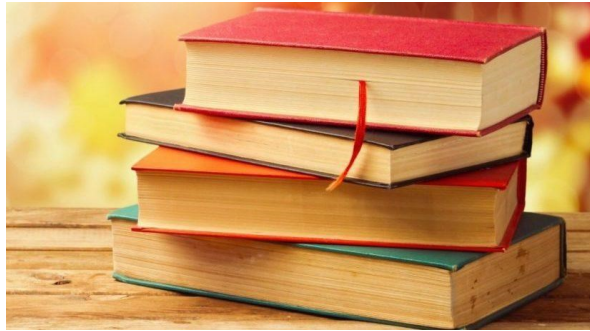


**Fall  
2024**



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 Poems Lyric often  
 Poem form poets rhyme rhyming poetic may  
 Verse meter language edit  
 article Epic Main syllable  
 rhythm English



ENG 100.7  
MWF 10-10:50

## Exploring Creative Writing A. Pace

In this class, we will explore the curiosity and play inherent in writing in three major genres: poetry, fiction, and nonfiction. We'll read examples of published work in each genre, as well as essays on specific elements of craft. We'll respond to these readings both critically and creatively. Students should expect to produce ample writing throughout the semester, share this work with others regularly in a formal workshop environment, and offer thoughtful and constructive verbal and written feedback. The course will culminate in a final portfolio of original drafts and revised work as well as a thoughtful reflection. **Writing Requirement.**



**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 assignments introduces students to the use of library resources as an integral part of the liberal arts education.



ENG 110  
MWF 10-10:50

## Myth, Legend, and Folklore For 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.

Old Gen Ed Curriculum: Group III: Humanities/Literature; New Gen Ed Curriculum: “Listen, Imagine, Understand” Core Competency. **Writing Requirement.**





ENG 145.1  
MW 2:10-4

## Reading American Ghost Stories G. Friedman

It seems like America has always been haunted. From classic stories like Washington Irving’s “The Legend of Sleepy Hollow” to Toni Morrison’s novel of slavery *Beloved* to the *Lore* podcast, ghostly figures of various sorts populate U.S. cultural production. But what is a ghost? Why has haunting functioned as such a prominent trope in American literature and culture? How is the conceptual metaphor of the ghost useful for thinking about and addressing historical and contemporary violence—and what are the limits of this metaphor’s usefulness? In this class, we will examine fiction, visual art, folklore, comics, and film that feature ghosts or other haunted/haunting figures. We will pay particular attention to what ghosts and haunting have to do with gender, race, class, and sexuality. Authors may include Washington Irving, Toni Morrison, Anna Lee Walters, and Alison Bechdel; we will also view a range of visual art and other media. Students will produce a substantial research paper, present orally to the class, and make their own ghostly creations.

**Honors Course.**



Frederick Simpson Coburn, 1899

ENG 147

TR 1:10-2:30

## Reading the Global Kitchen N. Comorau

In “Reading the Global Kitchen,” we will read novels, poetry, and memoirs about food, eating, and cooking. We will consider how our foodways and our relationships to them characterize our cultures and ourselves, thinking through issues of home, family, labor, and migration among others. Texts will include novels like Kiran Desai’s *The Inheritance of Loss* and Monique Truong’s *The Book of Salt*, which connect cooks and eaters across the world, memoirs with recipes like Diana Abu-Jaber’s *The Language of Baklava* and Austin Clarke’s *Pigtails and Breadfruit*. Books like Tsetse Dangarembga’s *Nervous Conditions* and films like *The Lunchbox* and *Kings of Pastry* will ask us how food can define us as people, communities, and nations. In addition, students may explore cookbooks, visual art, and podcasts and write about ways in which food and literature intertwine. **Diversity Requirement.**



ENG 180 A  
MWF 1:10-2

## Narratives (1): The Short Short A. Pace

This course is designed to explore the influence and importance of storytelling, taking as its premise the idea that the art of storytelling extends beyond simple social behavior to create a mode of thoughtfully and intellectually engaging society and components of identity and culture. As such, students will read a variety of short stories from both highly anthologized and emerging writers, and together, we'll discuss the ways in which their authors employ literary elements

to evidence these historical, cultural, and social issues in an efficient and artful manner. In particular, we'll ask of each text the following: how does the short story transcend place and time to take on universal meaning, what literary elements help shape it and, more importantly, how does the story create meaning from art? In short: we'll be trying to figure out how, exactly, short stories function and why, but it is my hope, more than anything, that you'll use this class as an opportunity to consider, challenge, and question the world around you.



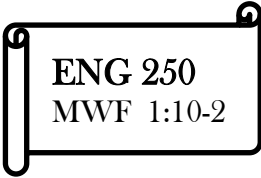


ENG 182 M  
MWF 1:10-2

## Narratives (2): Longer Forms A. Pace

In this course, we'll strengthen our understanding of the way narrative develops, functions, and shapes writing over time through a selection of longer-form fiction readings. More specifically, we'll analyze and discuss a selection of novellas and novels and ask of each how the plot structure, character development, and narrative arc are developed and sustained throughout the duration of the work. We'll consider, too, the value and function of these longer forms. Above all, we'll continue to deepen our understanding of narrative, strengthen our abilities as close readers and writers, and develop a unique space and ability to converse about interpretation, art, and literature.





ENG 250  
MWF 1:10-2

## Introduction to Literary Study

M. Allison

This class is appropriate for students of any major (and required for English majors and minors). It provides a wide-ranging—and sometimes free-wheeling!—introduction to the study and appreciation of literature. We will read a wide variety of classic literary texts—including works of fiction, poetry, drama—and cultivate the skills of close reading and thoughtful analysis. Along the way, we will experiment with different theoretical approaches to literary interpretation, including feminism, psychoanalysis, and ecocriticism. We also consider some fundamental questions: What makes literature different from other kinds of writing? What kinds of knowledge and experience do literary works offer their readers? Does the meaning of a literary text change depending on where and when it is read and who is doing the reading? **Writing Requirement. Diversity Requirement. Honors Option.**

ENG 254  
MWF 11-11:50

## Introduction to Film S. Hunt

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 1800s 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 310  
MWF 9-9:50

## Writing for the Workplace Z. Juskuv

In this course, students learn a contemporary approach to business communication commonly found in today's workplaces, including writing letters, memos, emails, social media posts, resumes, cover letters, reports, and job search-related documents. A special emphasis will be placed on audience and purpose, as well as writing, editing, and page design, in order for students to learn what it means to write in a professional style. Since oral communication skills are vital in the workplace, this course requires both formal and informal oral presentations. **Writing Requirement.**



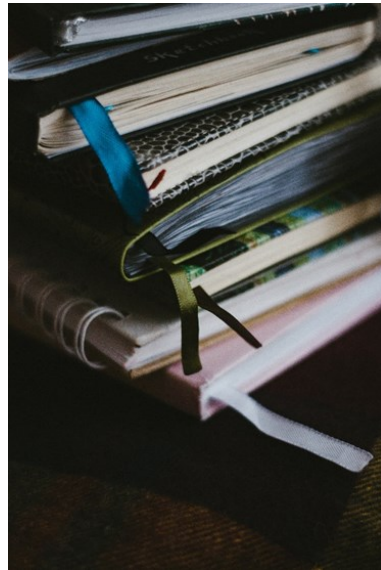
ENG 314

MWF 11-11:50

## Fiction II

A. Pace

The goal of this class is to make each of you a stronger fiction writer. As the advanced-level offering in fiction, this course is particularly designed for students who have already successfully completed Fiction I and are looking to further build upon their skills and better understand techniques of narrative and how to draft compelling, meaningful, character-driven short fiction. As a result, this course emphasizes a more sophisticated, rigorous approach to writing, workshopping, and revising self-contained works of short fiction. Students in this course will daily demonstrate commitment to crafting meaningful writing, sustaining a writing practice, and reading others' work as writers. Because this is an upper-level offering, our focus will be on generating stronger work that serves an audience far more robust and generalized than our own classroom community or your immediate peers within it. I expect each participant to be open and flexible to new modes of thinking, writing, and shaping their work, willing to take risks and experiment, and incredibly generous with their feedback, understanding that writing is, above all, a deeply communal art. We will focus on stand-alone works that are not part of any larger project (not a chapter of a novel or an excerpt of something longer). This ensures you are focusing on the writing and the development of scenes, characters, plots, and techniques as opposed to "world-building" or "concept-building" within the abstract parameters of your mind. While your workshop submissions may certainly be in communication with one another, or "linked," there should be no need to explain or clarify a work beyond what we encounter on the page as readers. All participants are expected to dedicate ample time to their craft and keep an independent reading, writing, and revising schedule. Students are expected to come to our class as dedicated self-starters with mature ideas and a desire to strengthen their literary and creative skills. **Writing Requirement.**

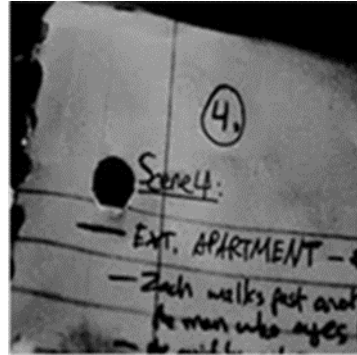




ENG 318  
TR 1:10-2:30

## Playwriting B. Granger

“The play’s the thing...” Join fellow lovers of the page and the stage and release your inner Shakespeare (or August Wilson or Marsha Norman...). In this class, we will analyze traditional play structure, study the nature and process of playwriting as an art form, and explore how playwrights develop ideas through character and action. Each week, you will complete writing assignments and exercises, share your work, and respond to others' writing. Your work will culminate in the completion of two short one-act plays. An adventurous spirit and openness to collaboration is strongly recommended! Prerequisite: ENG 105 (or credit) plus a college theatre or college creative writing course, or permission of the instructor. Cross-listed as THEA 369. **Writing Requirement.**



ENG 342  
MW 2:10-4

## Premodern Theatre in the Modern World Z. Long

How can works written centuries or even millennia ago speak to the challenges we face today? If these works do speak to us, is it their voices we are hearing or our own? What happens when an actor or playwright, especially one from a minoritized group, turns to the canon for inspiration? This class will consider the ways that modern theatre professionals reimagine “classic” premodern plays for contemporary audiences, with special attention given to the ethics of adaptation. Some of the questions we will consider include: When reimaging a work, what responsibility does one have to the creators of that work, and how far does that responsibility extend? How is this responsibility balanced with responsibility to the audience one is currently playing to? Should works with problematic content be updated to make them appropriate for contemporary audiences, or is that whitewashing the past? Does continuing to perform classic



works merely perpetuate existing power structures, or can inventive productions play a role in destabilizing and critiquing them? In a nutshell, is it responsible to keep performing these highly canonical plays or would we be better off leaving them behind? And if one is going to perform them, how can one do so responsibly?

Old Gen Ed Curriculum: Group III: Humanities/Literature; New Gen Ed Curriculum: “Act Responsibly” Core Competency. **Writing Option. Honors Option.**

\* Please note: If ENG 342 fills, students should register for THEA 351 instead; then, at the start of the semester, we can switch the course prefix back to ENG 342 if they prefer.

ENG 351

TR 10-11:50

(Two) Great (Big) Books of the  
Nineteenth Century  
S. Merkel

“Reading is time travel,” we’ve heard. What is it about the way the novel conceptualizes time that transports the reader like no other genre? The year 1868 is our destination in this course. Two novels will take us there: Lev Tolstoy’s *War and Peace* and Fyodor Dostoevsky’s *The Idiot*-- both published serially at the same time and in the same literary journal.\* While writing *War and Peace*, young Tolstoy said he wanted to found a journal featuring only works that could find no readers in the 19th century, but would appeal to readers of the 20th century. He said he would call it *The Uncontemporary*. As Tolstoyan

“uncontemporaries,” we will shadow the first readers of Tolstoy and Dostoevsky. Questions of seriality, literary relations, and intertextuality will be explored together with questions of gendered time, trauma, and mindful repetition as narrative strategy. Students will contribute to a digital humanities project on 19th-century Russian literature and culture. **Writing Requirement.**

\*along with serialization of the first Russian translation of Wilkie Collins’s *The Moonstone*



Russian Literature  
Bingo

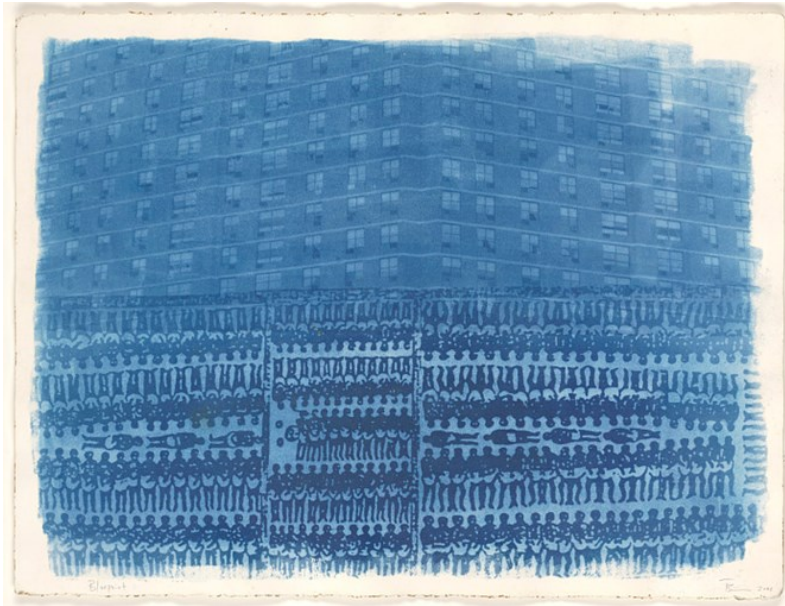


Duel	Bad marriage	Napoleon mention	Religious vision/revelation	Horse dies
Discussion of fate	Gambling problems	You can tell he’s evil because there’s no icon in his room	You can tell she’s evil because she has a western name	Extended metaphor about the nature of women
Pushkin reference	A glamorous ball	FREE TILE	Female redeemer	Dance a mazurka with someone you aren’t going to marry
This fool speaks better French than Russian	Violent death	Nihilism	Visit to a spa town	ВЫ vs. ТЫ
You got drunk and did something you’ll deeply regret	“Go to the devil!”	No love remains in your family	Blatant reflection of author’s own life	You told her you loved her, but deep down you knew you didn’t mean i

ENG 374  
TR 2:40-4

## (Not) At Home in Multiethnic American Literature G. Friedman

The United States of America is sometimes referred to as a “melting pot” or a “salad bowl,” but both of these figures of speech elide the complex ways that histories of settler colonialism, race, and migration structure national belonging. Complicating these metaphors, many U.S. writers have used the motif of the house or other dwelling place to explore issues of collectivity, origins, citizenship, exclusion, return, and assimilation. In this upper-level course, we’ll engage with this motif in various genres of 20th-21st American century literature—from novels and poetry to comics and more. We’ll ask: Is a “home” a literal building, a neighborhood, the land in a particular place, a spatially dispersed community, or something else entirely? How do people make homes in unfamiliar—perhaps even hostile—places? Authors may include Toni Morrison, Lorraine Hansberry, Sandra Cisneros, Leslie Marmon Silko, and Gene Luen Yang. Assignments will include a mixture of traditional academic papers and creative projects. **Diversity Requirement.**



Terry Boddie, “Blueprint,” 2001







