their assumptions about the importance of narrative in general and fiction in particular in their life and in American culture more generally, **or** reflect on their assumptions about the commonalities and the differences between fiction and nonfiction, **or** reflect on their assumptions about the differences between contemporary narrative (both fictional and nonfictional) and narratives from earlier periods of history. The second essay will have students reread their first essay and then discuss how their thinking has or has not changed over the course of the semester. They will then construct their own narrative about their change over time (or about the lack of change over time), and end by discussing which elements they found most helpful in constructing that narrative

- **Academic integrity and collaboration guidelines**

Each Reflective Essay will be approximately **1500 words**, and will be based on students' own thoughtful consideration of the topic. Neither essay will require research, but should demonstrate active engagement with the course theme and depth of thought. If any primary or secondary sources are used, students will need to provide proper citations. Because these are both personal reflections based on student engagement with the course materials, no consultation of generative AI will be permitted.

Active Reading Responses and Reactions (x10)

- **Description**



In ten separate weeks of the semester, students will be expected to write an Active Reading Response to the week's reading(s). They will be provided with at least three prompts to choose from, and will be expected to answer with their own informed thoughts. Relatedly, students will also be required to React to one student's response each week with a substantive post.

- **Academic integrity and collaboration guidelines**

Each Active Reading Response will need to be approximately **150 words**, and will need to make direct reference to the week's reading(s) via in-text citations. Additionally, each student's Reaction will need to be approximately **75 words**, directly related to the original student's response. Since these posts will be students' own informed responses based on their own interpretation of the prompt and analysis of the text(s), no consultation of generative AI will be permitted.

Mid-term Exam

- **Description**

The mid-term exam will be administered online during Week 7, and will consist of a blend of multiple choice questions, single-sentence answers, and a multi-paragraph response. Questions will draw from all readings and video lectures through the first six weeks of the course.

- **Academic integrity and collaboration guidelines**

Students will have approximately 75 minutes to complete the mid-term exam online, though most students should be able to complete it in much less time. This exam will technically be "open book," due to the online nature of the course, though over half of the grade will be dependent on synthesis of the readings and lectures. No consultation of generative AI will be permitted.

Final Analytical Essay

- **Description**



This final paper will provide students with two distinct options. The first will have them select one of the fictions from the reading list and one of the elements of narrative provided via lectures, and then analyze in around **1500 words** how that element functions to make the narrative more (or perhaps less) effective. At the end of the essay, students will briefly (a) discuss how their interpretive work has contributed to their understanding of the element; and (b) identify another fiction from a different historical period in which the element plays an important role and indicate whether its role is similar to or different from the role it plays in their chosen narrative. Note that in (b) they will discuss the relevance of the differences in the historical contexts of the two narratives. The second option will have students select a stretch of approximately **750 words** from one of our fictions 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; they will then critically analyze the effects of your rewriting in approximately **750 words**. Some considerations will include: 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 the student more insight into the original?

- **Academic integrity and collaboration guidelines**

By their nature, analytical research papers are fundamentally a student's own work, deriving from their own process of analysis, synthesis, and original argumentation. Assessment will largely revolve around how they engage with the prompt, though secondary sources can and should be brought in as ways to support or complicate the student's main claims. Since their own analytical process is vital, no consultation of generative AI will be permitted.

Late assignments

Late work is strongly discouraged for any reason, especially given that there are only three papers in this course beyond the Reading Quizzes and Active Reading Responses, and Reactions. As such, submitting late work will



result in a full letter grade being taken off the assignment grade for each day it is late. **Active Reading Responses, Reactions, and the Mid-term Exam cannot be taken 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.



Statement on title IX

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

Commitment to a diverse and inclusive learning environment

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

Land acknowledgement

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

More information on OSU's land acknowledgement can be found here: <https://mcc.osu.edu/about-us/land-acknowledgement>



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 Younklin 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 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](#).

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
<u>UNIT 1: UNDERSTANDING FICTION AND NARRATIVE</u>		
1	Jan 12 th -17 th	<u>Topic:</u> Defining Narrative, Fiction, Nonfiction <u>Reading:</u> Articles from <i>The Lantern</i> and <i>Columbus Dispatch</i> <u>Assignment:</u> Icebreakers (Active Reading Response 1)



Week	Date	Topics/Readings/Assignments
2	Jan 19 th –24 th	<u>Topic:</u> Narrative, Fiction, Nonfiction <u>Readings:</u> Oates, “Widow’s First Year”; Walker, “Beauty: When the Other Dancer is Yourself”; Wolff, “Bullet in the Brain”; Cisernos, “Barbie-Q” <u>Assignment:</u> Active Reading Response 2
3	Jan 26 th –31 st	<u>Topic:</u> Fiction, Aesthetics, and Uses of Narrative <u>Readings:</u> Browning, “My Last Duchess”; Wharton, “Roman Fever”; Morrison, “Recitatif” <u>Assignments:</u> Active Reading Response 3; Reflective Essay 1
<u>UNIT 2: FORMS AND FUNCTIONS IN FICTIONS—LOVE</u>		
4	Feb 2 nd –7 th	<u>Topic:</u> Fictions of Love <u>Reading:</u> Shakespeare, <i>Romeo and Juliet</i> <u>Assignment:</u> Active Reading Response 4
5	Feb 9 th –14 th	<u>Topic:</u> Fictions of Love, con’t <u>Reading:</u> Fielding, <i>Bridget Jones’s Diary</i> <u>Viewing:</u> <i>Bridget Jones’s Diary</i> (2001 film, dir. Sharon Maguire) <u>Assignment:</u> Active Reading Response 5
6	Feb 16 th –21 st	<u>Topic:</u> Fictions of Love, con’t



Week	Date	Topics/Readings/Assignments
		<u>Reading:</u> Austen, <i>Pride and Prejudice</i> <u>Viewing:</u> <i>Pride and Prejudice</i> (2005 film, dir. Joe Wright) <u>Assignment:</u> Active Reading Response 6
7	Feb 23 rd -28 th	<u>Topic:</u> MID-TERM EXAM <u>Reading:</u> NONE <u>Assignment:</u> MID-TERM EXAM (Feb. 28th)
<u>UNIT 3: FORMS AND FUNCTIONS IN FICTIONS—COMING OF AGE</u>		
8	Mar 2 nd -7 th	<u>Topic:</u> Bildungsromans <u>Readings:</u> Bronte, <i>Jane Eyre</i> chapters 1-26 <u>Assignment:</u> Mid-semester Survey
 <u>SPRING BREAK: NO CLASS!</u> 		
10	Mar 16 th -21 st	<u>Topic:</u> Bildungsromans, con't. <u>Readings:</u> Bronte, <i>Jane Eyre</i> chapters 27-38; Joyce, "Araby" <u>Assignment:</u> Active Reading Response 7
<u>UNIT 4: FORMS AND FUNCTIONS IN WAR NARRATIVES</u>		
11	Mar 23 rd -28 th	<u>Topic:</u> Temporality and Spatiality in War



Week	Date	Topics/Readings/Assignments
		<u>Reading:</u> Hemingway, <i>A Farewell to Arms</i> books 1-3 <u>Assignment:</u> Active Reading Response 8
12	Mar 30 th -Apr 4 th	<u>Topic:</u> Temporality and Spatiality in War, con't. <u>Reading:</u> Hemingway, <i>A Farewell to Arms</i> books 4-5 <u>Assignment:</u> Active Reading Response 9
13	Apr 6 th -11 th	<u>Topic:</u> Nonfictional War Narratives <u>Reading:</u> Wolff, "Close Calls" and "Old China" from <i>In Pharaoh's Army</i> <u>Assignment:</u> Reflective Essay 2
<u>UNIT 5: FORMS AND FUNCTIONS IN NARRATIVES OF HEALTH</u>		
14	Apr 13 th -18 th	<u>Topic:</u> Sequence and Segmentivity <u>Reading:</u> Tolstoy, <i>Death of Ivan Ilyich</i> <u>Assignment:</u> Active Reading Response 10
15	Apr 20 th -25 th	<u>Topic:</u> Sequence and Segmentivity, con't. <u>Reading:</u> Small, <i>Stitches</i> <u>Assignment:</u> Student Evaluations
Finals	May 4 th	Final Paper Due Monday, May 4th at 11:59 p.m.



THE OHIO STATE UNIVERSITY

College of Arts & Sciences
Department of English

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.



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.

Course Workload Estimator

Note: An enhanced version with new features has been released!
[Click here to switch to the Enhanced Course Workload Estimator](#)

READING

Pages Per Week:

225

Page Density:

450 Words

Difficulty:

Some New Concepts

Purpose:

Understand

Estimated Reading Rate:

24 pages per hour

☐ manually adjust

WRITING

Pages Per Semester:

25

Page Density:

250 Words

Genre:

Reflection; Narrative

Drafting:

No Drafting

Estimated Writing Rate:

0.75 hours per page

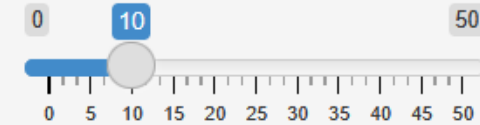
☐ manually adjust

EXAMS

Exams Per Semester:

1

Study Hours Per Exam:

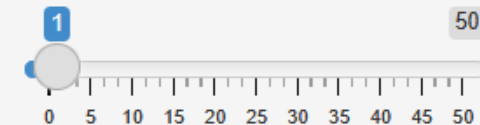


OTHER ASSIGNMENTS

Per Semester:

10

Hours Per Assignment:



COURSE INFO

Class Weeks:

15

ESTIMATED WORKLOAD

11.96 out of class hrs/wk

[Estimation Details](#)

Research & Design

[Elizabeth Barre](#)

[Justin Esarey](#)

Attachment from ODE/Bob Mick

English 3261, Fiction Then and Now

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, live office hours, and a Q & A forum in Carmen.

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 Active Reading Responses are required and will replace the traditional course Discussion Board posts. 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. But it's not clear how the Active Reading Responses will be managed in Carmen. It's not possible to change the label of "Discussions" in Carmen, so how will Active Reading Responses be located and managed in the Carmen course?