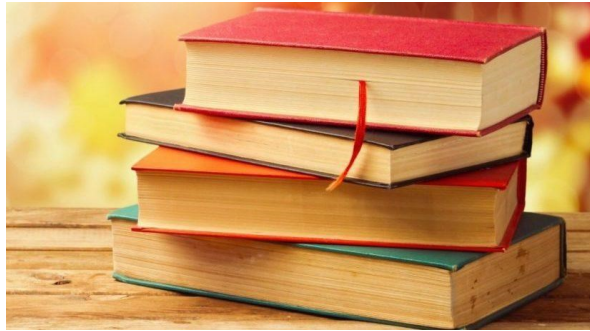


**Spring  
2023**



Ohio  
Wesleyan  
University

# English Course Schedule



thought left screen  
 dreaming right creative  
 pencil punctuation fiction novel writing  
 re-writing grammar brain paper  
 drama science editing  
 poetry plays typing  
 essays peer-creativity  
 re-reading

languages patterns tone pentameter Much number  
 use Narrative Metrical forms  
 Poem form poets rhyme meter Verse language  
 Poem form poets rhyme meter Verse language  
 article edit poetic may many syllable based stressed iambic pentameter foot rhythm English

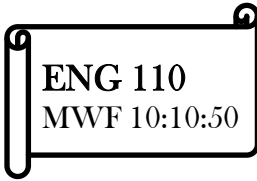


**ENG 105**  
Various times

## College Writing Seminar Various professors

A focus on writing as a tool for learning and communicating. Students will develop critical thinking skills, productive writing habits, and a style appropriate for college-level writing. Several short papers and one longer paper are taken through stages of the writing process. Instructional formats include class discussion, workshop sessions, and individual conferences. A sequence of library assignments introduces students to the use of Beeghly Library resources as an integral part of the liberal arts education.





## Myth, Legend and Folklore For Storytellers and Gamers S. Merkel

Video games are changing the experience of storytelling, and the stories they tell are rooted in ancient patterns and themes. Traditional stories are “good to think with” and so are video games. The European fairy tale will be a centerpiece of the course. Students can expect to read ... and play... stories from a variety of oral, written, and digital genres.

We explore the question: Can video games save folklore?

Students will engage in critical, creative, and intensive study of folk tales, tale type classification, and folklore theory. Students will identify, explore, and critique the genres, procedures, and tropes used by video games to construct stories. In discussion, written work, and group gaming sessions, students will be introduced to principles of critical thinking. Students will gain competency in at least one digital storytelling platform in the process of a semester-long digital project, which will culminate in an interactive fiction game created by student design quads. **Writing Course.**





## Utopian and Dystopian Literature

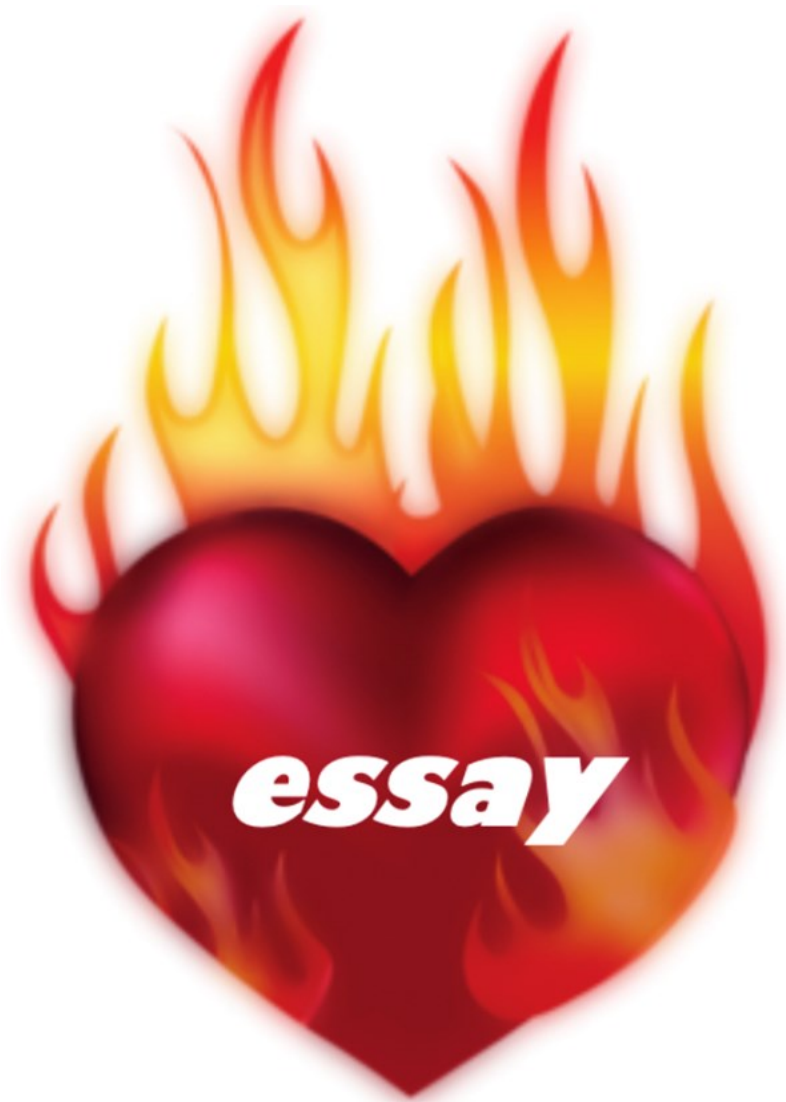
M. Allison

"A map of the world that does not include Utopia  
is not even worth glancing at."

-Oscar Wilde

In this course, we will read a variety of classic and contemporary texts from the Western tradition of utopian literature and thought. Reoccurring concerns will include the meaning of social justice, the role of gender and the family, and the place of wealth and technology in the ideal society. Other topics will include the relationship of utopia to its near cousins, satire and science fiction, as well as its dark twin: dystopia. Finally, we will consider several "real world" utopian experiments, from the American Shaker communities to the Occupy Wall Street protest movement. Authors will likely include More, Swift, Bellamy, Atwood, Le Guin, Percy, and Ishiguro. **Honors Course. Writing Option Available.**





ENG 215  
TR 10-11:50

## Writing Essays A. Butcher

From its inception, the word “essay” implied a sense of experimentation, and in this course, that’s exactly what we’ll do: attempt, to the best of our ability, to weave the abstract qualities of beauty and truth in an effort to construct artful narratives of our lives. This course takes as its premise the idea that nonfiction writing and essays inherently move beyond personal experience to include and engage larger issues of identity, society, and culture; essays enlarge, inhabit, and assume positions that must necessarily resonate with readers unfamiliar to the writer and his or her world. Throughout the course of the semester, students will read and study a wide variety of both contemporary and canonical essayists and essayistic forms—including personal essays, narrative essays, braided essays, lyric essays, experimental essays, and graphic and video essays, to name a few—and together, we’ll discuss the craft and formalistic guidelines inherent to each while simultaneously drafting our own through exercises that target point-of-view, form, voice, and structure. Students should expect to produce ample writing throughout the semester and to share this work with others regularly in a formal workshop environment. The course will culminate in a final portfolio comprised of original drafts and revised work, notes taken during workshop, and a thoughtful reflection. **Writing Requirement.**



ENG 226  
MWF 1:10-2

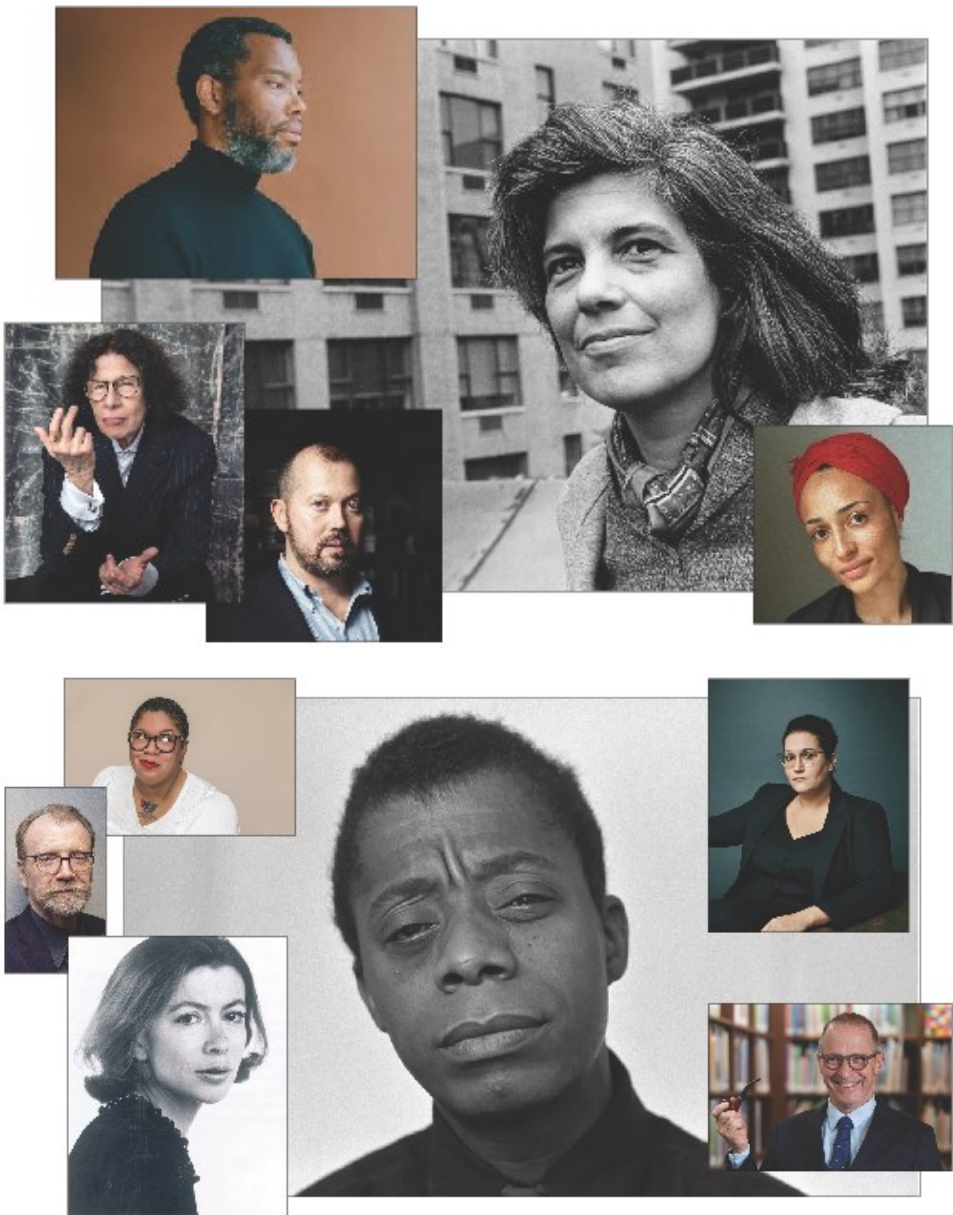
## American Images: The American Essay D. Eye

In this course, we will explore the landscape of the American mind through the American Essay, engaging with some of the greatest—and most wickedly funny—minds of the last hundred years. The word “essay” comes to us from the Old French *essai*, meaning “trial”; the writers we will read have made it their life’s work to “essay”—to *try*—to wrap their minds around America. They will include the likes of Hilton Als, James Baldwin, Alexander Chee, Joan Didion, Roxane Gay, bell hooks, Samantha Irby, June Jordan, Fran Lebowitz, Philip Lopate, Audre Lorde, Carmen Maria Machado, Zadie Smith, Susan Sontag, George Saunders, David Sedaris, John Jeremiah Sullivan, and David Foster Wallace. Added to the mix will be the odd bit of poetry and fiction, a few choice films, and the analysis of iconic images, such as the indelible photographs in Robert Frank’s *The Americans*. **Diversity Course.**



Illustration from LitHub





**ENG 254**  
TR 2:40-4

## **Introduction to Film** **R. Garcia-Olano**

In this introduction to film studies, we will explore the history of the cinema and its evolution from the short silent films of the early 1900s to the special effects laden blockbusters of our time. In addition to this broader historical perspective, we will consider important film movements and significant films that illustrate radical shifts in cinema's artistic potential. We will consider a diverse group of films and genres ranging from American to international, classic to contemporary, and blockbusters to arthouse. Students will gain foundational skills in film analysis, as they master technical vocabulary, contemplate critical perspectives, and pay close attention to the myriad ways that film makes meaning through sound and image.



ENG 258

TR 1:10-2:30

## Shakespeare and Moliere

Z. Long

This course will explore the lives, times, and works of two of the greatest playwrights of the early modern period, Shakespeare and Moliere. Although they were born in different centuries, countries, and circumstances, the careers of these two theatre professionals mirror each other in fascinating ways. Examining their parallel lives offers a revealing case study in how broader artistic, social, and cultural trends expressed themselves differently on opposite sides of the English channel. By retracing Shakespeare's and Moliere's journeys as actors, playwrights, and entrepreneurs, we will learn to appreciate what makes each an exemplary figure for their times as well as irreducibly unique. (Note: Moliere's plays will be taught in English translation.) **Writing Option Available.**



ENG 266.2  
TR 1:10-2:30

## Contemporary Feminist Literature A. Butcher

*We should all be feminists*, Chimamanda Ngozi Adichie writes, but what does it mean to be a feminist, and what does it mean to be a feminist in the context of contemporary America? This course is a study of contemporary literary and visual texts by prominent women and non-binary writers and sociologists whose work examines and engages questions of female identity, societal constructs, and societal issues, and the contemporary female experience. As such, all assigned texts will be works published, produced, or otherwise conceived within the past five years, with many released in these past twelve months. Through close reading and analysis, students will discuss and explore the ways contemporary women are shaped through society, culture, and our intersectional identities, and how these identities—including class, race, age, size, aestheticism, and sexual orientation—inherently form and influence feminist discourse. Through close reading and analysis, students will discuss and explore the ways contemporary women are shaped through society, culture, and our intersectional identities, and how these identities—including race, age, size, socioeconomic class, ability, aestheticism, gender identity and sexual orientation—inherently form and influence



feminist discourse. This class aims to educate and inform activists of feminist issues and, above all, prepare students to be active and contributing citizens within their local, national, and global communities. This course features readings by women and non-binary authors, LGBTQIA+ authors, and writers from a variety of diverse backgrounds, including African American, Latino, and Native American voices. **Diversity Course. Writing Option Available.**

ENG 290  
TR 10-11:50

## Rogue's Progress: The Picaresque Experience S. Merkel

Weary of the glory-seeking, soul-searching, ordeal-tested do-gooder hero? Spend the semester with rogues, adventurers, servants, beggars, prostitutes, parvenus, tramps, thieves, pickpockets, liars, and fools! According to Mikhail Bakhtin, these literary outlier types have had – apart from a lot of fun-- an enormous significance for the history of the novel:

“Stupidity (incomprehension) in the novel is always polemical: it interacts dialogically with an intelligence (a lofty pseudo intelligence) with which it polemicalizes and whose mask it tears away... Stupidity in the novel is always implicated in language, in the word: at its heart always lies a polemical failure to understand someone else’s discourse, someone-else’s pathos-charged lie that has appropriated the world and aspires to conceptualize it, a polemical failure to understand generally accepted, canonized, inveterately false languages with their lofty labels for things and events: poetic language, scholarly and pedantic language, religious, political, judicial language and so forth.” From “Discourse in the Novel” in *The Dialogic Imagination* by Mikhail Bakhtin (Caryl Emerson and Michael Holquist, trans.)

In this course we will explore the roots of novelistic discourse in the tradition of the picaresque, starting with trickster myths. Works read will include novels classified as picaresque and those not formally classified as picaresque, but imbued with the picaresque spirit.

*Lazarillo de Tormes*, *Moll Flanders*, *The Gambler*, *Felix Krull*, *Dead Souls*, *Envy*, and *Lolita* are among works read.  
**Writing Course.**



**ENG 310**  
TR 1:10-2:30 &  
MWF 11-11:50

## Writing for the Workplace N. Paul (310.1) & T. Burns (310.2)

In this course, students learn to write the kinds of letters, memoranda, and reports most common in the workplace. They sharpen their writing style and their revising and editing skills. They learn to appeal to business and professional audiences while seeking to achieve specific purposes. Because employers expect the use of Edited American English (Standard English) and professional-quality page layout, this course teaches and enforces high standards of style, mechanics, and graphic design. Since oral communication skills are vital in the workplace, this course requires students to make a formal oral presentation. **Writing Course.**



ENG 312  
MWF 9-9:50

## Writing for the Sciences T. Burns

We live in an age when ordinary people are increasingly skeptical about science, and discoveries in the pure sciences seem increasingly remote from everyday experience. This course focuses on the techniques of description, storytelling, and persuasion that help writers bridge the great divide between scientific and common knowledge. To achieve this goal, we will closely study the work of scientists, science "popularizers," nature writers, and journalists, as well as discuss student writing in workshop format.



Science majors interested in writing about their fields for a popular audience, journalism majors interested in science writing as a potential career focus, and all writers interested in learning about science or integrating scientific concepts into their writing are welcome. **Writing Course.**

ENG 314  
TR 2:40-4

## Fiction II A. Butcher

As the advanced-level offering in fiction, this course emphasizes a more sophisticated, rigorous approach to writing, workshopping, and revising short works of fiction. This course will function as an innately critical writing workshop, designed for students who are serious about writing compelling, realistic, character-focused short fiction. As this course is particularly designed for juniors and seniors who have already successfully completed Fiction I, all participants are expected to dedicate ample time to their craft and keep an independent reading, writing, and revising schedule. The nature of our intimate class means students will be producing and revising their manuscripts regularly, and writers can expect ample freedom in both the content they create and the schedule they keep for themselves. Students are expected to come to our class with mature ideas, a desire to strengthen their skills, and risks that they hope to explore on the page. **Writing Course.**





ENG 334

TR 2:40-4

## Chaucer and His Contemporaries

P. DeMarco

As the medieval pandemic known as the Black Death waned, Geoffrey Chaucer emerged as England's finest storyteller. In his earliest tales, we see him grappling with loss, loneliness, and social dislocation -- the fall out of the pandemic years. But as travel resumed, Chaucer's work brought him to Italy, where he encountered the extraordinary poets, Giovanni Boccaccio, Francesco Petrarch and Dante Alighieri. Through his French connections, Chaucer then encountered one of the foremost female poets of her day, Christine de Pisan. Each of these European writers was in the midst of transforming a major genre (short story, poetry, and dream vision respectively), responding to the momentous social transformations of the late Middle Ages. Finding new inspiration, Chaucer set out to produce a path-breaking exploration of character, *The Canterbury Tales*. Here he gave an amazing range of characters a story written in each of their own voices. With this experiment, he revolutionized English literature, giving us our modern ideas of character, irony and the narrator/author distinction.

We'll read widely from Chaucer's canon, situating his work next to his Italian & French contemporaries, reading excerpts from Dante (*The Inferno*), Boccaccio (*The Decameron*), Petrarch (*Scattered Rhymes*), and Christine de Pisan (*Vision*). And we'll work to find time to read at least one contemporary poet who has drunk deeply at the Chaucerian well -- either Afro-British poet, Patience Agbabi or Nigerian dramatist, Ufuoma Overo-Tarimo.



Counts towards Group III (Humanities/Literature), English department: British Literature and Pre-1800 Literature, AMRS: Core and Elective course. **Writing Option Available.**

ENG 496  
MWF 2:10-3

## Literary Editing: The OWL D. Eye

This class will consist of both the rigorous study of nationally recognized literary journals and the rigorous process of creating, editing, and publishing Ohio Wesleyan's student literary magazine, *The Owl*. In addition to reading, dissecting, and discussing numerous contemporary journals, students will engage with editors, participate in field trips, and develop their own editorial preferences and aesthetics. The semester will culminate in hands-on learning through the publication of *The Owl*, and students will be involved in every aspect of publication: soliciting submissions; selecting manuscripts; working with writers on revision; designing the magazine's aesthetic and layout; creating and promoting online content; and launching the journal. Students will have access to *The Owl* editorial office, a place of brainstorming, design, and community. This course will require the ability to work independently and collectively as the journal moves through multiple stages toward production. Ideal participants are highly motivated, curious, creative, and collaborative.





