

# Winter 2023

## English

### **ENG 104: Introduction to Literature: Fiction**

#### **Jung, Junha**

In this course, we will study three novels written by multiethnic/multicultural writers from the twentieth century. While doing this, we will focus on the issue of language both as a formal strategy and a thematic concern. On the level of the form, we will closely observe textual details such as narrative voice, plot structure, character, syntax, and imagery, to discuss *how* those writers use the English language to create meaning in their works. On the level of the theme, we will consider the moments when the English language becomes a subject matter for the writers and their characters, for whom the language was not just a tool for representing reality. The English language was/is a crucial component of American national identity and individual subject formation, directly impacting immigrant and Indigenous peoples. This course highlights the pressures, anxieties, and desires surrounding the English language and the idea of literacy, which is deemed a necessary condition to participate in the developmental project of subject formation and assimilation.

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

### **ENG 104: Introduction to Literature: Fiction**

#### **Heeren, Travis**

Modernist Literature and the Secret

If we need literature, it's because we need to do something more than 'relate' to our current moment, or to 'understand' our historical past. In being attentive to its forms, features, and voices, reading literature can draw us near to that which we've long felt but haven't known, that which we've experienced but never acknowledged. Determining what literature hides (rather than what it 'means' or reveals) opens us to new ways of thinking and seeing the world – that's the secret of literature. For this course, we will carefully consider works from a diverse set of modernist and postmodernist writers with the aim of developing close reading and analytical writing practices.

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

### **ENG 105: Introduction to Literature: Drama**

#### **Huang, Helen**

Money Is Life: Twentieth-Century American Drama

This course explores how twentieth-century American playwrights raise concerns about this American life. Through reading Tennessee Williams's *A Streetcar Named Desire*, Arthur Miller's *Death of a Salesman*, Eugene O'Neill's *Long Day's Journey into Night*, and Lorraine Hansberry's *A Raisin in the Sun*, we critically examine how the obsession with money blinds Americans to reality and social justice. The characters in these plays tear down the myth of equal opportunity and bring the truth of how systemic injustice seriously divides U.S. society to the stage. By reading these modern plays, we investigate how American experience and realities in the 40s and 50s have already mirrored contemporary social inequalities.

**A&L; English Major: Lower-division Elective, English minor**

### **ENG 110M: Introduction to Film and Media**

**Stephens, Jiesha**

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**

**Crosswhite, James**

In this course, you will review and explore important concepts in rhetoric and argumentation theory, and you will gain skill in discovering the questions that drive controversies and the arguments that can be made on all the different sides of an issue. You will also practice speaking, writing, and reasoning as a way to develop the strengths and the habits of mind and heart on which the best kind of reasoning, writing, and speaking depend. One focus this term will be on the idea of different kinds of democratic publics, different kinds of audiences, and how it is possible to address complicated and diverse audiences appropriately and effectively. We will be informed in this effort by the history and theory of rhetoric, which typically makes the claim that effective speech requires knowledge.

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

### **ENG 205: Genre Topic: Romance**

**Brown, Kirby**

Though signifying idealized notions of love in popular parlance, *romance* is about more than the transcendent power and emotional magic of romantic love. As a genre—an expressive form with recognizable and elastic conventions—and as a narrative mode—a specific way of structuring and telling stories with the primary goal of exploring and resolving social contradictions into a coherent moral order—romance explores tensions ranging from class conflict and anxieties over religious, racial, and national identity to the collapse of social institutions,

normative authority, and society itself. Understood in these terms, romance permeates everything from “serious” literature and “high” culture to Harlequin romances and pulp western fictions, and finds expression in a variety of forms ranging from epic poems, Renaissance dramas, and gothic novels to speculative fiction, superhero comics, and postapocalyptic TV series and blockbuster films. This class will explore the romance through close attention to a handful of representative texts from across history in a variety of forms. While not attempting anything approximating comprehensive historical coverage, the course will situate primary texts in relation to the historical contexts and debates out of which they emerge and to which they’re responding and adapting. We’ll pay particular attention to the development of formal conventions and narrative strategies that mark a romance as such. Along the way, we’ll also develop a shared critical vocabulary and a set of analytic tools to understand and interpret various expressions, complications, and refusals of the genre.

**ENG Major: Genre; English minor**

### **ENG 205: Genre Topic: Lyric**

#### **Pyle, Forest**

This course explores the genre of the “lyric” through various genres and media, from Shakespeare’s sonnets to contemporary music and film. We will read and discuss lyric poetry -- ballads, sonnets, odes -- and we’ll consider how “lyrical” effects are present in prose, even in a novel such as Emily Brontë’s *Wuthering Heights*. And we will explore the relationship between music and lyrics in some contemporary popular music: adventurous versions of folk, rock, and hip-hop. We will conclude the term by considering how film, video, television, and even advertising display lyrical qualities. The primary goals of the course are for students to learn about lyrical forms and experiences through close, careful reading of literary and visual texts, ranging from Blake to Patti Smith and Joy Division, Shakespeare to Emily Dickinson and Lana Del Ray, Keats to Nick Drake and Kendrick Lamar.

**ENG Major: Genre; English minor**

### **ENG 208: Shakespeare**

#### **Pyle, Forest**

Shakespeare’s Extremities

This course, which focuses on four of the later plays of Shakespeare’s career, is designed as an introduction to the language, themes, contexts, and implications of Shakespeare’s most mature work. Though our close reading of these plays will lead us to consider any number of the many topics which are developed throughout Shakespeare’s work, I have chosen these four plays with special attention to their depictions and “stagings” of psychic, cultural, and social extremities. We will read *Othello*, *King Lear*, *The Winter’s Tale*, and *The Tempest*. You need not have taken ENG 207 to appreciate this course: no prior familiarity with Shakespeare or Renaissance literature is required or expected.

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

### **ENG 209: Craft of the Sentence**

#### **Miller, Quinn**

This course examines ideas about craft and composition through writing and related art forms. We will discuss wide-ranging topics including LGBTQIA+ culture and gender, sexuality, and media studies through collaborative

and creative scrutiny of sentences found in theory, fiction, documentary, poetry, activism, advertising, and social media. Students will read and write in their own areas of interest, exploring concepts of style, aesthetics, editing, revision, interpretation, citation, and reflexivity.

**ENG Major: Writing Requirement, Lower-Division Elective; English minor**

## **ENG 240: Introduction to Disability Studies**

**Wheeler, Elizabeth**

Disability is not an issue relevant only to those who live with it. It is of wider significance because shared ideas of capacity, personhood, and belonging govern societies as a whole and affect individual and community wellbeing. ENG 240 introduces students to essential concepts in disability studies and creates a space for talking freely and respectfully about bodymind diversity, from anxiety to chronic illness, autism to mobility impairment. We focus on the intersections of race and disability and trace their interconnections through American history, popular culture, and literature. We dive into past lives and politics as well as a wide variety of contemporary art forms, including speculative fiction, memoir, theater, film, music, photography, and painting. In accordance with the disability rights movement principle, “Nothing About Us Without Us,” we learn directly from creators who experience a wide spectrum of bodymind variabilities. People of color have authored the majority of works read and viewed.

In our study of the past, we focus on two important sites of U.S. disability history, the asylum and the freak show, and the historians who recover voices suppressed by dehumanization. In our study of the present, we focus on contemporary artists and activists who craft exit strategies out of dehumanization, into the messy, blunt, loving, and ingenious power of disability cultures and into startling future worlds where we insist on persisting together, at our own pace and on our own terms.

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

## **ENG 244: Introduction to Native American Literature**

**Brown, Kirby**

In 1968, Kiowa writer N. Scott Momaday's *House Made of Dawn* was awarded the Pulitzer Prize for American literature. Momaday's award signaled for many the “arrival” of Native authors to the American literary scene and ushered in an unprecedented era of Native literary production widely known as the Native American Renaissance. While the explosion of Native writing and the critical tradition that emerged from it carved out much needed cultural and institutional spaces for Native self-representation and Native American Studies, it had the unintended effect of privileging contemporary Native novels over writing from other periods and across a

variety of genres and forms. This introductory survey of Native American literature widens the net to include an array of contemporary Native self-representation across genres, forms, media, regions, and tribal nations.

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

## **ENG 250: Literature and Digital Culture**

### **Burkert, Mattie**

Digital technologies make it possible to study and communicate about literature and culture in new ways. Today, we can create interactive maps of ancient cities with geolocation data, use machine learning algorithms to discover patterns of characterization across thousands of novels, and apply methods from network science to visualize the correspondence of spies in Renaissance Europe. We can also draw on insights from history, philosophy, religion, linguistics, literary studies, and other humanities disciplines to study digital culture itself—for example, to understand how race and gender are represented on social media, or to analyze the artistry and themes of a video game. This class lays the foundation for the Digital Humanities minor by giving you the opportunity to experiment with a variety of tools and approaches; to develop (or deepen) a critical orientation toward digital culture; and to identify your values and your goals as a consumer and maker of electronic media. More specifically, in this class you will:

- explore a wide range of digital humanities projects and reverse-engineer how they were made;
- analyze, visualize, and present interpretive arguments about literary texts using tools like Voyant, Hypothes.is, and TimelineJS;
- become a “power user” of search engines and library databases for your research;
- create a WordPress website where you practice techniques for engaging, accessible, and ethical multimedia writing; and
- learn to collaborate effectively in teams.

#### Notes:

- You do not need to be a DH minor or identify as a computer whiz to take this class, as long as you are willing to experiment with new technologies.
- This is a low-cost course: all readings and materials will be available through Canvas, UO Libraries, and/or the open web.
- Students are expected to bring a PC or Mac laptop to each class; those who typically use desktops or Chromebooks should plan to check out a loaner laptop from OU Libraries on days when class meets.

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

## **ENG 260M: Media Aesthetics**

### **3 Sections: Ok, H; Steinhart, D; Aronson, M**

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**

**Kelp-Stebbins, Kate**

This course provides an introduction to the analysis of comics and graphic narratives in terms of their poetics, genres, forms, history, and the academic discipline of Comics Studies. Our multifaceted examination will balance close reading with in-depth research and analysis of the development of the form in U.S. culture. By reading a range of comic-art forms (the newspaper strip, the comic book, the graphic novel, etc.), informed by several examples of contemporary comics scholarship, we will investigate the medium's complex interplay of word and image as well as the role of cultural factors in the publication history of comics.

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

## **ENG 304: Foundations of the English Major: 304-Context**

**Wood, M; Laskaya, A; Dawson, B**

ENG 304, Contexts for Literary/Textual Study, is part of The Foundations of the English Major three-course series (ENG 303, ENG 304, ENG 305). The series introduces students to the discipline of English as it is practiced at the University of Oregon, providing English majors with a common intellectual experience and a foundation for future coursework in literary, media, cultural studies, and folklore.

In Winter term 2023, ENG 304 will address the following questions: What is a context? How do texts and history interact? How do we understand the contexts of reception and re-presentation as well as textual production? We will think about these questions in relation to literary history, intellectual and aesthetic history, political history, and the history of different cultural formations and categories such as art, gender, race, sexuality, class, psychology, human relationships, religion, aesthetics, and materiality. Across the term, the course will demonstrate how histories are, themselves, recovered and created – products of intellectual activity and ideological forces – rather than merely given facts. We will pursue these issues, studying texts chosen from three different time periods—the Medieval, Eighteenth Century, and Twentieth Century -- in order to examine the historical forces that contribute to the production of literary and cultural texts as well as their receptions and re-reproductions up to our own historical moment. This historical range of textual production allows us to explore ways different artists, scholars and fields within Anglophone literary and cultural traditions interpret the complex relationship between artistic production and the varieties of historical context. Key texts for Winter 2023 will include *The Bayeux Tapestry*, Austen's *Northanger Abbey*, and Toni Morrison's novel *Jazz*.

**ENG Major: Foundations of the Major; English minor**

## **ENG 315: Women Writers' Cultures: Trans Twitter**

**Miller, Quinn**

Trans women's writing on Twitter in the context of current feminist literary theories and trans studies.

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

## **ENG 316: Women Writers' Forms: Black Women's Novels**

### **Thorsson, Courtney**

In this course, we will study novels by Black American women. Using close reading and historical context, we will consider how these novels construct race, class, and gender; the possibilities and limits of the novel form; whether and how these texts engage with Black Nationalism, Civil Rights, Black Power, Feminism, and other political movements; how these novels envision home, community, and nation; and, finally, whether these novels are part of a distinct tradition of African American women's writing. 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.

This course satisfies the Core Education requirement in U.S. Difference, Inequality, Agency.

**IP; US; ENG Major: Gender/Ability/Sexuality; Empire/Race/Ethnicity; English minor**

## **ENG 322: English Novel**

### **Bohls, Liz**

The 19<sup>th</sup> Century Novel

In the 1800s the British novel blossomed. We'll read selected examples, including Jane Austen's novel of manners, Emily Brontë's *Yorkshire Gothic*, and George Eliot's *Bildungsroman*. We will consider the novel not as a fixed genre, but as a fluid literary form, analyzing authors' techniques for creating characters, managing plots, and immersing readers in their fictional worlds. **ALERT:** Victorian novels are long. If you enjoy losing yourself in a fat book, you may like ENG 322. If not, you may want to choose another course.

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

## **ENG 360: African American Writers**

### **Thorsson, Courtney**

**Black Writers 1870-1920**

In this course, we will study African American writing from a period the writer Charles Chesnutt called "Post-Bellum, Pre-Harlem." As Chesnutt's phrase suggests, some scholars think of this as a low point in African American history, a kind of gap between the ante-bellum era and the Harlem Renaissance. Historians refer to this period as "the Nadir" because of its intense racial repression and violence. The years 1870-1920 were, however, among the most fruitful for African American literary production, rivaling the Harlem Renaissance in scope, significance, and influence in the African American literary tradition. In this course you will engage in literary study, scholarly discussion, and analytical writing about literature. This course requires substantial reading and writing and vigorous participation. 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.

**IP; US; 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. ENG 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. ENG 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 385: Graphic Narratives and Cultural Theory**

**Kelp-Stebbins, Kate**

Banned Books

Book bans have a long history across cultures and settings. According to a 2022 report by PEN America, there has been an alarming rise in the number and scope of book bans in U.S. public schools and libraries. Of recently banned books, Maia Kobabe's graphic memoir *Gender Queer* was the most banned book for the year 2022. In this course, we will consider Kobabe's work alongside other banned graphic narratives such as Marjane Satrapi's *Persepolis* and Art Spiegelman's *Maus*. As The Comic Book Legal Defense Fund explains, comics "are uniquely vulnerable to challenges because of the medium's visual nature." Similarly, because the medium relies on juxtaposed images, panels and pages can easily be decontextualized. Our class will explore the cultural history of banning and censoring comics while considering the specific offenses of our assigned readings.

**A&L; ENG Major: Theory/Rhetoric, Media/FLR/Culture; English minor; Comics minor**

## **ENG 395: 20th Century Literature**

**Peppis, Paul**

Later 20<sup>th</sup> Century Literary Innovation and Engagement.

ENG 395 is the second in a two-part chronological, upper division survey of modern literature from America, Britain, and Europe. The course incorporates works of prose, poetry, and drama, and attends closely to philosophical, political, and cultural events that run parallel to developments in 20th century literary history. ENG 395 covers the period from 1945 to 2000. No prerequisites are required, but students should be prepared for advanced university-level work in literary studies. Although readings in the course focus on a relatively



narrow period, ENG 395 addresses issues, movements, and intellectual trends that are central to 20th century intellectual history more generally. This section of ENG 395, on later 20<sup>th</sup> century literary innovation and engagement, reads each of its focus texts within the context of a larger literary or social movement from this dynamic historical period, including Naturalism, African American Literature of the Civil Rights Movement, the Theater of the Absurd, Southern Gothicism, Second-Wave Feminism, the Native American Renaissance, African American Literature of the Black Power Movement, and Post-Colonialism. The course counts as upper-division coursework in the English Minor and as upper-division coursework for the English Major in category C: Literature, 1789 to the present. ENG 395 also satisfies the university's Group Requirement in the Arts and Letters category.

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

### **ENG 399 Special Studies: Writing Associates**

#### **Bryant-Berg, Kristy**

ENG 399 *Writing Associates Development* is a variable-credit, hybrid, companion class to ENG 404 *Internship for Writing Associates*. This course focuses on the professional development of the Writing Associates and their continuing study of the practice and ethics of tutoring. The course extends the pedagogical work begun in WR 312 *Principles of Tutoring*, and complements the ENG 404 *Internship* with practical support, collaboration, and self-reflection on the tasks of tutoring. And, if taken for more than one unit, provides individualized development opportunities toward each student's educational and/or professional goals. While everyone will participate in the core course assignments, other components of the course are adaptable to each person's credit level, interests, and goals.

Junior/Senior standing and successful completion of WR 312 *Principles of Tutoring* are needed to enroll in this course. Concurrent enrollment in at least one credit hour of ENG 404 *Writing Associates Internship* is required. Paired, ENG 399 and ENG 404 courses may be repeated in subsequent terms.

**ENG Major: Upper-Division Elective (accumulate 4 credits); English minor (accumulate 4 credits)**

### **ENG 399 Special Studies: WSCR Portfolio**

#### **Simmitt, Emily**

In this 1-credit class, students create a professional portfolio and participate in master class workshops to revise public writing and speaking, typically completed during WSCR courses and/or community literacy fieldwork completed as part of ENG 404 Community Literacy Internship. Instructor permission is required to enroll. Preference will be given to WSCR minors. To enroll, email WSCR Director Emily Simmitt ([esimmitt@uoregon.edu](mailto:esimmitt@uoregon.edu)) with a brief description of what you'd like to revise. Information on the WSCR Minor is located here: [wscr.uoregon.edu](http://wscr.uoregon.edu).

A combination of 4 credits of ENG 399 SP ST WSCR Portfolio and ENG 404 Community Literacy Internship can be a substitute for one course in any category of the WSCR minor: Writing, Speaking, or Critical Reasoning.

ENG 404 Community Literacy Internship

Simnitt; Emily

Students working in approved community literacy internships and fieldwork projects can earn credit. Internships and projects must be approved by Writing, Public Speaking, and Critical Reasoning (WSCR) Director Emily Simnitt prior to enrolling for credit. Information about internship options and proposing fieldwork is located on the WSCR website: [wscr.uoregon.edu](http://wscr.uoregon.edu).

**WSCR minor**

### **ENG 407: Seminar: Difficult Poetry**

**Saunders, Ben**

“Poets in our civilization, as it exists at present, must be difficult,” T. S. Eliot famously asserted, just over a century ago. And as recently as 2019, Stephanie Burt — Professor of English at Harvard, and one of the most prominent readers and critics of poetry working today — devotes an entire chapter to the topic of “Difficulty” in her (self-consciously reader-friendly) How-To guide, the ironically titled *Don’t Read Poetry* (alongside chapters on “Form,” “Feelings,” and “Wisdom”).

But why? Why do critics as different as Eliot and Burt apparently agree that difficulty is as essential to poetry as music or metaphor? What are the effects, both acknowledged and unexamined, of prizing difficulty, or of elevating it into a value? Can we think more carefully about this concept, and perhaps even distinguish between modes or categories of poetic difficulty and their varying effects—for example, the archaic vs the allusive vs the mystical vs the problematic? And is poetic difficulty always exclusionary? Or can it be subversive and disruptive? Can it even be welcoming, once we lose our fear of it?

In this class we will read some notoriously difficult poets, starting with the aforementioned Mr. Eliot before backtracking to his own favorite example of poetic difficulty, John Donne, and then proceeding on to read selected works by Blake, Dickinson, Wallace Stevens, Dylan Thomas, Anne Sexton, John Berryman, Michael Palmer, Tyehimba Jess, Erica Dawson, and others. By the end, we should have a better understanding of whether and why anyone might think that “poets must be difficult.”

**ENG Major: 1789+; English minor**

### **ENG 407: Seminar: Horror**

**Eccleston, Rachel**

This Calderwood seminar is a course on public writing that uses the cultural work of horror as its foundation. It will support student writers as they develop skills for translating academic concepts to a public audience through rotating writer/editor roles and collaborative, student-driven learning.

**ENG Major: Writing, Media/FLR/Culture; ENG minor; WSCR minor**

### **ENG 410: Digital Storytelling**

**Burkert, Mattie**

How is the ancient practice of storytelling adapting to the digital age? In this class, students will gain a foundation in narrative theory and learn to recognize and interpret core elements of plot, characterization,

narrative time, and perspective. As a class, we will examine how these elements are arranged and reconfigured across a wide range of new media storyforms, including digital exhibits, narrative visualizations, dynamic maps and timelines, podcasts, and works of interactive fiction. We will then put these insights into practice to reimagine literary texts in new digital forms. A shared class project will give students practice curating research data and metadata; organizing these materials to craft an engaging and compelling narrative; and grappling with the ethical problems of telling others' stories. This project-based learning experience will provide hands-on experience with digital tools and techniques that are increasingly used in journalism, advertising, libraries and museums, public health, political and nonprofit organizing, and digital humanities.

Notes:

- You do not need to be a DH minor or identify as a computer whiz to take this class, as long as you are willing to experiment with new technologies.
- This is a low-cost course: all readings and materials will be available through Canvas, UO Libraries, and/or the open web.
- Students are expected to bring a PC or Mac laptop to each class; those who typically use desktops or Chromebooks should plan to check out a loaner laptop from UO Libraries on days when class meets.

**English Major: Media/FLR/Culture; English minor; DH minor**

## **ENG 410: New Media/Digital Culture**

**Cordes, Ashley**

In this course, students will learn some of the major principles surrounding visual culture in the digital age: physio-psychological bases of perception, cognition, semiotics, simulation, and the history of diverse visual media. Lectures, discussions, and critical analyses of digital and new media visual artifacts will include the ethical dimensions of image-making and consumption, and the roles of technology in shaping cultural understandings of race, gender, and Indigeneity in the digital age.

**ENG Major: Media/FLR/Culture; Empire/Race/Ethnicity; ENG minor; DH minor**

## **ENG 420: The Art of the Sentence**

**Upton, Corbett**

Art of the Sentence is a course about how sentences are made. Divided roughly into two parts, Art of the Sentence will introduce you to (or review) the language of grammar and the technique of sentence diagramming and then how to use these tools to describe and analyze the prose styles of your favorite authors and even your own writing. By learning to examine and describe the nitty-gritty of a text's verbal surface, you will add depth to your literary analyses and gain a better understanding of your own academic, creative, and professional writing. Along the way, we'll read commentary by the stylists themselves, address some common anxieties and myths about English grammar, and have a lot of super nerdy fun with the English language.

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

## **ENG 425: Medieval Romance**

**Laskaya, Anne**

This course will examine Medieval Romances (in Middle English), Marie de France's Breton Lais (in translation), and an Anglo-Norman romance that features a cross-dressing female as the central heroic figure. Some of the course's key questions will include the relationship between medieval 'fantasy' and its relationship to cultural discourses of power, and, in some cases, a text's status as medieval 'popular literature.' While love stories often occur in the genre of Medieval Romance, they are not always present; the genre is best understood as 'adventure narrative.' Readings commonly include folklore, magic, journeys, disguises, transgressive behaviors and figures, and (often) a plot built around a movement from exile to reintegration for central characters. ENG 425 is designed for advanced undergraduate English Majors and fulfills the upper-division elective requirement in pre-1500 literature. Advanced undergraduate students in other majors are also welcome, if reading Middle English doesn't present too big a challenge. Students should review course texts before or by the 1<sup>st</sup> day of class to be sure Middle English will not present undue difficulty, since we will move very quickly with the Middle English texts. (Most of our texts have a more popular vocabulary and so are not, generally, as difficult as Chaucer's Middle English.) Students will practice close reading, engaging with both the language of Middle English and the texts' literary elements. Discussion, punctuated with occasional lectures, will predominate, so consistent attendance is required. Together, we will probe these texts to discover the 'cultural work' these kinds of narrative perform. Paperback books and not e-books will be required. Course materials will total less than \$70.

**ENG Major: Pre-1500; English minor**

## **ENG 429: Old English: OEII Caedmon**

**Clark, Stephanie**

OEII: The Adventure Continues! In OEII we'll read a varied selection of shorter poems and prose in Old English and perform a reenactment of an Old English poetry competition, the story of Caedmon from Bede. You'll get some of the finer points of OE grammar and we'll review other grammatical concepts as needed. The course will also familiarize you with some of the basic language tools used for studying and reconstructing Old English.

**ENG Major: Upper-Division Elective; English minor**

## **ENG 491: Rhetoric and Ethics**

**Cortez, José**

When is it ethical to speak for (on behalf of) someone else? Should you call out a racist uncle at Thanksgiving dinner? Were environmental activists right to throw mashed potatoes on a Monet painting? Who benefits (and to what degree) when confederate statues are pulled down? In this course, students will write about the ethics and politics of speech. As such, this course intends to provide students with a broad theoretical foundation for thinking and writing about political speech. Students will be introduced to a variety of critical approaches frequently used to study political speech.

**ENG Major: Theory/Rhetoric; English minor; WSCR minor**

## **ENG 494: Reasoning, Speaking, Writing**

### **Crosswhite, James**

In this course, you will explore important concepts in rhetoric and in argumentation theory, and you will practice reasoning, speaking, and writing as ways to develop fruitful and constructive questions and build fitting and convincing arguments. You will gain higher skills in discovering the kinds of arguments that can be made on different sides of an issue. You will learn how it is possible to address complicated and diverse audiences appropriately and effectively. You will also practice reasoning, speaking, and writing with the goal of developing the habits of mind and heart that allow controversies to be settled equitably and fairly. Be prepared to think and speak on your feet in class, to work in groups, to participate in debate, and to learn by practice and in part by trial and error. The focus for our work and our shared knowledge base this term will be: the goals of education and human development. Readings will include Martha Nussbaum's *Creating Capabilities: The Human Development Approach*, and various selections from the history of rhetoric, argumentation theory, and writings and documents on education and human development.

**ENG Major: Theory/Rhetoric; English minor; WSCR minor**

## **Folklore, Writing, & Other**

### **FLR 199L Special Studies: Fairy Tales**

#### **Bayless, Martha**

Fairy tales are one of humankind's oldest forms of entertainment, and millions still find them entertaining today. This course will explore the world of fairy tales, including their ancient origins, their surprising variations, and their secret rules. We'll ask questions such as: Why have people relished them so much across the centuries? How do they tap into the greatest concerns of the age? How should we understand them? And along with these we will find out the answer to questions such as: Why is Little Red Riding Hood wearing a little red riding hood?

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

### **FLR 250 Introduction to Folklore**

#### **Wojcik, Daniel**

An introduction to contemporary folklore studies, with emphasis on the meanings of stories, rituals, festivals, body art, subcultures, street art, Internet folklore, and other forms of expression as these relate to a diversity of social identities and cultural contexts.

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

### **FLR 350 Folklore & the Bible**

#### **Bayless, Martha**

In this course we will read key sections of the Bible—both from the Hebrew and the Christian portions—examining them as a complex tradition of mythic and narrative patterns, heroic images, poetic and legendary modes, and ethical prescriptions. We will also look at how later cultures took the gaps in biblical narrative — the parts of the story that the Bible leaves out — and created their own answers and stories in response.

**A&L; ENG Major: Media/FLR/Culture; English minor**

### **FLR 411 Folklore & Religion**

**Wojcik, Daniel**

An introduction to contemporary folklore studies, with emphasis on the meanings of stories, rituals, festivals, body art, subcultures, street art, Internet folklore, and other forms of expression as these relate to a diversity of social identities and cultural contexts.

**IC; GP; ENG Major: Media/FLR/Culture; English minor**

### **WR 320 Scientific and Technical Writing**

WR 320 offers practice in a range of common genres of writing in scientific and technical career fields. The course emphasizes an awareness of audience, users, and purpose in the preparation and production of scientific and technical documents. Weekly writing and reading assignments include instructions, proposals, research synthesis, formal reports, and technical summaries. Prerequisites: junior standing and completion of the UO writing requirement.

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

### **WR 321 Business Communications**

WR 321 offers practice in writing and analyzing communication common to business, industry, and related professions. The course emphasizes an awareness of audience, context, and purpose in the preparation and production of business documents. Weekly writing and reading assignments include proposals, memos, analyses, professional emails, and formal reports. Prerequisite: junior standing and completion of the UO writing requirement.

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

### **WR 423 Advanced Composition**

Emphasis on critical thinking skills and rhetorical strategies for advanced written reasoning in different academic disciplines.

Prerequisite: Completion of University Writing Requirement; junior standing.

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

## **Graduate Courses**

### **ENG 510: Digital Storytelling**

**Burkert, Mattie**

How is the ancient practice of storytelling adapting to the digital age? In this class, students will gain a foundation in narrative theory and learn to recognize and interpret core elements of plot, characterization, narrative time, and perspective. As a class, we will examine how these elements are arranged and reconfigured across a wide range of new media storyforms, including digital exhibits, narrative visualizations, dynamic maps

and timelines, podcasts, and works of interactive fiction. We will then put these insights into practice to reimagine literary texts in new digital forms. A shared class project will give students practice curating research data and metadata; organizing these materials to craft an engaging and compelling narrative; and grappling with the ethical problems of telling others' stories. This project-based learning experience will provide hands-on experience with digital tools and techniques that are increasingly used in journalism, advertising, libraries and museums, public health, political and nonprofit organizing, and digital humanities.

Notes:

- You do not need to be a DH minor or identify as a computer whiz to take this class, as long as you are willing to experiment with new technologies.
- This is a low-cost course: all readings and materials will be available through Canvas, UO Libraries, and/or the open web.
- Students are expected to bring a PC or Mac laptop to each class; those who typically use desktops or Chromebooks should plan to check out a loaner laptop from UO Libraries on days when class meets.

### **ENG 510: New Media/Digital Culture**

**Cordes, Ashley**

In this course, students will learn some of the major principles surrounding visual culture in the digital age: physio-psychological bases of perception, cognition, semiotics, simulation, and the history of diverse visual media. Lectures, discussions, and critical analyses of digital and new media visual artifacts will include the ethical dimensions of image-making and consumption, and the roles of technology in shaping cultural understandings of race, gender, and Indigeneity in the digital age.

### **ENG 520: The Art of the Sentence**

**Upton, Corbett**

Art of the Sentence is a course about how sentences are made. Divided roughly into two parts, Art of the Sentence will introduce you to (or review) the language of grammar and the technique of sentence diagramming and then how to use these tools to describe and analyze the prose styles of your favorite authors and even your own writing. By learning to examine and describe the nitty-gritty of a text's verbal surface, you will add depth to your literary analyses and gain a better understanding of your own academic, creative, and professional writing. Along the way, we'll read commentary by the stylists themselves, address some common anxieties and myths about English grammar, and have a lot of super nerdy fun with the English language.

### **ENG 529: Old English: OEII Caedmon**

**Clark, Stephanie**

OEII: The Adventure Continues! In OEII we'll read a varied selection of shorter poems and prose in Old English and perform a reenactment of an Old English poetry competition, the story of Caedmon from Bede. You'll get some of the finer points of OE grammar and we'll review other grammatical concepts as needed. The course will also familiarize you with some of the basic language tools used for studying and reconstructing Old English.

## **ENG 591: Rhetoric and Ethics**

### **Cortez, José**

When is it ethical to speak for (on behalf of) someone else? Should you call out a racist uncle at Thanksgiving dinner? Were environmental activists right to throw mashed potatoes on a Monet painting? Who benefits (and to what degree) when confederate statues are pulled down? In this course, students will write about the ethics and politics of speech. As such, this course intends to provide students with a broad theoretical foundation for thinking and writing about political speech. Students will be introduced to a variety of critical approaches frequently used to study political speech.

## **ENG 613: GTF Comp Apprenticeship**

### **Gershow, Miriam**

Prospective Composition GEs spend one term observing an experienced teacher in a section of a WR course. This is a hybrid course, taking place in an in-person WR classroom and an asynchronous course site. This is a required course of the Composition Training Program.

## **ENG 630: Renaissance Literature: Sex, Religion, and Poetry in Seventeenth-Century England**

### **Saunders, Ben**

The seventeenth century in England was marked by violence, social upheaval, and urgent intellectual inquiry. First, the traditional authorities of Crown and Church were undermined by a series of Civil Wars. The Puritan government of Oliver Cromwell that emerged victorious from these conflicts was itself overturned a few years later by a Royalist Restoration. Political structures, sexual mores, and philosophical paradigms shifted dramatically—and then shifted again. And in the process new questions emerged. If kings did not rule by divine right, then what other forms of political authority might be imagined? If religious disputes could not be settled with certainty, what forms of certain knowledge might be found? If science and religion appeared to conflict, what were the implications for our collective understanding of such basic concepts as nature, truth, freedom, and morality—including sexual morality? For example, should sex be repudiated as sinful, or regarded neutrally as the manifestation of an amoral reproductive instinct, or perhaps even elevated as a peak of human experience?

Much of what we call “modernity” originates in the various crises of seventeenth-century European thought; to understand the period is therefore to understand where we “moderns” come from. In this course we will read several key writers—John Donne, Katherine Phillips, George Herbert, Richard Crashaw, Andrew Marvell, Lucy Hutchinson, John Wilmot, the Earl of Rochester, and Aphra Behn—all of whom struggled to find a space for the self between the seemingly opposed polarities of heavenly divinity and earthly desire. In the process, they produced some of the most difficult and daring poetry in English literary history. We will focus particularly on the issues of theology, sexuality, self-knowledge, and self-concealment, as explored in their various works, starting with Donne (who was an influence upon all the others) and proceeding more or less chronologically to end with Behn.



## **ENG 660: American Literature: Black Personhood**

### **Barter, Faith**

What is a person? Are “body,” “person,” and “human” synonymous terms? Is “citizen” a subset of one or more of these categories? Why do we reach for some of these terms in specific contexts, and what assumptions or investments do we reveal when we do? How do these terms variously narrate other categories of identity such as race, nationality, gender, and sexuality? Is personhood a legal category? A social one? An intimate one? Does this very course description suggest hierarchies that we might want to disrupt?

In this seminar, we will examine these questions primarily through the lens of the 19th-century U.S. and Caribbean, where legalized slavery, colonialism, revolution, Civil War, Reconstruction, and Jim Crow put particular pressure on these categories. We will read several key works of 19th-century fiction and autobiography to explore how 19th-century Black writers imagined and innovated categories of personhood. Alongside these primary sources, we will study the ways that contemporary Black Studies scholars have theorized, revised, and complicated questions of Black personhood during the 19th century and into the present, with emphases on Black Feminist and queer of color critique/trans theories of personhood, as well as theories of social/civil death and sovereignty. Students working on Black personhood/subjectivity in other periods and regions are encouraged to use our theoretical work to develop projects related to their broader research agendas.

## **ENG 660: American Literature: Bioethics, Disability, and Literature**

### **Wood, Mary**

This course will explore the ways that selected U.S. literary and cultural texts from the nineteenth century to the twenty-first have engaged with disability and bioethics. We will work with a broad definition of “bioethical” (which we’ll develop in the class) but will focus on three main areas in theory and literature: 1) medical and biotechnological innovations (actual and imagined) that have led writers to rethink understandings of “health,” “well-being,” and “life,” 2) literary representations of the healthy/unhealthy body, and 3) literary responses to unequal access to health and well-being. Topics will include constructions of race in relation to reproductive and genetic technologies, the unequal burden of illness and unequal access to health care, representations of “fit” and “unfit” bodies and minds, and tensions between health humanities and disability studies. Our objects of study will include popular health-focused publications as well as novel, short story, and graphic novel or memoir.

## **FLR 511 Folklore & Religion**

### **Wojcik, Daniel**

An introduction to contemporary folklore studies, with emphasis on the meanings of stories, rituals, festivals, body art, subcultures, street art, Internet folklore, and other forms of expression as these relate to a diversity of social identities and cultural contexts.