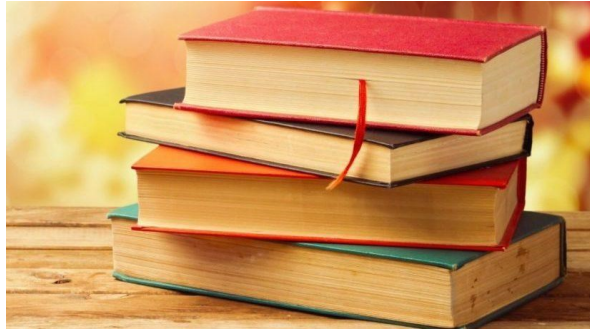


**Spring
2025**



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 Epic Main edit poetic many syllable lines based stressed iambic used English
 rhythm

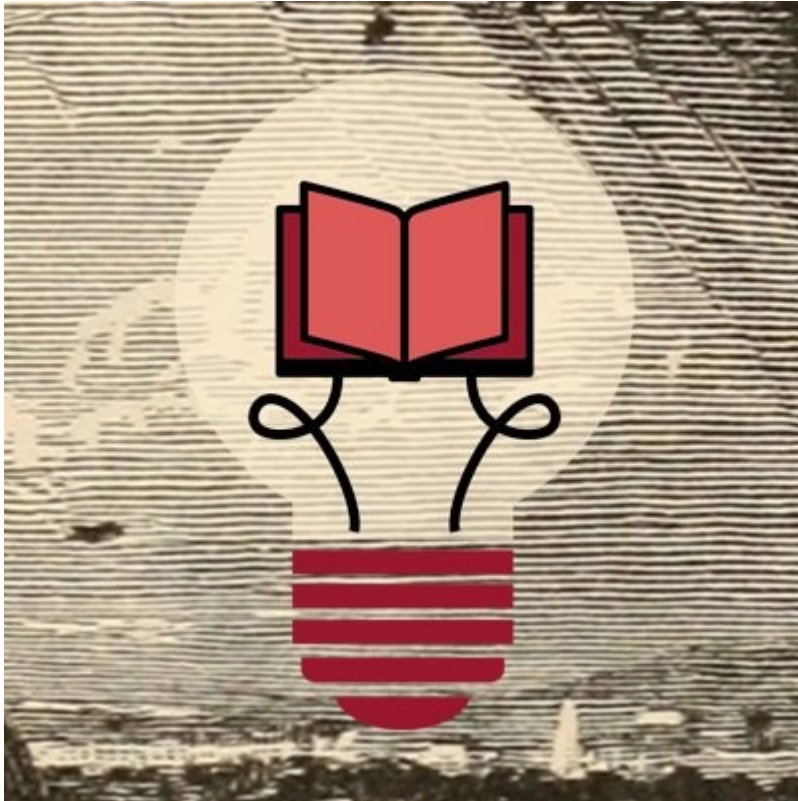


ENG 105

Various times

College Writing Seminar Various professors

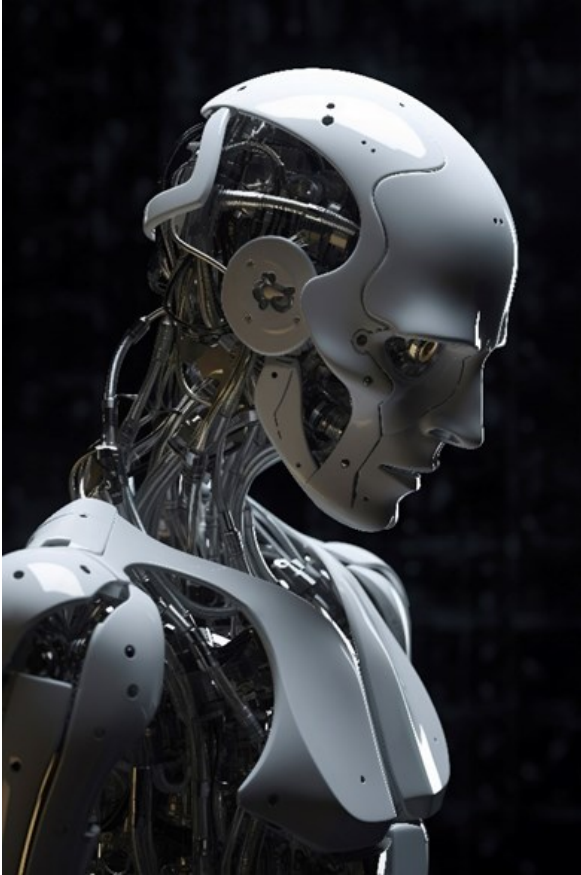
A focus on writing as a tool for learning and communicating. Students will develop critical thinking skills, productive writing habits, and a style appropriate for college-level writing. Several short papers and one longer paper are taken through stages of the writing process. Instructional formats include 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 176
MWF 1:10-2

Rage against the Machine? Technology and Its Critics

M. Allison



Artificial intelligence, virtual reality, robots: these technologies inspire wonder. But they also raise anxieties. Is technology developing too quickly for our species to adapt? Does the improvement of technology come at the cost of the regression of human beings? Are we at risk of losing control of our own creations?

In this class, we will gain perspective on these questions by studying the work of authors, filmmakers, and critics who have grappled with these questions, from the industrial revolution to the present. Likely texts include: the novels *He, She and It*, *The Circle*, and *Klara and the Sun*; the films *Her* and *2001: A Space Odyssey*; the play *R.U.R.*; and nonfiction prose by Thoreau, Carlyle and Postman.

Honors Option. *Fulfills these university distribution requirements: Group III/ Humanities (2022/23 catalog and prior years) and the Core Competency, 'Listen, Imagine, Understand' (2023/24 catalog and after).*

ENG 215
TR 10-11:50

Creative Nonfiction I A. Pace

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 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 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 revised work and a thoughtful reflection.

Writing Requirement. *Fulfills the university distribution requirement for Core Competency, 'Think Aesthetically' (2023/24 catalog and after).*





Poetry I A. Pace

In this class, we will explore the curiosity, play, and technique inherent in writing poetry. We will study poems as both readers and writers, consider how poems are made, and approach our own writing as participating in long and various literary traditions. We'll explore the potential for the poetic line to create music, stretch time, and mirror thought. We'll consider the power of figurative language and the sound of words themselves to create meaning and illuminate new ways of thinking. Reading provides essential instruction for writers: without it, we cannot develop as poets. At the same time, writing consistently is key to finding own poetic "voice" and interests. Like working in any other artistic discipline, writing poems requires an understanding of formal elements, active engagement with artistic traditions, attention to craft, and a great deal of practice and play. So, throughout this class we will read a lot and write a lot! The course also includes a workshop element that will allow us to do two valuable things: share and receive constructive feedback on our writing and learn to engage critically with the work of others. The course will culminate in a final portfolio of revised work and a thoughtful reflection.

Writing Requirement. *Fulfills the university distribution requirement for Core Competency, 'Think Aesthetically' (2023/24 catalog and after).*

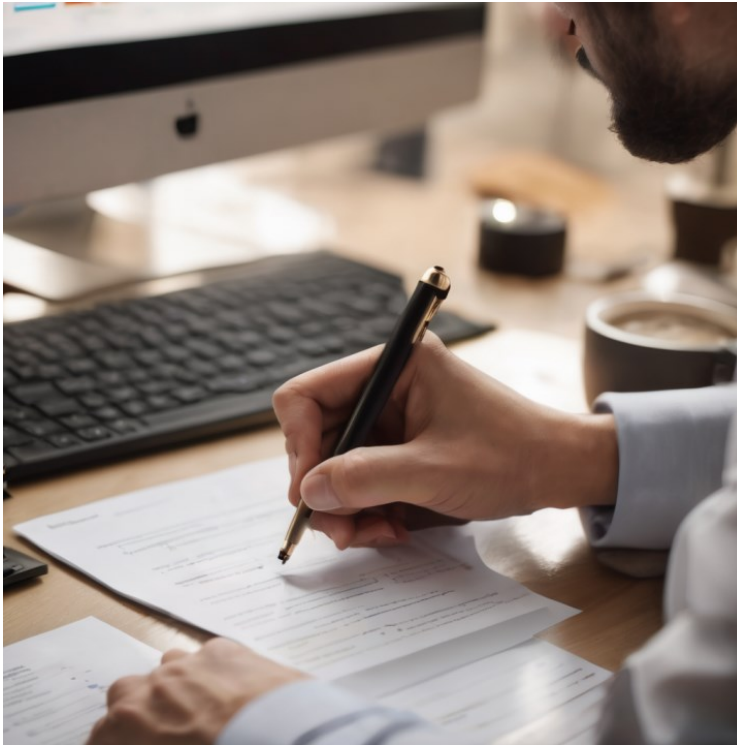




How to Make a Life as a Writer (.25 unit) Z. Long

This course explores how to make a living and a life as a writer. We will learn about different types of writing careers, from creative writing to journalism to freelancing. We will also learn from writers about how they build meaningful and sustainable lives, balancing dedication to their craft with commitments to self, family, and community.

This course may be combined with other fractional-unit courses in English (e.g., ENG 180, 182, 495) to count as an elective toward the English major.



ENG 254.1 & ENG 254.2
WED 6:30-9 & TUE 6:30-9

Introduction to Film **Various Part-Time Faculty**

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.

Fulfills these university distribution requirements: Group IV/Arts (2022/23 catalog and prior years) and the Core Competency, 'Think Aesthetically' (2023/24 catalog and after).



ENG 255

MWF 10-10:50

The Devil, The Hero, and God

S. Merkel



“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 Requirement.

Fulfills these university distribution requirements: Group III/ Humanities (2022/23 catalog and prior years) and the Core Competency, 'Write & Speak Effectively' (2023/24 catalog and after).



ENG 265

TR 2:40-4

Literary and Cultural Criticism

Z. Long

Discourse about art and culture surrounds us. From more traditional forms of criticism in newspapers, magazines, and websites to newer forms of commentary by YouTubers, podcasters, and TikTok critics, anyone with an internet connection is a click away from being able to share their hot take with the world. But what are the ingredients of thoughtful and informed criticism—the kind of analysis that deepens, widens, and enriches our understanding of the art and culture we consume?

This is a course in the conventions of contemporary literary and cultural criticism. Beginning with the review and extending to profiles, trend pieces, and other critical forms, it builds on those readerly, writerly, and interpretive skills essential to academic writing—such as close reading and contextual analysis—and shows how they can be effectively deployed in popular venues and for general readers. We will also examine how these modes of analysis can be extended, repurposed, and applied to other aesthetic forms, such as television shows, films, and video games, as well as cultural phenomena. Students with interests or production experience in other media forms, such as video essays or podcasts, will have the opportunity to submit work in these formats.

Writing Requirement. *Fulfills the university distribution requirement for Core Competency, 'Write & Speak Effectively' (2023/24 catalog and after).*



ENG 300.15
MW 2:10-4

Introduction to Literary Study N. Comorau & S. Gunasti

This interdisciplinary co-taught course will explore the experiences of the nearly three million Muslims who live in contemporary Britain through the lenses of religion and literature. We will trace a series of issues that are religious, literary, and cultural. We will address some of the salient issues that Muslim Britons navigate, including conflicting ideas of tradition and modernity, negotiating gender roles and norms as promoted by religion and cultural expectations, sexuality, and critiques of Islam from within the community. Students will learn about the role of Muslim writers in Britain's rich literary tradition as they read about the religious and cultural complexities of belonging to a visible minority, religion, and cultures that have often faced hostility in Britain. We will read novels, plays, and poetry by writers like Salman Rushdie, Nadeem Aslam, and Hanif Kureishi.

Admission to this course is by application only. The application process is administered by IOCP. More information here: <https://shorturl.at/ZOCia>

Diversity Requirement. Travel Learning Course. *Fulfills these university distribution requirements: Group III/Humanities (2022/23 catalog and prior years) and the Core Competency, 'Examine Power & Inequities' (2023/24 catalog and after).*



ENG 300.16
TR 10-11:50

Literary Encounters in the Medieval Mediterranean

P. DeMarco

In the Middle Ages, the Mediterranean was the site of intense cultural interaction between the peoples who lived and traveled along this important waterway. Trade, warfare, and the diffusion of scholarship all contributed to significant cross-fertilization of ideas. We'll explore literary texts that reveal rich cross-cultural influences & that challenge the idea that literature is best understood in nationalist terms (e.g. as the exclusive property of one people/culture/geographic/ linguistic group). And using an interdisciplinary set of readings, we'll investigate how coexistence as well as conflict shaped the literature of 1000-1500 that developed from Egypt and Syria to North Africa to the Iberian peninsula and Western Europe.



Diversity Course. Writing Option with permission of instructor. *Fulfills these university distribution requirements: Cultural Diversity and Group III/ Humanities (2022/23 catalog and prior years) and the Core Competency, 'Listen, Imagine, and Understand' (2023/24 catalog and after). Counts for the English Department British Literature and pre-1800 requirements and for the Medieval and Renaissance Studies Program (Core or Elective course).*



ENG 310
MW 2:10-4

Writing for the Workplace N. Paul

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, blogs, resumes, cover letters, reports, and documents related to your job search. Students sharpen writing, editing, and page design competencies. The course considers business communication from an audience-centered and purpose-driven perspective. Since oral communication skills are vital in the workplace, this course requires both formal and informal oral presentations.

Writing Requirement. *Fulfills the university distribution requirement for Core Competency, 'Write & Speak Effectively' (2023/24 catalog and after).*



ENG 312
MWF 10-10:50

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 Requirement.



ENG 346

TR 1:10-2:30

18th-Century Literature In the Digital Age S. Merkel

Before Wikipedia, there was Diderot's massive *Encyclopédie*. Long before social media, there were social networks of letter writers. And, before Salon.com, Madame Necker and Madame Geoffrin used their salons to shape morals, manners, and ideas. In this course, students will inhabit the drama of Enlightenment art and thought through digital projects. 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 Catherine II, Voltaire, Rousseau, Wollstonecraft, Sterne, Goethe, and de Staël, as they actively seek out under-represented participants and forms of participation, such as female virtuosity in the genres of letter writing, maternity narratives, and collaborative encyclopedia authorship.

Coursework requires students to apply digital tools in the humanities to eighteenth-century studies. Student "Encyclopédistes" 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, objects, and concepts. Final project in the course is a public-facing project for a non-profit requiring student expertise.



Writing Requirement. *Fulfills these university distribution requirements: Group III/Humanities (2022/23 catalog and prior years) and the Core Competency, 'Examine Power & Inequities' (2023/24 catalog and after).*

ENG 350

MWF 11-11:50

The Victorians M. Allison

The Victorian age (c. 1832-1901) experienced unprecedented technological, social, and political transformations. Indeed, the Victorians were probably the first people in history to undergo “future shock”: the disorientation that comes when the pace of change is too rapid for human beings to process. In this class, we will read widely in the ex-



Oscar Wilde



Elizabeth Barrett Browning

traordinary literature that arose in response to these transformations. Texts will include fiction by Stevenson, Dickens, and Eliot; poetry by Tennyson and the Brownings; and non-fiction prose by Darwin, Nightingale, and Ruskin. We will also find time to read some non-sense poetry and working-class literature—and to savor what is probably the funniest play in the English language.

Honors Option. Writing Option with permission of instructor.

ENG 495

Internship in English: The Sturges Script (.25 to 1 unit) Z. Long



Time individually arranged; instructor permission required

The Sturges Script is the English Department blog. Hone your writing and editing skills on topics of interest to you while covering the latest happenings around the department. An internship on The Sturges Script is a good low-stakes opportunity to gain experience for off-campus internships and jobs. Most semesters the blog takes on 1-3 interns. If you are interested, email Prof. Long (zclong@owu.edu) to set up an appointment to discuss.


Note: Up to 1 unit of internship credit may be counted toward the English major

The Sturges Script
The OWU English Department Blog


Home About Special Issues Submit Q




Why English?



Scholars of Sturges



Reflections



What We're Into

ENG 496

TR 1:10-2:30

Literary Editing A. Pace



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, analyzing, and discussing numerous highly respected contemporary literary journals, students will engage with editors 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.

Fulfills these university distribution requirements: Group III/Humanities (2022/23 catalog and prior years) and the Core Competency, 'Think Aesthetically' (2023/24 catalog and after).

