Spring 2022

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.

Fiction Writing

ENG 200.3
TR 1:10-2:30

Fiction I
Caplan

This course will teach the students how to write fiction. We will write, read, and discuss short stories, and learn about the techniques and styles of literary fiction, in order to become more confident, skillful, and adventurous writers. Diversity Course. Writing Course.
In this class, we will consider why crime fascinates American writers. We will meet a poetry-quoting private eye, savvy conmen, corrupt politicians, and dissolute Ivy League runaways vacationing in glamorous European locales, as depicted by writers as different as Edgar Allan Poe, Joan Didion, Chester Himes, and Patricia Highsmith. A selection of novels, essays, short stories, and a movie will help us to see how this interest in crime defines a particularly American morality, created when the American dream and cynicism collide. Diversity Course. Writing Course.
“O what a brilliant day it is for vengeance!” — Aeschylus, ancient Greek playwright

The vengeance plot—or revenge as a theme—can be found in virtually every historical era of literature. In this course, we'll ask why vengeance has been such a historically persistent theme, and trace the origins of our fascination with vengeance in older ideas of honor and shame, justice, fatalism, savagery and righteousness. Our readings will begin with the Homer’s ancient epic, *The Iliad* and Euripides' gripping tragedy, *Medea*, before turning to the Middle Ages and its effort to rethink vengeance through a Christian lens. We'll conclude with the popular revenge dramas of Shakespeare, *Titus Andronicus* and *Hamlet*.

To enrich our understanding of our own culture's preoccupation with vengeance, we'll also study the representation of vengeance in modern film, viewing a modern western (*Kill Bill*, Quentin Tarantino, director), a gangster crime drama (*The Godfather*, Coppola, director) and a modern adaptation of a classic (*Medea*, Lars Von Trier, director).

**Writing Option available.** Fulfills university distribution Group III/ Humanities. English Dept. pre-1800 requirement. Ancient, Medieval, and Renaissance Studies (Foundation course).
“Den Göttern gleich ich nicht! Zu tief ist es gefühlt” – Faust
(“Not like the gods am I – profoundly it is rued!”)

In this course, students heroically pursue excellence in thought and written expression by reading, discussing, and writing about The Iliad, Dante’s Inferno, Goethe’s Faust, Dostoevsky’s The Brothers Karamazov, and Bulgakov’s Master and Margarita. Autonomy, integrity, perseverance, rationality, empathy, humility, courage, and probity – essential traits of literary heroes and hero students—are topics of daily discussion and debate. This course is equally concerned with the tradition of thought behind hero stories. Readings from Aristotle’s Metaphysics, Gregory the Great’s Moralia of Job, Aquinas’s Summa Theologiae, Capellanus’s On Love, and Vladimir Solovyov’s Lectures on Divine Humanity provide essential context for the literary texts read in this course. Writing Course. (Fulfills: Group III - Humanities/Literature requirement.)
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 the similarities and differences between their parallel lives offers a fascinating 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.)


Potential Travel-Learning Component (.25):

This course was originally scheduled to be taught in Spring 2021 as a travel-learning course culminating in an 8-10 day trip to London and Paris; however, like many other things, it had to be postponed due to the pandemic.

Although the fate of travel-learning courses in Spring 2022 is still up in the air, if they are permitted and if travel regulations allow for our desired itinerary, then I will offer an optional .25 travel module that can be added to this course, which students will be eligible to apply for at a later date. If travel-learning courses are not permitted, or if travel regulations are too restrictive to make our desired itinerary possible, then I will cancel the travel module and just teach “Shakespeare and Moliere” as a traditional one-unit semester class. In this way, I hope to accommodate all students with interests in this course, both those who do, and those who do not, wish to travel.

NOTE: Although students are allowed to sign up for the regular 1-unit parent course without also taking the .25 travel module, students will not be eligible to take the .25 travel module without also taking the 1-unit parent course. (i.e., You cannot go on the trip without also taking the course.) Similarly, enrolling in the “Shakespeare and Moliere” parent course is no guarantee of being accepted into the .25 travel-learning module--as is customary for travel-learning courses, there will be an application process and space will be limited. If you have questions, feel free to email Prof. Long (zclong@owu.edu).
“Describe what you can bring to this company.”
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. The writers, artists, and activists we’ll study over the duration of the semester include Chimamanda Ngozi Adichie, Rebecca Solnit, Tressie McMillan Cottom, Leslie Jamison, Lacy M. Johnson, Kimberlé Crenshaw, Kerry Howley, Lidia Yuknavitch, Claire Vaye Watkins, Lauren Slater, Kelly Sundberg, Marissa Alexander, Terese Marie Mailhot, Sequoia Holmes, Chanel Miller, Ito R. Balsewy, Cameron Dezen Hammon, Molly McCully Brown, Andrea Long Chu, Holly Whitaker, CJ Hauser, Kate Bolick, Rebecca Traister, Geneva Reed-Veal, Lindy West, Ashley Graham, Sarah Viren, Torrey Peters, Whitney Thore and Monica Lewinsky. This class aims to educate and increase social awareness of feminist issues in all citizens 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.
This class will focus on the art and craft of writing publishable, long-form narrative nonfiction—that is, magazine-length stories that are both true and deftly written using elements we might typically ascribe to fiction: character development, narrative arc, scene. You might think of the pieces found in *The New Yorker* or *Harper’s Magazine*, for example, or *The New York Times*, *The Atlantic*, *The New Republic*, *Esquire*, *GQ*, even *ESPN*. We’ll place specific emphasis on stories that examine people and place, and our course schedule will mirror that of a professional writer’s—that is, we’ll discuss each stage of the writing process as it unfolds: first the act and art in finding a story, then techniques for interviewing and conducting research, and then, finally, ways in which we can write and edit raw material into a polished piece of prose. We’ll also consider the importance of setting a personal narrative—that is, a subject’s story—against a larger context, whether cultural, political, environmental, or societal. Because so much of this course will depend upon your willingness to read and write independently and complete multiple drafts, carrying each of our two assigned stories through multiple rounds of revision, students should prepare to be pushed outside of their general comfort zone in an attempt to find and write stories beyond the ordinary and familiar. To supplement our ongoing writing and classroom workshops, students will be assigned ample weekly readings that ensure they understand the difference between a good and bad piece of literary journalism and why, precisely, this matters so much. 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. 

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 a formal oral presentation. **Writing Course.**
Before Wikipedia, there was Diderot’s massive Encyclopédie. Long before social media, there were social networks of letter writers. And before Salon.com, the salons of Madame Necker and Madame Geoffrin. “18th-Century Literature in the Digital Age: Reclaiming Enlightened Womanhood” is a course devoted to the long 18th-century where students can inhabit the drama of Enlightenment thought through digital projects in order to better understand the break in Western consciousness we call ‘Romanticism.’ Our approach to studying the cultural age emphasizes participation over a nomenclatural approach. In addition to reading major authors and genres, we consider the cross-cultural friendships, artistic collaborations, and political, religious, and cultural affiliations among thinkers, writers, and artists -- both the privileged and the powerless. In seminar-format class discussions, students explore the relevance of 18th-century studies for understanding 21st-century problems, questions, and issues. Students read Sterne, Voltaire, Goethe, and Pushkin, as they actively seek out under-represented participants and forms of participation, such as female virtuosity in the genre of letter writing.

Coursework requires students to apply digital tools in the humanities to eighteenth-century studies. Student “Encylopédistes” will move between the digitized 28-volume Encyclopédie and Wikipedia, as they participate in a Wiki Education project, researching, writing, and editing Wikipedia entries, or stubs, relating to under- and misrepresented authors, genres, and concepts. Final project in the course is a public-facing, collaborative project mapping female participation and virtuosity in the genre of letter writing. **Writing Option. Honors Option.** *(Fulfills university distribution requirements for Group III - Humanities/Literature.)*
This class will focus both on the rigorous study of nationally recognized literary journals and on the process of creating, editing, and publishing Ohio Wesleyan’s own student literary magazine, *The Owl*. In addition to reading, dissecting, and discussing numerous highly respected contemporary literary journals, students will engage with editors, participate in select field trips, and begin over time to develop their own unique editorial preferences and aesthetics. Our semester will culminate in hands-on learning through the publication of *The OWL*, with students 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, creating and promoting online content, and launching the journal in the spring. Students will also enjoy *The OWL* editorial office: a place of creative brainstorming, design, and community. Because much of this course will depend upon an ability to work independently, meet deadlines, and collaborate with classmates to carry the journal through multiple stages and to production, ideal participants are highly motivated, independent workers who are equal parts curious and creative.