Spring 2021

English Course Schedule
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.

ENG 105
Various times

Reading the Global Kitchen
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 and define our cultures and ourselves, thinking through issues of home, family, labor, and migration among others. Books 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*. Additional texts include Tsetse Dangarembga’s *Nervous Conditions*, and films like *The Lunchbox* and *Kings of Pastry*. In addition, students will examine cookbooks and podcasts and write about ways in which food and literature intertwine. Diversity Course.
This course provides a wide-ranging introduction to the study and appreciation of literature. We will read a variety of classic literary works—including 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, and consider some fundamental questions: What makes literature different from other types of writing? What kinds of knowledge and experience do literary works provide their readers? Does the meaning of a literary text change depending on where and when it is read? Writing Course.

What does it mean for a book “to change a life”? Must it inspire a dramatic change: a move to a new country, a new love, or a religious conversion? Or might it simply inspire a new understanding of an important issue? Might the experience of a book ruin a life?

Three OWU faculty members will visit the class to discuss books that changed their lives. In addition to these books, we will read a history of reading, a novel that mediates on the relation between the reader and the writer, and several essays on related subjects, all geared toward understanding the influence that a book can exert. Diversity Course. Writing Course.
In *Image on the Edge, the Margins of Medieval Art*, Michael Camille describes the ability of sometimes outrageous drawings bordering medieval manuscripts "to gloss, parody, modernize, and problematize the text's authority while never totally undermining it." This course examines literary and cultural depictions of individuals, groups, and fantastic creatures that existed on the margins of medieval society. What should we make of their uncanny resemblance to elements of our mundane world? What functions did these creatures play in both challenging cultural norms and maintaining societal values?

We start by looking at visual depictions of monstrous and fantastic creatures in medieval maps and bestiaries (some from our own Rare Book collections). We'll then explore Marie de France's marvelous Celtic tales about shape-shifting werewolves; the darker depictions of fairies (elves) in the anonymous Breton lays, *Sir Orfeo and Sir Degare*; and the legend of the shape-shifting dragon-mermaid woman, *Melusine*. We'll then look at the warrior saint *Joan of Arc*, and the giants and hybrid creatures of Mandeville's *Travels*.

This course is designed to explore the influence of storytelling and the conventions of contemporary short fiction, 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 classic and contemporary 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, and what literary elements help shape it and, more importantly, help 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, fight, and question the world around you. This course features readings by men, women, and non-binary authors, as well as writers from a variety of diverse backgrounds and identities, including LGBTQIA+, African American, Latino and Native authors. Writing Option Available.
In this course, we’ll deepen our understanding of the way narrative develops and functions over time through a variety of longer form texts. With each longer work we encounter, we’ll consider the ways in which the narrative operates, discuss the literary devices that lend significance, and discuss the existing constraints and complications inherent to longer-form narratives. We’ll be trying to figure out how, exactly, each novella functions and why, but it is my hope, more than anything, that you’ll use this class as an opportunity to consider, fight, and question the world around you. This class is considered a reading-intensive course; all students should expect to spend ample time reading closely, engaging with texts on a line-by-line basis, and completing analysis-based assignments that more fully target the essential skills of close reading and critical response. This course features readings by LGBTQIA+ writers and writers of color, as well as authors from a variety of diverse backgrounds. **Writing Option Available.**
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.
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 writers 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. This class aims to educate and increase social awareness of feminist issues by way of readings and screenings by contemporary feminist writers, artists, and activists, thus preparing students to be active and contributing citizens within their local, national, and global communities. Note: While some readings in this class may prove difficult, I am happy to work with all students to ensure a safe learning experience; please do not hesitate to speak with me if you have any concerns on course content, I am happy to accommodate. Writing Option Available.
This semester we’ll do a deep dive into 4 or 5 novels by Black women from throughout the diaspora. We’ll consider how these novels imagine the Black experience in Africa, the Caribbean, the U.S, and Europe, and how writers from these spaces explore intersections between national and diasporic identities and Black literary traditions. We will read Yaa Gyasi’s *Homegoing*, Zadie Smith’s *Swing Time*, Chimamanda Ngozi Adichie’s *Americanah*, and Michelle Cliff’s *Free Enterprise*. We’ll also read theory from Paul Gilroy, Toni Morrison, and others. Our course will culminate in a public-facing collaborative digital project that shares Black writers and literature with the world. We’ll do lots of good, difficult work, but this class should be accessible for students with lots of literature experience and students who are just starting out in English or Black World Studies. **Diversity Course. Cross-listed as BWS 273. Writing Course.**
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 both formal and informal oral presentations. **Writing Course.**

**ENG 312.1**
**MWF 11:50-12:40**

*Writing for the Sciences*
*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.**
This course is a survey of European drama from the Greek theatre of classical Athens to the neoclassical theatre of seventeenth-century France. We will situate major works of Western drama within their cultural and theatrical contexts, tracing genealogies of influence and traditions of performance across two thousand years. Our constant question will be “Why did this culture produce this kind of theatre and this specific dramatic work?” We will also ask fundamental questions about the nature of theatre itself, like “What is a theatrical event?” and “What does it mean for a performance to seem ‘true to life’?” Throughout our course of study, our attitude will be one of respectful curiosity. Rather than judging dramatic works against the standards and practices of our own time, we will try to reconstruct their original performance conditions and practices and try our best to recreate within our own imaginations what made these works exciting to their original audiences. And since 2020 has been a dumpster fire of a year, I have decided to give this edition of ENG 342 a special theme--“The Comic Tradition”--in the hope that in 2021 bad fortune will be replaced by good, as spring follows winter. Writing Option. Cross-listed as THEA 351.

* Please note: If students are unable to get into ENG 342, they should register for THEA 351 instead; then, at the start of the semester, we can switch the rubric back to ENG 342 instead using an add/drop form.
This class will study the greatest period in American literature: the first half of the twentieth century, when American literature became “modern.” We will read the work of a generation of writers brilliantly attuned to a changed world: expatriate authors living in London and Paris, haunted by the carnage of World War I, and innovative novelists and poets in America’s growing cities testing the limits of new sexual freedoms and racial identities. Together, they created a new literature charged with new rhythms and meaning, remaking American literature and culture. **Diversity Course. Writing Course.**

---

This upper-level course is suitable for honors students of all majors.

In this class, we will read widely and carefully in the dystopian literary tradition, c. 1890-present. We will ponder a range of questions: What characterizes dystopia as a literary form? Under what social and historical circumstances does the dystopian imagination flourish? What is the relationship of dystopianism to utopianism? Most puzzlingly, why do we take such pleasure in reading stories about hell on earth? Likely authors include H. G. Wells, George Orwell, Aldous Huxley, Margaret Atwood, Octavia Butler, and Chang-Rae Lee. **Honors Course. Writing Option.**
This class will focus on the process of creating, editing, and publishing *The Owl*, Ohio Wesleyan University’s student literary journal. Students are involved in every aspect of publication, including soliciting submissions, selecting and editing student manuscripts, working with writers in the revision of work, designing the magazine’s aesthetic and layout, and launching the journal.

**Literary Editing: The OWL**

**Caplan**

This class serves as the capstone creative writing course, an advanced-level workshop required of all creative writing concentrates who wish to do advanced work in their chosen genre. As this class functions as the culmination of all prior undergraduate studies in creative writing, this course emphasizes a sophisticated, rigorous approach to writing and revising and is designed for students who are serious about their writing and serious, too, about their pursuit of refining and polishing their skills. Students should expect to dedicate ample time to reading, writing, and thoroughly revising—‘reseeing’—their manuscripts outside of our regularly scheduled class appointment. **Writing Course.**

**Prerequisite:** Two (2) from 314, 316, 318, 319; or consent of instructor.