

# Spring 2023

## English

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

**Elliott, Meghan**

Dystopian fiction often imagines bleak, post-apocalyptic futures that are controlled by totalitarian regimes and technology run amok, or devastated by environmental disaster, plague, and contagion. As negative as these imagined worlds might be, they manage to create productive, even positive, cultural work within our own. The objective of this course is to familiarize you with the historical development of dystopian literature so you can think, speak, and write critically about this important literary genre. Through a close examination of Western novels, films, and short stories, you will be able to formulate critical responses to the following set of questions: What common themes, images, and desires recur in dystopian literature? How do dystopian and utopian impulses respond to, challenge, and/or shape particular social, political, and cultural events? In addition to these important questions, we will consider how the aesthetics of dystopia in literature inform our conceptions of ideal and disastrous communities in the real world.

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

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

**Selcer, Leslie**

*Theme: Visionary Fiction, Speculative Futures*

What is politically meaningful about the practice of imagining through fiction? Walidah Imarisha argues in Octavia's Brood: Science Fiction Stories from Social Justice Movements that "whenever we try to envision a world without war, without violence, without prisons, without capitalism, we are producing speculative fiction. Organizers and activists envision and try to create such worlds all the time." This course will explore the role of visionary speculative fiction as a political strategy for envisioning the many possibilities of different worlds beyond this one. In the spirit of intersectional feminism, the class focuses on works written by women, people of color, and queer/trans authors. Students will practice key skills like identifying formal literary elements and analyzing patterns in the reading. Students will also learn to write thoughtful, complex interpretations of literature that are supported by textual evidence and informed by the particular cultural contexts in which the literary work emerges.

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

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

**Burkert, Mattie**

This course is an introduction to drama—that is, literature written for performance. We will read and discuss a variety of plays, ranging from the early forerunners of today's romantic comedies, to a one-act murder mystery, to emotionally charged family sagas. Our interpretations of these dramatic works will be grounded in the way

they are written on the page, but we will also approach them as acting texts that have enjoyed long lives on stage and screen. At the center of this course, therefore, will be our attendance at the University Theatre's production of *Twelfth Night* -- Shakespeare's classic tale of shipwrecked twins, mistaken identity, and queer desire.

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

### **ENG 205: Genre Topic: Freedom Narratives**

**Barter, Faith**

Though the slave narrative/freedom narrative genre reached its peak in the mid-19<sup>th</sup> century, this mode of autobiography has a history that stretches from the 1700s to the present across numerous oceans, islands, and continents. We will take seriously the historical origins of the slave narrative, while also examining the ways in which it isn't *just* autobiography—how its autobiographical function is often inseparable from its work to protest, resist, and evade oppressive structures, and its importance as a container for imaginative experiments in Black literature more broadly. This course also considers how the generic conventions of the freedom narrative operate in fiction, speculative fiction (including neo-slave narratives), film, and legal testimony or confession. In studying the freedom narrative as a genre, we will address the material conditions that influence this form of Black authorship, and we will critique the ways that this genre has historically been appropriated, mediated, circulated, and studied.

**ENG Major: Genre; English minor**

### **ENG 205: Genre Topic: Short Story**

**Southworth, Helen**

In this course we'll explore the short story form with selections from a wide range of authors, from Anton Chekhov, Guy de Maupassant and Virginia Woolf to Alice Munro, Jorge Luis Borges and George Saunders.

**ENG Major: Genre; English minor**

### **ENG 207: Shakespeare**

**Dawson, Brent**

In this course, students will read four innovative works from the first half of Shakespeare's career: *A Midsummer Night's Dream*, *Richard II*, *the Merchant of Venice*, and *Hamlet*. Together, we will gain an appreciation for the plays' mixture of entertainment and philosophical reflection, the strange beauty of their language, their morally ambiguous heroes and villains, and the historical contexts in which they were written. Along the way, we will take in Shakespeare through different media, including written performance, theatrical performance, film adaptation, painting, and comics. Topics considered will include gender and desire, political authority and ambition, social and personal identity, and the enthralling yet occasionally dangerous powers of language.

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

## **ENG 230: Introduction to Environmental Literature**

**LeMenager, Stephanie**

What we think of as environmental literature or environmental media has changed rapidly over the past century, starting with nineteenth-century nature writing by authors such as Henry David Thoreau and progressing to experimental poetry, narrative, and film that attempts to capture the perspectives of non-human beings, environmental justice struggles, and the climate crisis. Moreover, Indigenous authors have become central to what we all might conceive of as environmental literature, though many of these writers contest the very idea of the environment. In this class we'll survey the dynamic field of environmental literature and media, reading essays, poetry, and nonfiction by Henry David Thoreau, Linda Hogan, Rita Wong, Jenny Offil, Tommy Pico, Kyle Powys Whyte, and Alexis Pauline Gumbs. We'll also watch two films: *My Octopus Teacher* (dirs. Erlich and Reed, 2020) and *I Am Greta* (dir. Grossman, 2020).

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

## **ENG 241: Introduction to African American Literature**

**Barter, Faith**

This course is a survey of literature by African American authors from the early 1800s up to the Harlem Renaissance (early 20th century). Working chronologically, we will read texts from a range of genres and styles including fiction, non-fiction essays, journalism, speeches, poetry, drama, and law. We may occasionally also discuss art, visual culture, and music. Our work with these various forms of cultural production will consider the historical and material conditions that African American writers and artists have been working within and against, as well as the far-reaching and varied forms of expression that they have invented and innovated. As we work, we will think deeply about how our course materials relate to one another and how we can use our coursework to build a working understanding of an African American literary tradition. We will spend some time questioning how our course materials confirm or defy ideas about not only literature, but also about race, gender, sexuality, class, and ability. Some of the questions we will ask throughout the quarter include: Who gets to write literature? What types of writing “count” as literature? Who decides which literature we should study? How has the African American literary tradition shaped these questions?

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

## **ENG 243: Introduction to Chicano and Latino Literature**

**Wald, Sarah**

Chicanx and Latinx literature, culture, and history predate the formation of the United States. We will read contemporary Chicanx and Latinx literature in relation to form, content, and context. We will discuss representations of migration/immigration, labor, family, race, gender, sexuality, war, and militarism.

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

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

**Aronson, Michael**

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**

**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 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; Comics minor; English minor**

### **ENG 315: Women Writers' Cultures Topic: Modernist Women**

**Southworth, Helen**

This course covers a selection of written works by women, mostly novels and short stories, in the first half of the twentieth century. Our focus will be the question of home. Authors will include Virginia Woolf, Colette, Jean Rhys, Elizabeth Bowen and Katherine Mansfield.

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

### **ENG 316: Women Writers' Forms Topic: Camp TV Scripts**

**Miller, Quinn**

Examines situation comedies and camp as a form of screenwriting dialogue, characterization, circular narrative, and social difference.

**IP; US; ENG Major: Media/FLR/Culture, Gender/Ability/Sexuality; English minor**

## **ENG 321: English Novel**

**Cheng, Mai-Lin**

Gothic Stories

Haunted castles, mysterious landscapes, terror and horror: welcome to the world of the Gothic novel. Our course will explore the rise and evolution of the genre in the eighteenth century, with a focus on explorations of gender, authorship, and space. These eighteenth-century novels can be long, but they are engaging. Students should be committed to completing the reading on schedule in order to be successful in this class. Core texts will likely include Horace Walpole, *Castle of Otranto*; Ann Radcliffe, *A Sicilian Romance*, and Jane Austen, *Northanger Abbey*. Feminist theorists, among other theoretical approaches, will provide critical perspectives on the genre. Students will be expected to engage with the texts through discussions and informal and formal writing assignments.

**A&L; ENG Major: 1500-1789; 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 to both new and 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**

**Wakefield, Eleanor**

Analysis and use of patterns of reasoning derived from the disciplines of rhetoric, informal logic, cognitive science, and the theory of argumentation.

Prereq: WR 122 or WR 123.

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

## **ENG 340: Jewish Writers**

**Wood, Mary**

Is Jewishness a religion, a culture, a way of being in the world? This course will explore the myriad ways Jewish American literature addresses this question, among others, showing that there is no easy answer. The course will examine the constellation of history, memory, and family that informs so much of Jewish American literature. While we will read a handful of pre-2000 texts to get a sense of the wider history and contexts of Jewish literature, the focus of the course this term will be on twenty-first century Jewish narrative across a range

of genres, including short story, novel, speculative fiction, graphic memoir, autobiography, film, and video. In particular, we will look at the ways that writers--through innovative uses of form, history, and story—have explored the evolving nature of Jewish identity and created new versions of what it means to be Jewish in America.

**A&L; IP; GP; ENG Major: 1789+, Empire/ Race/ Ethnicity; English minor**

### **ENG 363: Chicano and Latino Writers**

**José Cortez**

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. Focusing on fiction by authors including Guillermo Gomez-Peña, Oscar Zeta Acosta, and Giannina Braschi, this course will examine how major shifts in political power across the region in the 20<sup>th</sup> century have shaped Chicana/o and Latina/o literature and culture. Who are Chicana/os and Latina/os, and what have been their experiences in the United States? What history 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 satisfying a humanities requirement for the Latinx Studies minor, this course also fulfills the UO multicultural requirement.

**IP; US; 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 the effects of prejudice, intolerance, and discrimination on media and filmmaking practices as well as 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 391: American Novel**

**Clevinger, Kara**

Do you enjoy reading novels? Are you interested in writing a novel? Do you like history? This Spring, transport yourself with a novel to the strange and terrifying world of nineteenth-century America. There you'll find characters fighting colonization and injustice, chasing whales or being chased. Learn about how nineteenth-century authors crafted their novels and about the historical contexts in which they wrote. This course is designed around three major novels: Herman Melville's *Moby-Dick*, Louisa May Alcott's *A Long Fatal Love Chase*, and S. Alice Callahan's *Wynema*. The work of the course will include short analysis papers on each of the novels, a partnered presentation, and the student's choice of a cumulative final exam or writing project.

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

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

**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 407: Seminar Cozy Murder**

**Carroll, Anna**

This Calderwood Public Writing Seminar is a writing-intensive, peer-review based course. We will read cozy murder mysteries, especially recent novels by women of color, and students will craft assignments for different

kinds of public audiences. Expect a rigorous schedule of assignments and a high standard of participation.

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

## **ENG 410/510: Story Circle Theater**

**Wheeler, Betsy**

Students branch out into performing arts, creative writing, music, graphic design, community engagement, and deeper knowledge of disability cultures in Perfect Circle Theater. UO students and adults with disabilities from Eugene and Springfield come together as fellow students to tell each other stories from their lives and imaginations, write and practice scenes, and produce a show. Supporting this endeavor are volunteers from local theater and disability communities. Students don't have to act on stage. You can also collect stories, develop scripts, write and play music, design posters, coach actors, assist directors, publicize the show, help other students get their ideas on page and stage, or manage lights, sound, costumes, and props. No tests, homework, or written assignments, but classes are 6 hours/week to allow rehearsal time.

**Read about our last production:**

<https://around.uoregon.edu/oq/disability-studies-takes-center-stage>

**Undergraduate ENG Major: Media/FLR/Culture, Gender/Ability/Sexuality; DBST Minor (Fieldwork)**

## **ENG 420/520: 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 can 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.

**Undergraduate 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 430/530 Topic: Epics**

**Bayless, Martha**

This lively course will cover the dragon section of Beowulf, with further work on the lore of dragons. Readings will be in Old English. Prereq: ENG 428 and 429 (Old English I and II).

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

### **ENG 455/555: English Romantic Writers**

**Pyle, Forest**

"What is Romanticism?" This is the guiding question for this course, which explores the literature of British Romanticism and its reverberations in literature and culture to the present day. We will read poetry and prose by William Blake, William Wordsworth, Samuel Coleridge, Percy Shelley, Lord Byron, and John Keats. We will read novels by Mary Shelley and Emily Brontë. And we will consider the resonance of these texts and ideas in contemporary films and music, from Joy Division and *Bladerunner* to The Smiths and Radiohead. We will also explore how what we call contemporary "theory" addresses and is informed by Romanticism. What is the relationship between the subject and the object, considered linguistically or as a relationship between the individual self and the natural world? What is the relationship between literature and history? Or literature and politics? How does Romantic literature conceive of "otherness" and what is its relationship to gender or to race? Does poetic language *make* meanings and *produce* affects or does it express them? What is the relationship between literature and the non-human world? In addition to the period requirement, the course also satisfies the theory requirement for the English major.

**Undergraduate ENG Major: 1789+, Theory and/or Rhetoric; English minor**

## **ENG 470/570: Technologies and Texts Capstone**

**Burkert, Mattie**

This course offers a supporting environment for developing an original, term-length digital research project that brings together the knowledge and skills you have developed in the DH minor. This capstone project is an opportunity to make a contribution to scholarly research in your field and to develop a portfolio piece that showcases your skills as a digital maker. Whether you choose to create a digital edition, an interactive map, a dynamic timeline, a podcast, a website, a video game, a data dashboard, or something else altogether, you will spend the term brainstorming, planning, designing, prototyping, workshopping, and presenting your work in progress. Ultimately, you will foster and articulate a critical praxis that aligns your technical and design choices

with your priorities and values as a maker—grounding the meaning and rhetorical force of your work in the *process* more than in the final *product*.

**Undergraduate ENG Major: Media/FLR/Culture; English Minor; DH minor**

## **ENG 480/580: Modern American Superhero**

**Saunders, Ben**

Once upon a time, the four-color world of superhero comics was a comfortingly simple place. Whether they came from distant galaxies, other dimensions, or our home planet, the super-powered beings of the 1940s and 50s were secure in their sense of righteousness and saw no contradiction in aligning truth and justice with the American way. But in the 1960s superheroes experienced a crisis of confidence. They became more neurotic, more driven by guilt than moral rectitude, more likely to be feared and misunderstood than revered and admired. Throughout the 1970s, things got worse: The Green Lantern was accused of racism; Spider-Man's girlfriend was murdered; Superman wondered about his own relevance; Iron Man turned to the bottle. By the 1980s it was hard to tell the heroes from the villains. In *Watchmen*, the single most influential superhero narrative of the late 20<sup>th</sup> century, super-beings were imagined variously as weapons in the Cold War, wannabe celebrities chasing the corporate dollar, and damaged psychotics. When the comic book industry underwent one of its periodic collapses in the 1990s it looked like it was all over for the spandex set. But today, superheroes are once again one of the dominant fantasies of our present moment.

What does all this tell us about the genre? And what does it say about us — our culture, politics, and values? In this class we will map the path of the American superhero and consider that journey as reflective of larger processes of social change. We will also attempt to analyze superhero comic books as significant aesthetic achievements in themselves: expressions of a misunderstood and under-appreciated genre and art form, as uniquely American as jazz. Together we will try to formulate a critical vocabulary to discuss this remarkable artistic legacy. Finally, we will make an effort to better understand the extraordinary imaginative appeal of the costumed crime-fighter — an appeal that apparently overlaps significant distinctions of age, gender, nation, and culture, and which no amount of silliness or cynicism seems quite able to dispel.

**Undergraduate ENG Major: 1789+; English Minor; Comics Studies Minor**

## **ENG 486M/586M: 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 visual media. Lectures, discussions, and critical analyses of digital and new media visual artifacts will include the ethical dimensions of text/image-making and consumption, and the roles of technology in shaping cultural understandings of race, gender, and Indigeneity in the digital age.

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

## **ENG 493/593: Modern Rhetorical Criticism**

**Crosswhite, James**

What is criticism? What is rhetoric? What is rhetorical criticism? What can rhetorical criticism do? What is it good for? In this course, we will explore the powerful potential of rhetorical criticism. You will gain knowledge of rhetorical theory and of rhetorical criticism, and you will engage in your own project of rhetorical criticism. "Is not the art of rhetoric, taken as a whole, an art of leading the soul? Socrates, Phaedrus. "Rhetoric is love, and it must speak a commodious language, creating a world full of space and time that will hold our diversities. Most failures of communication result from some willful or inadvertent but unloving violation of the space and time we and others live in, and most of our speech is tribal talk. But there is more to us than that. We can learn to speak a commodious language, and we can learn to hear a commodious language. Jim W. Corder "Rhetoric is the study of what is persuasive... Rhetoric is a humanistic study that examines all the symbolic means by which influence occurs." Karlyn Kohrs Campbell and Susan Schultz Huxman.

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

## **ENG 608: Workshop: Job Search**

**Pyle, Forest**

This workshop is designed to support PhD students in the last stages of their dissertation as they navigate the job search process for academic positions. The workshop will provide the fundamentals of the search process, from collecting letters of recommendation, researching the kinds of institutions and jobs you are likely to encounter during your search, elaborating on the elements of the dossier, offering examples of basic application materials (letter of application, cv, dissertation abstract), discussing the interview process, and preparing for the campus visit. The goals of the workshop are to prepare for each participant the basic elements of the search by the end of spring term and to begin discussing individual strategies for each student. While the principal focus of the workshop is the search for academic positions, we will also explore parallel opportunities for work outside the academy. The hope is to prepare everyone with resources and strategies and support for the next phase of their careers.

## **ENG 608: Workshop: Teach Literature**

**Bohls, Liz**

This one-credit workshop prepares graduate teaching fellows to teach as instructors of record in undergraduate classes. It aims to provide concrete, practical advice on key aspects of teaching undergraduate classes in

literature or film and media: pedagogy; assisting in large lecture classes; managing classes of 40 students; teaching literary or film/media texts; drawing up syllabi; making lesson plans; crafting paper topics.

## **ENG 612: Composition GTF Seminar II**

**Simnitt, Emily; Clevinger, Kara**

This course is designed to support GEs teaching in the University of Oregon's Composition Program for the first time. We will discuss ways to foster an effective and inclusive learning environment for your students as well as refine understanding of the Composition Program pedagogy and learning outcomes and familiarize ourselves with the resources available to teachers and students of writing on campus. Teaching is a craft and a labor, and so our course is also an inquiry. What do effective and inclusive learning environments look like? What is the individual teaching persona you want to present in your classroom communities? How do we best navigate university, department, and program expectations with our unique goals and with student expectations for their education? There are no single answers to any of these questions, and so as a community of teachers we will discuss best practices and philosophies.

## **ENG 614: Intro to Literary & Cultural Theory**

**José Cortez**

Introduces students to a number of the most important and influential developments in 20th-century literary and cultural theory. Graduate seminar.

## **ENG 660: American Literature Topic: Native American Modernisms**

**Brown, Kirby**

Often framed as an early 20th century aesthetic movement defined by formal innovation and radical experimentation and associated with a cohort of metropolitan American, British, and European artists and writers, work in modernist studies over the past fifteen years has greatly expanded the conceptual, historical, stylistic, and cultural terrain of the field. We now speak of multiple modernisms responding to multiple modernities operating across multiple geographies articulated by a diverse array of writers within both "high" and popular forms. While these shifts have productively complicated the central terms, frameworks, and periodicities that organize the field, Native American and Indigenous writers, texts, and cultural productions have remained largely absent from these conversations.

Grounded in contemporary Indigenous, settler colonial, and comparative ethnic studies, this course addresses this absence by exploring how we think about Indigenous lives, literatures, and cultural productions in North America from the late-19th through the mid-20th century. Though often positioned as antitheses to both modernity and progress, a host of Indigenous writers, artists, performers, and intellectuals explicitly intervened in the very venues, genres, forms, and modes of representation and discourse through which their lives, lands, and futures were being decided. Attending to such dynamics across tribal-specific, trans-indigenous, and transnational contexts, this course troubles relationships between Indigeneity and modernity/modernism and resituates Indigenous actors as central contributors to and active co-creators of some of the most important political currents, aesthetic movements, and intellectual conversations of their time.

## **ENG 670: Modern Literature Topic: Popular Modernisms**

**Peppis, Paul**

This seminar participates in the current reassessment of relations between aesthetic modernism and popular culture. The rise of "New Modernist studies" over the past twenty-five years, with its expansive historical orientation and interest in modernism's original cultural contexts, has led to a serious re-examination of the nature and extent of modernism's relations with and responses to the popular. Questioning both new critical views of modernism as a mode of radical formal experimentation detached from and superior to the crass productions of popular culture and postmodern views of modernism as a mode of neurotic fear and disgust in response to the feminized and feminizing productions of popular culture, this course studies works of popular culture produced during the modernist moment of the early twentieth century that innovate upon the popular conventions they also employ.

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

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

**Lowthorp, Leah**

The process and genres of traditional (i.e., folk) patterning; the relations between these forms of expression and other arts, especially English and American literature.

**IP; US; English Major: Lower-Division Elective; English Minor**

### **FLR 410: Games and Culture**

**Bayless, Martha**

Games and game-playing have always been an important part of culture, as second-order models of the world and as emblems of war, power, and status. This course will study the deep history of games and gaming, exploring the power of games in pre-modern cultures and in modern American culture, and looking at issues of cultural influence, impact, race, gender, and the meanings embedded in these long-lasting and important practices. The course will involve reading, analysis, and the playing of actual games. Games examined and played include Egyptian senet, the Royal Game of Ur, mahjong, the Landlord's Game (the original version of Monopoly), mancala, and jacks.

**IP; US; ENG Major: Media/FLR/Culture; English Minor**

### **HUM 240: Medical Humanities**

**Katy Brundan**

This course provides a framework for thinking critically about illness, medical access, and the concept of health using humanities methodologies. Students will examine questions of structural inequities in medical outcomes and experiences based on gender, ethnicity, socio-economic status, immigrant status, and language competency. The tools we will use to probe these questions are based on the principles of narrative medicine: developing techniques to analyze textual narratives, practicing narrative empathy, and listening to others' stories. This course takes a global, interdisciplinary focus to the concept of illness and health, including linguistic,

sociological, and historical approaches to medical interventions. Narratives will reflect writers' diverse ethnicities, national origins, and epochs. Since stories can be told through means other than narrative language, we will also explore art and poetry. Assignments will include formal papers, creative writing, and an interview or podcast.

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

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

**Tasker, Tom**

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 TBD**

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**