

# Spring 2026

## English

### **ENG 104Z: Intro to Fiction**

**TBA**

Offers students a broad introduction to the study of literary fiction, one of the major genres in literary studies. Whether readings focus on the stories and novels of major writers or on works from a specific period or national tradition, students develop analytical skills that will allow them to think, write, and speak intelligently about fiction. The course addresses basic questions about the nature of prose narrative and the interrelated activities of reading, writing, and interpretation. What is a story, and what role do stories play in our cultural and political lives? Is interpretation of a literary text a purely subjective process, or are some interpretations more valid than others? Narrative technique, point of view, and character development are some of the terms and concepts examined in the course, though each instructor will bring his or her own analytical framework to the class. Weekly readings of short stories and novels are substantial in scope and difficulty, and students will be asked to compose critical essays of varying length, totaling at least 8-10 pages. As a basic introduction to a major genre in the field of literary studies, this course satisfies the university's Area Requirement in the Arts and Letters category. It is not recommended for English Majors.

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

## **ENG 142: Reading Sci-Fi**

**Wilde, Jenee**

Science fiction (sci-fi) combines fantastic imagination with rational plausibility. This class welcomes sci-fi fans, practicing writers, and newcomers alike to explore classics in the genre as well as its proliferating racial and gender diversity. By asking “what if”, sci-fi stories question assumptions about what is “real” or possible by speculating on what might be probable. Represented in many forms of popular entertainment, sci-fi worldbuilding has enduring appeal in film and television franchises like Star Wars and Star Trek as well as in video games and comics. But that same technological worldbuilding can sometimes make science fiction literature daunting to read and understand.

This course explains why this is so by examining the origins and nature of the genre and its conventions, its debates over what science fiction is and how to define it, and its conflicted histories over whose futures can be represented. From “classic” narratives of human technological progress to contemporary visions of technology’s posthuman ecological consequences, course readings from diverse authors speculate on future worlds as a form of social criticism of the here-and-now. Assignments include the option to write your own science fiction. Whether you are a newcomer to the genre or a long-time fan, you will learn how to “crack the code” of sci-fi tropes and themes through close reading strategies applied to enjoyable and thought-provoking stories. Non-traditional grading means unpracticed readers can feel free to explore ideas and take risks without fear of bad grades. Together, we will build a sense of community by sharing our thoughts and enthusiasms for science fiction and by engaging both critically and creatively with the stories we read.

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

## **ENG 200: Pub Speak Liberal Art**

**Carroll, Anna**

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

## **ENG 205: Genre: Travel Writing**

**Bohls, Elizabeth**

Since antiquity, for many reasons, people have left home and hit the road. Journeys have always been a part of life, and travel writing has a long and varied history as a literary genre. We’ll read a wide range of travel accounts, including exploration and colonization; pilgrimage; tourism; and journeys of self-discovery (which all journeys are, in some way). As we meet a variety of travelers—a Spanish conquistador, a famous English explorer, an early feminist thinker, a Crimean War nurse, a Pacific Coast Trail hiker—we’ll ask what shared features define travel writing as a genre, how it developed over the centuries, and how it intersects with other literary genres, in particular autobiography. We’ll also visit UO Libraries’ Special Collections to examine their collection of rare, illustrated 18th- and 19th-century travel books.

**ENG Major: Genre; English minor**

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

**LeMenager, Stephanie**

This course explores the relationship between literary and film expressions and the more-than-human world. We ask: How do literature and the arts help to shape what is understood as “nature,” “culture,” “animal” and “human”? How does environmental imagination differ across cultures and historical periods? Since the first examples of human artistic creation are representations of animals—made with pigments derived from plants—it’s fair to say that multispecies relationships are foundational to storytelling. We’ll consider whether what we know as the environment can be extricated from cultural expression or humanness. We’ll practice personally relevant research and train ourselves in beginner-level public writing by completing an Environmental Justice Memoir.

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

## **ENG 240: Intro Disability Studies**

**Trapp, Brian**

ENG 240 Introduction to Disability Studies serves as a core course for the Disability Studies Minor and an elective for the English major. The course also satisfies General Education requirements for the Arts and Letters Group and the Identity, Pluralism, and Tolerance category of the Multicultural Requirement. Students will gain familiarity with key concepts and essential texts in the field of disability studies and apply these concepts to literary texts, performances, and the culture around us. Upholding the disability rights movement’s principle of “nothing about us without us,” students learn about disability from the art forms and scholarship of the people who experience it. To show the variety of disability experiences, ENG 240 includes work by people from diverse races and cultures and a spectrum of physical, sensory, psychological, and intellectual disabilities, neurodiversity, and chronic illnesses. The course takes an intersectional approach, analyzing the new dimensions that come into focus when we consider more than one form of difference at a time. ENG 240 acquaints students with key moments in disability history and considers their impact on the present day, especially their cultural impact: How do oppressed communities respond creatively to barriers and remake the past through art? How does disability history reappear in popular culture and stereotypes?

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

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

**Ovalle, Priscilla (CRN: 31691) Forster Nicholas (CRN: 31692)**

This course teaches the vocabulary required to formally analyze cinema and related media, with an emphasis on narrative, mise-en-scène, cinematography, editing, and sound. Students will learn to identify, define, and apply key vocabulary used to describe and analyze the aesthetics of media; this vocabulary anchors the analytical (ideological, historical, etc.) and production work of the Cinema Studies curriculum.

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

## **ENG 305: Foundations of the English Major: Theory**

**Wood, Mary Bovilsky, Lara Cortez, Jose**

In English 305, we study "critical theory," a body of thought that seeks to explain the historical, social, and ideological forces that underwrite the ways in which meaning is made. Theory of many kinds has been a strong influence on those who read, teach, and study English literature, and it offers us countless methods we can use to understand texts and the world around us. It is a core methodology in English. Class lectures and discussions will pursue four goals: 1) developing strategies for reading and understanding critical theory as a distinct form of thought and writing; 2) considering the larger cultural and philosophical conversations in which particular theoretical texts take part; 3) exploring how theory can help inform our close reading of specific literary texts; and 4) exploring how literary texts themselves theorize elements of meaning.

**A&L; ENG Major: Foundations of the Major, ENG Minor**

## **ENG 313: Teen/Child Literature**

**Mai-Lin, Cheng**

This upper-division course is for students capable of 300-level work in literary studies. It explores notions of the child and childhood in prose and poetry from the nineteenth to the twenty-first century, with a focus on British and American literature. Some of the questions we'll ask: what does it mean to read and analyze children's literature in a college setting? what notions of the child, childhood, and literature are constructed in these books? What value do they offer to us now as snapshots of a particular time, cultural period, or genre, and what critiques do we want to craft? What kinds of questions do we encounter in reading these books now that challenge, trouble, and/or inspire us? Texts include:

*Lewis Carroll, Alice's Adventures in Wonderland (1865), Broadview edition required*

*Gwendolyn Brooks, Bronzeville Boys and Girls (1956)*

*Judy Blume, Are You There God? It's Me, Margaret (1970)*

*Mildred D. Taylor, Roll of Thunder, Hear My Cry (1977)*

*Louise Erdrich, The Birchbark House (1999)*

*Trung Le Nguyen, The Magic Fish (2020)*

*Kimberly Reynolds, Children's Literature: A Very Short Introduction*

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

## **ENG 335: Inventing Arguments**

### **Wakefield, Eleanor**

In our classes and daily lives, we are bombarded with information—text, visual, audio, and more. Much of this information is making some kind of argument, or using rhetorical tools to get us to think, feel, or act a certain way. This class is designed to help us identify and dissect the arguments we are already seeing and create a framework or toolkit for analysis of future arguments. Together, we will learn to evaluate arguments by learning and applying theories of rhetoric and argumentation; we will develop metacognition in argumentation so you can interact with arguments on equal (or higher) footing, and so you can intervene when you see unethical, unsound, or incorrect ones. The skills of this class—reading, researching, analyzing, applying, synthesizing, evaluating, and creating—will translate into your future academic work and daily life.

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

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

### **Tiwari, Avinnash**

W.E.B Du Bois and Compatriots: 60 years of interrogating the World. Since antiquity, for many reasons, people have left home and hit the road. Journeys have always been a part of life, and travel writing has a long and varied history as a literary genre. We'll read a wide range of travel accounts, including exploration and colonization; pilgrimage; tourism; and journeys of self-discovery (which all journeys are, in some way). As we meet a variety of travelers—a Spanish conquistador, a famous English explorer, an early feminist thinker, a Crimean War nurse, a Pacific Coast Trail hiker—we'll ask what shared features define travel writing as a genre, how it developed over the centuries, and how it intersects with other literary genres, in particular autobiography. We'll also visit UO Libraries' Special Collections to examine their collection of rare, illustrated 18th- and 19th-century travel books.

**IP; US; C, G: ENG Major: 1789+, Empire/Race/Ethnicity; ENG Minor**

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

### **Cortez, Jose**

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 representative literary and cultural texts by Chicana/o and Latina/o writers and artists, this course will examine how major shifts in political power across the region in the twentieth 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, social and environmental justice and national identity play in Chicana/o and Latina/o literature and culture?

This course satisfies an Arts & Letters Core Education requirement and satisfies the US: Difference, Inequality, Agency Cultural Literacy requirement. This course also meets C (Literature 1789-Present) and G (Empire, Race and/or Ethnicity) for the English major and a humanities requirement for the Latinx Studies minor.

**A&L, IP; US; C, G: ENG Major: 1789+, Empire/Race/Ethnicity; ENG Minor**

## **ENG 381M: Film, Media, & Culture**

**McGuffie, Alli**

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc). Assignments will supplement these discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance.

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

## **ENG 394: 20C Literature**

### **Quiqley, Mark**

“Things Fall Apart”: Revolution, Reaction and Renewal in Early Twentieth-Century Literature and Culture. This course explores the writing and cultural history of a remarkably tumultuous and creative period—the first half of the twentieth century (1895-1945)—that in many ways bears a striking resemblance to our own time. Marked by a sense that the “old order” had passed away, the early twentieth century crackled with ideas and visions—exciting, frightening, revolutionary, and reactionary—about what might be possible in a new era. Looking at an array of writers, artists, and thinkers from the US, Britain, Ireland, Chile, Spain, and Italy, we will trace some of the key expressions of those ideas and consider how they shaped each other and the larger histories they inhabited.

Exploring a range of modernist writers, we will consider how the destruction of the First World War coincides with the unraveling of empire, new assertions of women’s rights on both sides of the Atlantic, and a radically new cultural and racial geography in the United States. We will examine the vigorous debates around immigration and civil liberties in the US in the 1910s and 1920s and consider how they unfolded alongside the efflorescence of Black art in the Harlem Renaissance to challenge and expand ideas of what it means to be “American.” Considering parallels to today, we will also examine artistic responses to the racist violence erupting in reaction to those changes. We will also explore the rise of Hollywood and cinema as a dramatically new technology and cultural form. We will reflect on what the emergence of cinema meant to people at the time and discuss how it provided the bases of a new culture industry that would have profound effects on the decades to follow. The second half of the course will trace the rise of fascism in the 1930s into the Second World War and consider the writing that emerged from that period alongside work that forms its legacy in later twentieth-century culture for Latinx and Asian American artists.

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

## **LIB 399: The Art of the Long Read**

### **Staiger, Jeffrey**

How do we stay with a book, especially when it demands patience, attention, and stamina? This course invites students to practice the art of reading long-form prose — works that stretch beyond the short informational burst and ask us to inhabit their mental worlds over time. Through guided discussion, reflective writing, structured annotation, and other exercises, students will develop techniques of engaged, sustained reading and interpretation. Rather than organizing our work around a single topic or theme, we will read across several modes and rhetorical strategies: academic argument (Ong, *Orality and Literacy*), popular science (Dawkins, *The Selfish Gene*), nature writing (Dillard, *Pilgrim at Tinker Creek*), memoir (Graves, *Goodbye to All That*), and the novel (Austen, *Pride and Prejudice*). These texts will serve as case studies in how writers build meaning over time and maintain momentum in extended exposition — and how readers can remain receptive, alert, and active throughout. By the end of the course, students will have read five classic books and, more importantly, acquired a transferable set of strategies for approaching long-form work of any type, along with an appreciation for the cognitive benefits and pleasures unique to immersive reading.

**ENG Major: Upper-Division Elective**

**ENG 401: Research**

STAFF

**ENG 403/503: Thesis**

STAFF

**ENG 404: Intern Writing Associates**

Bryant-Berg, Kristy

**ENG 404: Intern Ctr Teach & Wri**

Wakefield, Eleanor

**ENG 404: Intern Disability Stdy**

Trapp, Brian

**ENG 405: Reading**

STAFF

**ENG 407: Calderwood Why Love Matters**

Eccleston, Rachel

This is a course on public writing that uses the artistic, philosophical, and political power of love as its foundation. Students will become experts at analyzing diverse academic and popular ideas about love and explaining to a public audience why love matters.

Together we'll consider: What is "love"? How do writers and artists across times, cultures, and political dispositions think about love? What do theories about love have to teach us about facing our current moment? How does love show up in our own lives, and how can we share what we know about love with a broader public audience?

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

## **ENG 407: The Black Atlantic: Literature, History, Theory**

**Bohls, Elizabeth**

For four centuries, the slave trade carried millions of captive Africans across the Atlantic to the Americas. European colonists used slave labor to grow cash crops and build fortunes. We're living with the consequences of history's largest inter-continental mass migration in what theorist Paul Gilroy calls the black Atlantic world, where cultural forms from two continents have meshed and evolved in the aftermath of slavery's crimes. We'll first read Toni Morrison's *A Mercy*, set in 1600s colonial North America, a "disorganized world" where a cast of orphans and strays, "bartered, given away, apprenticed, sold, swapped, seduced," struggle to survive. We'll then consider primary texts, historical and critical work, and modern artistic renderings of the British slave trade, colonial slavery, and the abolitionist movement, including Rebecca Hall and Hugo Martinez's graphic history of women-led slave revolts. We'll end with Julie Dash's film *Daughters of the Dust* about early 20th-century Gullah culture, where West African traditions survive as a new generation prepares to depart for modern, "civilized" life.

**ENG Major; Subject Areas B and D; Upper-Division Elective; English minor**

## **ENG 410/510: African American Folklore & Video Games (AA\_FLK & RPGs)**

**Jones, Stephanie**

This course examines video games and gaming culture as situated writing practices. This is an introduction to the field of game studies, and to games as narrative and cultural media. Through the exploration of different video gaming modalities students will explore how digital rhetoric extends into the virtual world. We will look at the stories games tell, the way their narrative elements or plot devices intersect with the culture around the games and gaming itself, and how all these things come together to affect game design, meaning, and play. We will discuss things like literature, African American Folklore, narrative theory, and more, in order to explore and critique analog and digital games.

**ENG Major: Subject Areas E and G; Upper-Division Elective; English minor**

## **ENG 410/510: Parahumans**

**Lasman, Sam**

This course approaches these beings as different manifestations of the parahuman. Using the lenses of literary and folkloric studies, we will engage with parahumans as test cases of comparative and interdisciplinary analysis. While focusing on premodern Europe and the Middle East, we will also explore texts from a wide variety of other places and eras, while generating analytical and/or creative work in response to our findings.

**ENG Major: Subject Area A; Upper-Division Elective, English minor, Folklore major/minor**

## **ENG 430/530: OLD ENGLISH III: Beowulf and the Monsters**

**Lasman, Sam**

Beowulf is an Old English epic poem that narrates a hero's struggles against monstrous beings. A unique artifact of its era, it is both a window into the culture and values of the early medieval world, and an enduring work of literature that confronts themes like violence, loyalty, mortality, and otherness.

This class will focus on reading and interpreting the first major section of this poem—Beowulf's battles against Grendel and Grendel's mom—in the original Old English. As we work through the text, we will also consider the poem's social and cultural context, analyze it as literature, and practice the art of translation. As the third installment of the Old English language sequence, this course is intended for students who have already completed Old English I and Old English II.

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

## **ENG 448/548: Viral Media in Eighteenth-Century London**

**Burkert, Mattie**

Brain rot. Rage bait. Slop. Influencers. Echo chambers. Monopolistic media conglomerates. Government and corporate censorship of political satire. British culture of the long eighteenth century (1660-1800) was rife with cultural anxieties not unlike our own today. Emerging technologies made it easier to copy, plagiarize, remix, circulate, and proliferate text and images—and harder to tell truth from distortion. Writers agonized over the death of originality, the decline of literature, the collapse of sociability, and the unchecked spread of toxic misinformation. In this course, we will ask what we can learn from the eighteenth century that might help us put in perspective our own moment of media technology transformation. To answer that question, we'll study gossip, smut, fanfic, libel, and piracies that went viral and, eventually, became canonical literature: Delarivier Manley's scandal sheet *The New Atalantis*; John Gay's true crime musical *The Beggar's Opera*; Samuel Richardson's blockbuster novel *Pamela*; and some of the many knock-offs, spin-offs, and parodies associated with what William Warner calls "the Pamela media event."

**A&L, IP; B: ENG Major: 1500-1789 Empire/Race/Ethnicity; English Minor**

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

**Burket, Mattie**

In this capstone course, Digital Humanities minors develop innovative scholarly projects that use digital tools and platforms to reach public audiences beyond the university. In spring 2026, students will contribute to the London Stage Database ([londonstagedatabase.uoregon.edu](http://londonstagedatabase.uoregon.edu)), an open online resource used by literary scholars, theater historians, actors and dramaturgs, educators and students, data scientists, journalists, librarians and archivists, creative writers, and genealogists worldwide. Working in collaborative teams, students will research, design, and build interactive timelines, storymaps, and collections of archival artifacts related to eighteenth-century British theatrical culture. This hands-on, project-based learning will be complemented by critical readings and discussions about the larger ethical, aesthetic, economic, legal, and technological landscape of digital scholarship today. At the end of the term, each student will submit a portfolio showcasing their contributions to the group project and reflecting on their identity, values, and goals as a digital scholar-maker.

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

**ENG 491/591: Rhetoric and Ethics**

**Addison, Koneval**

In this course, we will examine the interplay of rhetoric and ethics as they manifest in contemporary culture, ranging from political discourse to mainstream media to interpersonal communication. We will focus not just on discursive rhetorical acts, but also multimodal ones, examining the ways in which form, content, and choice contribute to ethical and/or unethical communication.

**A&L; D: ENG Major: Theory/Rhetoric; English minor**

## Folklore, Writing, & Other

**FLR 320: Car Cultures**

**Sayre, Gordon**

In this course we will learn about the history of the automotive industry and U.S. public policy toward the industry, examine environmental issues surrounding cars, and study car design and customizing as vernacular art. Car Cultures draws upon several disciplines that contribute to folklore studies, including sociology, art history, media studies and history, all to focus on one of the most pressing social issues of our time: how can the world’s people meet their transportation needs without depleting energy supplies, polluting the air and water, or ending up hopelessly jammed in traffic? These questions have no easy answers, not least because Americans’ habits and desires, and the infrastructure of our society, have made us resistant to change, and are spreading to other parts of the world. Like many social issues in the U.S., automobiles arouse zealous critics and stubborn defenders. Our course cannot promise breakthrough solutions, but it begins from the premise that motorists’ creativity and love of their cars can be part of a solution. The major assignment for the course will be an interdisciplinary project involving folklore or ethnographic fieldwork as well as textual research. Each student, or team of students, will select and research some aspect of car enthusiasm or automotive behavior, whether monster trucks or tuners or rat rods, muscle cars or minibuses, advertisements or repairmen, parking lots or critical masses of cyclists.

**E: ENG Major: Media/FLR/Culture; English minor**

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**HUM 103: Humanities III**

**Stern, Michael**

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

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## **WR 320: Scientific & Tech Wr**

**Instructor TBD**

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 Communication**

**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**

## **WR 408: Lab Indpend Writ Proj**

**Instructor TBD**

[Course Description]

## **WR 423: Adv Composition**

**Instructor TBD**

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 Level Courses**

### **ENG 601: Research**

Graduate ENG Major: ; English minor

### **ENG 603: Dissertation**

Graduate ENG Major: ; English minor

### **ENG 605: Reading**

Graduate ENG Major: ; English minor

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

#### **Quigley, Mark**

This workshop is designed to de-mystify the academic job market and help you develop application materials for post-doctoral fellowships, academic jobs, and other kinds of positions that can draw on the skills and experience you have been developing during your graduate studies.

For the most part, the workshop will be “hands-on” with a lot of ongoing discussion and editing of work in small groups and via individual consultation. The workshop will prove most useful for those who are in the last stages of the Ph.D. or have recently completed the Ph.D and are planning a job search soon. But it can also be useful for familiarizing oneself with the job search process and thinking about how to position oneself and one’s work as one thinks about searching for a job in the near future.

In addition to preparing application materials, we will develop individual search strategies and prepare for interviews and campus visits.

### **ENG 608: Publication**

#### **Bohls, Elizabeth**

The primary purpose of this workshop is to support Ph.D. students in fulfilling the degree requirement to revise a seminar paper into a journal article and submit it for publication. The conceptual skills involved in revising and rethinking an essay, and the organizational skills involved in using time effectively for writing, are valuable in many future contexts, not limited to academic careers. 608 will familiarize you with the procedures and tactics associated with article submission and publication in a peer-reviewed journal, as well as with some best practices for organizing, sustaining, revising, refining, and enjoying your scholarly writing and your approach to writing.

### **ENG 612: Comp GTF Sem II**

#### **Stuckey, Michelle**

## **ENG 615: Poetics of the Image: Queer and infidel**

### **Pyle, Tres**

Taking its inspirations and its starting points from Roland Barthes' "investigations" of the visual image in *Camera Lucida* and Daniel Tiffany's cultural genealogy of an "infidel poetics," this seminar will explore a contemporary "poetics" of the literary as well as the visual image. I describe it as a poetics to indicate the seminar's emphasis on practices as well as theories of the image. The seminar's subtitle -- "queer and infidel" -- names the expansive and intersecting discourses that animate this poetics in a range of theorists, critics, poets, fiction writers, and filmmakers in 19th, 20th, and 21st century Anglo-American culture and Continental theory.

My motivation for the seminar is to orient our attention to important theoretical accounts of the image (Barthes, Walter Benjamin, Gilles Deleuze) in order to pursue the image's currency through a series of "disorientations" by "image-makers" of various modern modes and moments from Romanticism to the present (Oscar Wilde, Walter Pater, Percy Shelley, John Keats, William Wordsworth, Walt Whitman, Frank O'Hara, Derek Jarman, Todd Haynes, Wong-Kar Wei, Zadie Smith, Morrissey, Denis Johnson, Jane Campion), with important critical responses to the role of the image for a queer & infidel poetics, broadly conceived (Georges Bataille, Emmanuel Levinas, Daniel Tiffany, Jacques Khalip, Leo Bersani & Ulysse Dutoit, Steven Best, Wayne Koestenbaum, Laura Mulvey, May Ann Doane, and Alexander Garcia Duttman).

## **ENG 630: Radical Humanism**

### **Dawson, Brent**

That private property is evil, that society creates the economic conditions that make crime inevitable, that war and torture are unacceptable means to spread even righteous beliefs, that societies have a right to overthrow unjust rulers, that the pursuit of happiness is the aim of ethics, that enjoying the body is part of the good life, that play and story are essential to learning: These ideas, which we might call radical today, were proposed by a small circle of humanists in England in the early sixteenth century. This course will examine their writings and the influence they left on subsequent, more well-known Renaissance literary authors. We will also be interested in the legacy of humanism in our own posthuman era; to that end, we will read modern theorists discussing whether and how their own radicalism remains indebted to the humanist past and what political futures the idea of the human may have. Authors will include More, Erasmus, Starkey, Sidney, Shakespeare, among others.

## **ENG 670: Top Virginia Woolf**

### **Southworth, Helen**

The aim of this graduate seminar is to re-evaluate Virginia Woolf's seminal feminist text *A Room of One's Own* on the eve of its centenary. Delivered as a pair of lectures in 1928 and published in 1929, *A Room* has been translated into multiple languages and has been read in and adapted to multiple contexts. We'll consider *A Room* from many different angles, including in terms of Woolf's own body of work (novels, short stories, essays, letters and diaries) and the work of contemporaries, in terms of the evolution of feminist rhetoric, from a generic perspective, in terms of women and the essay, and in terms of creative responses to the work. We'll also explore the production history of the work at her own publishing house, the Hogarth Press, in part via the Professor's own digital initiative, the Modernist Archives Publishing Project. Our goal will be to create together our own (proposal for a new) edition of the essay for the 21st century. Please read the essay in any edition before the beginning of the Spring term and please bring your creative hats to the class!