

Fall 2022

English

ENG 104: Introduction to Literature: Fiction

Instructor: Graduate Employee

Works representing the principal literary genres.

A&L; ENG Major: Lower-Division Elective; English minor

ENG 104: Introduction to Literature: Fiction

Instructor: Graduate Employee

Works representing the principal literary genres.

A&L; ENG Major: Lower-Division Elective; English minor

ENG 106: Introduction to Literature: Poetry

Upton, Corbett

ENG 106 is an introduction to poetry, one of the major genres in literary studies. Through careful analysis of some of the most exciting poems by major writers and performers, students will be challenged to explain not only what a given poem might mean to its readers and listeners, but also how a poem communicates meaning differently than a work of fiction, drama, or some other mode of literary expression.

ENG 106 satisfies the university's Core Education Arts and Letters area of inquiry, a lower-division course in the English minor, and a lower-division elective in the English major.

A&L; ENG Major: Lower-Division Elective; English minor

ENG 110M: Introduction to Film and Media

Instructor: TBA

People respond to movies in different ways, and there are many reasons for this. We have all stood in the lobby of a theater and heard conflicting opinions from people who have just seen the same film. Some loved it, some hated it, some found it just OK. Perhaps we've thought, "What do they know? Maybe they just don't get it." Disagreements and controversies, however, can reveal a great deal about the assumptions underlying these various responses. If we explore these assumptions, we can ask questions about how sound they are. Questioning our own assumptions, and those of others, is a good way to start thinking about movies. In this course, we will see that there are many productive ways of thinking about movies and many approaches we can use to analyze them. These approaches include the study of narrative structure, cinematic form, authorship, genre, stars, reception and categories of social identity. Overall, the goal of this course is to introduce you to the basic skills necessary for a critical knowledge of the movies as art and culture.

This course will satisfy the Arts and Letters group requirement because it introduces students to modes of inquiry that have defined the discipline of film studies. These include such diverse approaches as studying narrative structure, authorship, genre, and reception. By requiring students to analyze and interpret examples of

film and media using these approaches, the course will promote open inquiry into cinematic texts and contexts from a variety of perspectives. *Previously taught as ENG 110; not repeatable.* Multilisted with CINE 110M
A&L; ENG Major: Lower-Division Elective; English minor; DH minor

ENG 200: Public Speaking as a Liberal Art

Carroll, Anna

Public Speaking as a Liberal Art gives students a foundation in the classical principles of rhetoric and teaches application of these arts to contemporary contexts. Students will have multiple opportunities to practice engaged public speaking and learn to craft effective arguments on self-selected topics.

ENG Major: Lower-Division Elective; English minor; WSCR minor

ENG 205: Genre Topic: Blurbs

Miller, Quinn

This course examines the pithy praise appearing on book jackets and other product packaging. Blurbs are quick descriptions. They encourage consumption and a culture of evaluating texts for their artistry and importance. How far back in time does blurbing go? How big can a blurb be before it ceases to be a blurb? What distinctions exist among blurbs, the texts they address, reviews, and other forms of criticism? This course uses queer media studies and transgender studies to consider such questions. Emphasis will be on pushing the limits of the category, including through study of music distribution and capsule summaries of sitcoms. We will discuss issues of style, representation, and power by studying blurbs and other types of shortform writing, including by looking at endorsements (of varying lengths, in a range of venues) of everything from performance art to pop-up restaurants.

ENG Major: Genre; English minor

ENG 205: Genre Life Writing

Southworth, Helen

In this class, we'll explore different forms of life-writing: biography, autobiography, and memoir. We will begin with several short pieces and consider 'life writing' as a form. We'll read extracts from Hermione Lee's *Biography: A Short Introduction* and Mary Karr's *The Art of Memoir*. We'll read Alison Bechdel's graphic memoir about her father, entitled *Fun Home*. We'll turn to another memoir focused on a parent, Ta-Nehisi Coates' *The Beautiful Struggle*. We'll follow this with a reading of *Between the World and Me* alongside James Baldwin's "A Letter to My Nephew." We'll turn next to Janet Malcolm's *The Silent Woman* which takes a look at the biographical fate of American poet Sylvia Plath (1932-1963). After Plath, we'll talk about British writer Virginia Woolf (1882-1941) who offers a wonderful case for the consideration of different categories of life writing: biography/autobiography/memoir. And we'll read Woolf's playful biography *Flush*. *Flush* focuses on the life of a spaniel who belonged to poet Elizabeth.

ENG Major: Genre; English minor

ENG 207: Shakespeare

Instructor: Graduate Employee

The major plays in chronological order with emphasis on the early and middle plays through "Hamlet."

A&L; ENG Major: Lower-Division Elective; English minor

ENG 241: Introduction to African American Literature

Thorsson, Courtney

This course is a survey of writings by African American authors. Studying fiction, essays, and poetry, we will read representative texts to consider whether there are specific formal and thematic elements that characterize an African American literary tradition. We will consider how these texts fit into or defy ideas about race, gender, and class on the one hand and classifications of genre, period, and literary style on the other. We will study relationships among these works to uncover how they reflect on, depend on, or revise one another. We will look for relationships between these works and other art forms such as music and visual arts. This means that as we read each text closely, we may also listen closely to a relevant speech, poetry reading, or piece of music. The goal of this course is to help you engage with African American literature, improving your writing, reading, and critical thinking skills in the process. This class requires substantial reading and writing and vigorous participation.

A&L; IP; US; ENG Major: Lower-Division Elective; English minor

ENG 243: Introduction to Chicano and Latino Literature

Cortez, J

Chicana/os (Mexican Americans) and Latina/os have lived and worked in what is now the United States since before the founding of the country. During this time, they have produced literary texts and critical works designed to document their experiences as racialized subjects and their changing place in U.S. culture. By focusing on novels and short fiction by such authors as Valeria Luiselli, Guillermo Gomez-Peña, Yuri Herrera, and Giannina Braschi, this introductory course will consider how issues of identity have shaped Chicana/o and Latina/o literature and culture, concentrating particularly on the following questions: Who are Chicana/os and Latina/os, and what have been their experiences in the United States? What histories and politics have shaped these categories, and how have they changed over time? What role do issues of gender, race, labor, migration, and national identity play in Chicana/o and Latina/o literature and culture? In addition to being Arts and Letters group-satisfying, this course also fulfills the UO multicultural requirement, category B: Identity, Pluralism, and Tolerance because of its engagement with the changing nature of Chicana/o and Latina/o identities, their connections to histories of labor and migration, and their place in U.S. society.

A&L; IP; US; ENG Major: Lower-Division Elective; English minor

ENG 250: Literature and Digital Culture

Kaufman, Heidi

English 250 is an introductory course to Digital Humanities, or DH—a field that explores the intersection of digital culture and the humanities. We live in a time when the written word is undergoing a revolution. The rise of audio dramas and podcasts, e-books, webpages, audible books, and even databases have re-shaped and expanded what we read, how we read, and where we find stories. These media forms raise fascinating questions about the permanence and value of the written record while offering new possibilities for dynamic forms of storytelling and interpretation. DH is a field that focuses on these very questions by studying digital culture and/or by building projects that use digital storytelling methods to explore concerns at the heart of the humanities.

In this course we'll approach DH from two directions. First, we'll create and study digital projects that help us learn about key humanities questions. Second, we'll draw from humanities questions as we interpret the power and human stakes of DH projects. This course is designed for those interested in learning about the humanities, literature, digital platforms and tools, and "maker culture" or the process of creating digital projects as a form of learning. Knowledge of coding languages or advanced digital tools is not required. However, this course *does* require a willingness to experiment with digital tools and platforms and a curiosity about the way stories and media platforms both silence and preserve records of people and forms of cultural expression.

**English 250 satisfies a CORE Education Arts and Letters Group Requirement in the College of Arts and Sciences. This is a required course for the DH minor and serves as a prerequisite for English 470: Technologies and Texts Capstone.

A&L; ENG Major: Lower-Division Elective; ENG minor; DH minor

ENG 260M: Media Aesthetics

Purnama, Ari

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language, students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable. Multilisted with CINE 260M.*

ENG Major: Lower-Division Elective; English minor; DH minor

ENG 260M: Media Aesthetics

Ok, HyeRyoung

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language, students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable. Multilisted with CINE 260M.*

ENG Major: Lower-Division Elective; English minor; DH minor

ENG 280: Introduction to Comic Studies

Saunders, Ben

This class provides an introduction to the history and art of comics and to the methodologies of the academic discipline of Comics Studies. Students will be exposed to a range of different comic-art forms (including newspaper strips, collections of serialized comic books, and free-standing graphic novels), as well as to examples of contemporary comics scholarship.

A&L; ENG Major: Lower-Division Elective; Comics minor; English minor

ENG 303 Foundations of the English Major: Text

Wood M, Laskaya A, Kaufman, H

The Foundations of the English Major is a two-course sequence (ENG 303 and either ENG 304 or ENG 305) that introduces students to the discipline of English as it is practiced at the University of Oregon. The sequence provides English majors with a common intellectual experience and a foundation for future coursework in literary, media, and cultural studies and folklore. Although the Major requires two of the three courses, a student may elect to take all three. ENG 303 is the first course in the Foundations of the English Major series. ENG 303 focuses on the close reading of particular texts. We will study literary and visual texts with a focus on the following questions: how do the verbal, formal, aesthetic, literal, and figurative elements of texts generate their meanings? how do readers draw on those components to understand and argue for interpretations of these texts? how do our conceptions of form change over time and across media? The course will pursue these questions and their answers by conducting intense and close readings of a few literary and visual texts.

ENG Major: Foundations of the Major

ENG 316: Women Writers' Forms: 19th Century Female Gothic Novel

Brundan, Katy

More women than men wrote novels during the nineteenth century - and when they did, they had to navigate a world haunted by the suffocating shadow of the Angel of the House (as Virginia Woolf put it). By abandoning such stereotypes of femininity in order to write novels, women turned to genres filled with haunting, Gothic figures that find a way to express the author's "heretic" thoughts, to borrow Charlotte Brontë's phrase. The course explores in depth the following novels: Emily Brontë's *Wuthering Heights*, Charlotte Brontë's *Villette*, and Mary Elizabeth Braddon's sensation novel, *Lady Audley's Secret*.

IP; US; ENG Major: Gender/Ability/Sexuality; English minor

ENG 323: English Novel

Southworth, Helen

This course focuses on the novel in twentieth-century Britain, from Conrad to the present.

A&L; ENG Major: 1789+; English minor

ENG 330: Oral Controversy and Advocacy

Crosswhite, James

How do we speak effectively in situations of controversy? How do we maintain civil but powerful ways of speaking? How do we use oral reasoning for inquiry and mutual understanding as well as for debate and for building and defending arguments? How can we learn to listen as carefully as we speak? How can we know what is permissible in oral argument and what is out of bounds? What character and personal strengths must we develop in order to speak well? In this course, we will ground ourselves in some of the essential principles of rhetoric and reasoning with an eye toward applying them both to new and to traditional forms of oral expression and argument. You will gain knowledge of these principles and these forms, and you will gain the capability to use this knowledge effectively in oral controversies and in advocacy. Be prepared to think and speak on your feet in class, to work in groups, to participate in debate, and to learn by practicing and in part by trial and error.

A&L; ENG Major: Theory and/or Rhetoric; English minor; WSCR minor

ENG 335: Inventing Arguments

Cortez, J

The practice of bullshitting (“speech intended to persuade without regard for truth”) is firmly sedimented into civic life in the 21st century. Examples are everywhere: fake social media accounts and highjacked elections, accusations of *fake news*, fake academic controversies, deepfake videos, etc. We are awash in a deluge of bullshit these days. So how do you identify bullshit? And how do you combat it? This course intends to teach you how to call bullshit in good faith by learning and applying theories of argumentation. It will help you develop metacognition in argumentation so that you will be able to successfully call bullshit across discourse communities—be it in your friend group back home or in your next groundbreaking scholarly intervention.

A&L; ENG Major: Theory and/or Rhetoric; English minor; WSCR minor

ENG 361: Native American Writers

Brown, Kirby

ENG 361: Native American Writers--Contemporary Indigenous Women Writers

Malintzin Tenepat. Pocahontas. Sacagawea. These are likely a few of only a handful of Indigenous women with whom many of us are familiar. Though real historical and contemporary figures, they are often depicted in popular literature along a rigid spectrum as race traitors or colonial sympathizers, virtuous princesses or lascivious sq---s. As Mohawk writer, performer, poet, and critic Pauline Johnson (Mohawk) noted over 130 years ago, such framings erase the enormous cultural specificity and political diversity of tribal experience. Positioned in romanticized settler narratives of white racial triumphalism, representations such as these also work to sanitize histories of settler colonial conflict, dispossession, and violence that continue to impact contemporary tribal peoples, often with profound impacts on Indigenous women’s lives. Johnson’s late-19th century demand for more complex depictions of Indigenous women isn’t simply an issue of cultural (mis)representation, then, but a reminder that to write, speak, or represent oneself *as an Indigenous woman* is, literally, a matter of life and death.

Taking Pauline Johnson as a literary ancestor to the contemporary writers we’ll read this term, this course explores what happens, to paraphrase Laguna Pueblo writer Paula Gunn Allen, when Indigenous women speak, write, create, and imagine for themselves on their own terms. As with Secretary of Interior Deb Haaland (Laguna Pueblo) in law and politics, *Rutherford Falls* lead actor and UO Theatre alum Jana Schmieding (Lakota) in stage and television, and the young actors holding it down in the smash Hulu series *Reservation Dogs*, Indigenous women have always engaged in acts of subversion, resistance, refusal, recovery, and resurgence by asserting (and inserting) their voices, self-images, narratives, and visions for futurity into the broader settler colonial discourses and representative spaces that would silence and erase them. To appreciate the role Indigenous women have played—and continue to play—in decolonization, cultural survivance, and efforts to protect, strengthen, and expand Indigenous sovereignty and self-determination, we’ll necessarily situate our work where questions of genre, representation, and literary form intersect those of gender, sexuality, race, class, settler colonialism, and Indigeneity.

IP; US; ENG Major: 1789+, Empire/Race/Ethnicity; English minor

ENG 365: Global Literatures in English

Casimir, Ulrick

This course is an introduction to the modern Anglophone Caribbean novel. Primary reading consists of novels and a few short stories, with publication dates ranging from the 1890s to the late 20th/early 21st century. Although the places of origin for the selected works represent only a small number of the Caribbean's English-speaking islands, those featured—Jamaica, Barbados, and Trinidad, for instance—are responsible for a significant number of the region's best-known Anglophone novels. Students will learn about how literature from the Caribbean has been shaped by historical and cultural contexts, such as colonialism, slavery, and decolonization. The course will look at the intersection of cultural forms—literary, musical, and religious, for example—to consider how writing from the Caribbean has grown and shifted over the last hundred and fifty years.

IC, GP; ENG Major: 1789+, Empire/Race/Ethnicity; English minor

ENG 381M: Film, Media, and Culture

McGuffie, Allison

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc.). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance. Previously taught as ENG 381; not repeatable. Multilisted with CINE 381M.

A&L; IP; GP; ENG Major: Media/FLR/Culture; English minor; Comics minor; DH minor

ENG 386 Bodies in Comics

Wheeler, Betsy

ENG 386 examines bodily transformations in 20th and 21st century English-language comics through the lens of disability studies, with focus on race, gender, income, and queerness. We explore the intertwining of bodies and minds that disability studies scholars call the bodymind. We compare bodyminds in different genres: science fiction, comics journalism, graphic memoir, and superhero comics. We read *Kindred*, *Hawkeye*, *El Deafo*, *Lighter*

Than My Shadow, *Arkham Asylum: A Serious House on Serious Earth*, and Batman comics from 1940 to the present. We draw on essays from Black, Deaf, Mad, and Disability Studies and U.S. histories of eugenics, slavery, and asylums. We dive into ASL and Deaf Culture, and into disabilities ranging from blindness to anxiety, eating disorders to racialized trauma. You will do some image-making in class and as homework, but your images will be judged not on their artistic talent but on the ways they reflect an understanding of comics.

Change is a fundamental property of bodyminds. Sometimes we invite change: we transform ourselves.

Sometimes outside forces transform us, whether we want them to or not. We learn what we can and figure out how to operate under new conditions. We rediscover what creativity, agency, and humanity mean. These comics, like our bodies, can be portals into the deepest nuances of our minds and souls.

ENG Major: Gender/Ability/Sexuality; English minor; CCS minor; DBST minor

ENG 392: American Novel

LeMenager, Stephanie

This course begins with the question of what is the American novel? It is a question asked and answered by some of the most ingenious and challenging thinkers of the 20th and 21st centuries, who, as it turns out, are novelists. For these thinkers who think in the form of novels, the 20th century was in many respects about breaking down the form of the novel and the idea of "Americanness," as it had been traditionally understood by Anglo-European settlers. The 20th Century was a century of tradition-breaking, deep reckonings with history, and radical new identity formation in the cultural contexts of immigration, war, sexual liberation, feminism, Black power, Indigenous sovereignty, LGBTQ rights, and new media from comics to TV to the Internet. The fact that the novel survived all this and persists as a popular form will be one of our enduring riddles. Moreover, the novel continues to accompany us into the 21st century and even more radical change.

A&L; ENG Major: 1789+; English minor

ENG 399 Special Studies: Writing Associates

Myers, Kate

ENG 399 *Writing Associates Development* is a variable-credit, hybrid, companion course designed to support tutors in ENG 404 *Internship for Writing Associates*. The course focuses on the professional development of the Writing Associates and their continuing study of the practice and ethics of tutoring. To these ends, the course 1) provides individualized development opportunities toward each student's educational and professional goals; 2) engages students in both theories and praxes of tutoring, teaching, and other writing-related fields, extending the pedagogical work begun in WR 312 *Principles of Tutoring*; and 3) complements the ENG 404 *Internship* with practical support, peer- and near-peer mentoring, and self-reflection on the tasks of tutoring. In pursuit of these components, this course prioritizes inquiry, invention, and experimentation. It values reflection, empathy, and peer-support as key elements of development. It aims to foster the aspirations of the individual writing associates, the collective learning of this cohort, and the growth of the Writing Associates Program.

ENG Major: Upper-Division Elective; English minor

(Upper-Division Elective after accumulating 4 credits)

ENG 407 Seminar: Writing for Comics

Johnson, Mat

In this seminar, we will examine the form of sequential art we call comic books. The course is composed of two parts: close-reading of landmark graphic novels and comics, and secondly the writing of original comic scripts. Throughout the term, we will examine a wide variety of groundbreaking graphic novels, both domestic and international. Script writing will focus on construction of story in general, and visual storytelling in particular. Students will construct comics based on assigned topics.

ENG Major: Media/FLR/Culture; English minor; CCS minor

ENG 420: The Art of the Sentence

Bergquist, Carolyn

We are going to look very closely at sentences to see how they work, how the individual parts of speech draw together into syntax, and what effect (artistic and otherwise) these patterns of syntax create. The course will mix technical study of sentence structures with reflection upon their artful potential so that each of us is able to see and describe how sentences achieve their effects. The course uses two textbooks: Cindy Vitto's *Grammar by Diagram* is an introduction to (or review of) English grammar through sentence diagramming; Virginia Tufte's *Artful Sentences: Style as Syntax* is a collection of and reflection upon artfulness in sentences that serves as a starting point for each of our own descriptive and analytic work. In individual projects and in our pooled observations, we will each develop a critical language based in grammar for describing prose style. We will be looking at our own sentences and academic writing in order to gain more artistic and technical facility. Throughout, we will reflect on the process of learning about and engaging with sentences at this level of detail. We may also, perhaps, enjoy the possibilities of English and have some fun with words.

ENG Major: Writing, Upper-Division Elective; English minor; WSCR minor

ENG 427: Chaucer

Laskaya, Anne

ENG 427 invites students to engage selections from Chaucer's *Canterbury Tales*. Texts will include the more familiar, like the *Knight's Tale* and the *Wife of Bath's Tale*, but also some less familiar elegiac, philosophic, and comic tales. Chaucer will be read in the original Middle English, providing students a chance to engage rigorously with one of the most influential late medieval English authors.

The course investigates important interpretations of Chaucer's work produced in our own time by scholars who read Chaucerian texts quite differently. This means that besides working on Middle English for the term (to gain a sense of its difference from Modern English but also its sound and poetic effects), students will gain some exposure to and negotiate a range of interpretations found within contemporary Chaucerian literary criticism.

Close reading, discussion, quizzes, papers, and some informal writing will provide the basis for assessment in the course. Discussion, punctuated with occasional lectures, will focus most class sessions. A few lectures will provide literary, cultural, archival, and historical frameworks and will examine linguistic features of texts; however, most work in class--once students gain familiarity with the Middle English--will be discussion-based. We will probe the text, and our own interpretations, locating key interpretative questions and reflecting on our own assumptions from several different analytical perspectives.

ENG Major: Pre-1500; English minor

ENG 428: Old English I

Clark, Stephanie

ENG 428/528 is a course in learning to read and understand Old English, the earliest written form of the English language, and one of the languages spoken in England between the 5th and 11th centuries. We will concentrate on language basics, creating a firm foundation for reading Old English literature in later courses, and enabling you to communicate simple ideas in Old English (“Ic eom freond! No ic ne eom viking!”). The focus of this term will therefore be grammar and vocabulary, and we will read short, simple texts. This course will also increase your understanding of grammatical concepts helpful for any language, enrich your historical understanding of modern English, and introduce you to the history and culture of Early Medieval England. OEI can be taken alone to fulfill the pre-1500 requirement. One year of Old English (428-429-430) fulfills the undergraduate language requirement.

ENG Major: Pre-1500; English minor

ENG 436: Advanced Shakespeare

Dawson, Brent

This course focuses on Shakespeare’s second set of history plays, known as the Henriad. These plays depict a moment of crisis in English history, when a king is dethroned, several popular uprisings follow, and eventually a modern nation-state emerges. While the plays’ understanding of government is foreign to ours, the questions they ask are insistently contemporary: When is rebellion necessary? Why do people submit to authority? What role does art play in politics? By paying slow, sustained attention to a set of connected plays, students will become immersed in early modern controversies over the nature of authority, including in terms gender, land, and national identity. Finally, over the course of the term, we will study how these plays (and Shakespeare generally) have haunted later political crises.

ENG Major: 1500-1789; English minor

ENG 457: Victorian Literature & Culture: Secrets & Scandals

Cheng, Mai-Lin

Secrets and scandals, mysteries and mayhem, potions and poisons--the world of Victorian literature and culture seethes with strange characters, thrilling plots, and dramatic stories. Our course will explore some of the period’s most fantastical, critical, and disturbing writings, with a focus on conceptions of power, empire, and gender. Primary authors will likely include Mathew Arnold, Charlotte Brontë, George Eliot, Mary Prince, Robert Louis Stevenson, Arthur Conan Doyle, and Wilkie Collins.

ENG Major: 1789+, Gender/Ability/Sexuality; ENG minor

ENG 496: Feminist Film Criticism: Topic: TV & New Media

Miller, Quinn

This course explores research into gender and sexuality within Television and Media Studies, examining the history of this academic area in relation to multiple threads of queer and trans feminist criticism of film and media culture, including through independent student research into the LGBT+ show *In the Life* (PBS, 1992-2012).

IP; US; ENG Major: Theory/Rhetoric, Media/FLR/Culture; English Minor

Folklore, Writing

FLR 255 Folklore & U.S. Popular Culture

Wojcik, Daniel

Explores the relationship between folklore and popular culture; examines a diversity of approaches to the analysis of "common culture" including urban legends, comics, cultural performances, youth culture, Internet folklore, street art, and other forms of expression as these relate to various social and cultural identities.

English Major : Lower-Division Elective; English Minor

WR 312 Principles of Tutor Writing

Instructor: TBA

The practice and ethics of tutoring writing in the context of writing in various academic disciplines. Theories of teaching, tutoring techniques, and assessment of writing.

ENG Major: Upper-Division Elective; English Minor

WR 320 Scientific and Technical Writing

Instructor: TBA

Emphasis on form, function, and style of scientific, professional, and technical writing: weekly writing assignments include proposals, reports, definitions, instructions, summaries. Use of documentation in publication. Junior standing required. Prerequisite: completion of UO writing requirement.

ENG Major: Writing Requirement; Upper-Division Elective; English Minor

WR 320 Scientific and Technical Writing

Instructor: TBA

Emphasis on form, function, and style of scientific, professional, and technical writing: weekly writing assignments include proposals, reports, definitions, instructions, summaries. Use of documentation in publication. Junior standing required. Prerequisite: completion of UO writing requirement.

ENG Major: Writing Requirement; Upper-Division Elective; English Minor

WR 321 Business Communications

Instructor: TBA

Practice in writing and analyzing internal and external messages common to business, industry, and professions. Suggested for business and management students.

WR 321 offers practice in writing and analyzing communication common to business, industry, and related professions. Students will develop a critical awareness of the conventions of discourse in these areas and how they result from interpersonal and organizational contexts encountered in these fields. As aspects of such business writing conventions, this course pays close attention to logical development and stylistic and format

choices. The knowledge gained is applicable to academic as well as vocational situations. Prerequisite: Completion of the University Writing Requirement and upper-division standing.

ENG Major: Writing Requirement; Upper-Division Elective; English Minor

WR 321 Business Communications

Instructor: TBA

Practice in writing and analyzing internal and external messages common to business, industry, and professions. Suggested for business and management students.

WR 321 offers practice in writing and analyzing communication common to business, industry, and related professions. Students will develop a critical awareness of the conventions of discourse in these areas and how they result from interpersonal and organizational contexts encountered in these fields. As aspects of such business writing conventions, this course pays close attention to logical development and stylistic and format choices. The knowledge gained is applicable to academic as well as vocational situations. Prerequisite: Completion of the University Writing Requirement and upper-division standing.

ENG Major: Writing Requirement; Upper-Division Elective; English Minor

WR 408 Independent Writing Project

Supervised writing projects in nonfiction prose. Repeatable up to five times.

ENG Major: Upper-Division Elective; English Minor