

# Fall 2025

## English

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

**LeMenager, Stephanie**

This class introduces you to fiction and its formal elements by reading, discussing, and writing about short stories. To highlight the imaginative work of fiction, we will focus on speculative fiction, including science fiction and fantastic fiction (which we will abbreviate to SFF). Each week will target a key element relevant to SFF, and we'll reflect on how that element works across many kinds of fiction. By the end of the course, you will have a vocabulary of literary terms and styles of reading to help you understand SFF and to analyze all kinds of fiction.

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

### **ENG 106Z: Introduction to Literature: Poetry**

**Saunders, Ben**

The study of poetry invites us to delve into the biggest questions about life and culture alongside the seemingly smallest issues of words and sounds. English 106Z provides opportunities for the appreciation of poetry, including deeper awareness of craft and insight into how reading poetry can lead to self-enrichment. Students read a variety of types of poetry and poetic forms, from diverse perspectives and eras, and develop their skills in discussion, literary analysis, and critical thinking.

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

### **ENG 200: Public Speaking as a Liberal Art**

**Waddell, Angela**

This course will review and explore fundamental concepts in public speaking and ethical argumentation, rooted in the five classical canons of invention, arrangement, style, memory, and delivery and applied to modern contexts. Expect to prepare and deliver three major speeches throughout the term as well as engaging in plenty of opportunities for impromptu debate and conversations on timely topics as we practice meeting the needs of our audience and using organized thought to attract and maintain attention. One focus this term will be thinking rhetorically: developing the habits of mind and study that build connections and prepare us to speak extemporaneously and effectively as the situation and audience require, while integrating new methodologies that enable us to meet contemporary challenges.

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

### **ENG 205: Genre: Transgressive Fiction**

**Herrera, Sal**

In this course we will explore the French, British, and American forms of transgressive fiction in their historical and cultural contexts. These works make use of dread, obscenity, grotesquery, and/or violence to critically comment on social norms and taboos that center the human body. Such works are often the subject of

government bans and cultural censors. Notable authors may include William S. Burroughs, Jean Genet, Kathy Acker, William Gibson, Arundhati Roy and Chuck Palahniuk. Warning: This class explores extreme, disturbing, and controversial content that makes explicit use of shock value—if such material may distress you, do not take this course.

**ENG Major: Genre; English minor**

### **ENG 205: Genre: Captivity Narrative**

**Sayre, Gordon**

Captivity Narrative was the earliest popular genre in American literature, in the seventeenth century. Its roots go back to the Old Testament stories of Moses, Daniel and Jonah, and these archetypes have influenced centuries of confrontations between people of different faiths and cultures, and empires. In this course will read stories from the Mediterranean frontier between Islam and Christianity, and the American frontier between indigenous peoples, and missionaries, explorers, and traders of Spanish, French and English colonies. The captivity genre also contributes to the Slave Narrative and to modern cinematic and media accounts of hostages and wartime prisoners.

**ENG Major: Genre; English minor**

### **ENG 207: Shakespeare**

**Olivar, K.**

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

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

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

**Upton, Corbett**

Craft of the Sentence is a course about how to make sentences. This course will introduce you to the language of grammar and the technique of sentence diagramming to help you use these tools to make your sentences more attractive, informative, and personal. This course also seeks to reduce anxiety about "rules" and good or bad writing by exploring the myths and histories of basic sentence mechanics, grammatical instruction, and by developing strategies to understand and respond to your professors' mystifying and often unhelpful marginal comments like Awk., Frag., ?, Passive, Unclear, S-V Agr., and many, many more. Ultimately, this course seeks to make you a more confident reader and writer while having lots of fun with the English language.

This course satisfies the Writing Requirement and a lower-division elective for the English major. FYI: Students cannot receive credit for both ENG 209 and LING 494.

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

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

**Davies, Rye**

Introduces students to central concepts and essential texts in disability studies and applies them to literary and

cultural texts, with a focus on racial diversity and learning directly from writers and scholars who experience a wide spectrum of bodymind variabilities.

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

### **ENG 242: Introduction to Asian American Literature**

**An, Jasmine**

This course introduces students to key concepts, works, and authors in the genre of Asian American literature. We will read from a variety of genres—fiction, poetry, memoir, etc.—to explore how literary form has served as a mode of cultural critique for Asian American writers from a wide-range of cultural and ethnic backgrounds. In lieu of a comprehensive survey, this course focuses on the intersection where the aesthetics of Asian American literature meet the politics of Asian American experience(s). Beyond thinking of Asian American as a static identity category, we will explore how these texts prompt us to understand Asian American literature as a tool for grappling with the lived realities of empire, globalization, citizenship, displacement, and belonging.

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

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

**Galentine, Cassie**

Chicano and Latino literature and culture in relevant intellectual, social, and historical contexts.

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

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

**Preston, Sarah**

Why do Indigenous stories matter? How do power relations influence the stories we tell? What does this say about whose stories are valued and whose are dismissed? What is literature and who gets to create it? This course will explore these questions and more as we dive into primarily U.S. Native American literatures. Following Daniel Heath Justice's own examination in his monograph *Why Indigenous Literatures Matter*, this course will explore "the many kinds of stories Indigenous peoples tell, and the stories others tell about us[/them] ... how these diverse stories can strengthen, wound, or utterly erase our/[their] humanity and connections, and how our[/their] stories are expressed or repressed, shared or isolated, recognized or dismissed" (xvii). We will engage novels, poetry, short non-fiction pieces, film clips, and songs with a focused attention on some key terms that organize Indigenous literary studies—indigeneity, nationhood, sovereignty, land, relationality, story, futurity, and more. We will practice close reading skills as we place these works within their respective cultural, political, and historical context, gaining a greater understanding of why these contexts matter. We will learn to engage these cultural artifacts ethically, appreciating the genius of their creation while recognizing our relationship to power and our limited knowledge of the cultural grounding which true interpretation necessarily requires.

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

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

**Burkert, Mattie**

Digital technologies are rapidly changing the ways we study and communicate about literature. In this class, we will read science fiction classic *Frankenstein* (1818) and consider the myriad ways Mary Shelley's novel continues to resonate across digital culture, from its reinterpretation in electronic literature like Shelley Jackson's *Patchwork Girl* (1995) to its frequent invocation in debates over the ethics of Artificial Intelligence. We will also experiment with computational methods of literary analysis and critique, including annotation, text mining, and GIS-enabled mapping. Learning in this course is primarily project-based; each student will use UO Blogs to develop and publish a portfolio website of written work developed specifically for this class. As the foundation for the Digital Humanities minor, this class involves learning to use digital tools and technologies in a supported environment, but no prior technical experience or training is required.

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

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

**Ok, HyeRyoung**

Introduction to the analysis of form and style in cinema and related media, focusing on narrative, mise-en-scène, cinematography, editing, and sound. Multilisted with CINE 260M

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

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

**Steinhart, Daniel**

Introduction to the analysis of form and style in cinema and related media, focusing on narrative, mise-en-scène, cinematography, editing, and sound. Multilisted with CINE 260M

**ENG Major: Lower-Division Elective; English minor; Digital Humanities 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 280: Introduction to Comic Studies**

**Saunders, Ben**

Introduction to the art of comics and methodologies of comics studies.

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

## **ENG 303: Foundations of the English Major: Text**

**Bovilsky, Lara; Cortez, José; Wood, Mary**

ENG 303 is the first part of the Foundations of the English Major series. ENG 303 is offered each Fall term and is required of all majors. It is also useful for non-majors seeking to improve their analytical and critical thinking skills. ENG 303 focuses on learning a core analytic and interpretive skill, performing close reading of texts. We will study primarily literary texts with a focus on the following questions: how do verbal, formal, aesthetic, literal, and figurative elements of texts generate their meanings? how do readers assess these meanings? how do readers draw on those various elements to understand and argue for larger interpretations of these texts? how and why do specific literary elements of a text affect us as readers? how do our conceptions of form and literary art change across time and media? ENG 303 will pursue these questions by close reading selections of texts in Early Modern, Harlem Renaissance poetry and Latinx testimonial fiction.

**ENG Major: Foundations of the Major. Offered only in Fall terms**

## **ENG 313: Teen/Children's Literature**

**Cheng, Mai-Lin**

“Just one more chapter!” Do you remember loving a book so much as a child that you would sneak in just one more chapter before bed, or breakfast, or school? This course is about those kinds of books—books Professor Cheng, her friends, and her children loved when they were kids under 12—and we’ll make time to learn about books you loved as a kid as well. 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?

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

## **ENG 316: Women Writers’ Forms: Afrofuturist Feminist Writers**

**Jones, Stephanie**

In this course we will explore Black women's writing within a cultural matrix of Afrodiasporic culture, history, geography, futurity, and relational bonds examined in the context of Black feminist rhetorical theories. This course surveys the lives and writing practices of Afrofuturist feminist writers like Octavia Butler, Janelle Monáe, and Nnedi Okorafor. We will examine the history of Afrofuturism as it relates to the contributions of Black women writing within the Black Speculative Arts Movement. Students will learn Afrofuturist feminist approaches to rhetorical analysis, world-building, and speculative fiction writing through discussions about Afrofuturist feminisms’ literary influences. We will explore how Black women writers comprehend, shape, change reality, and human destiny through Afrofuturist feminist pursuits of liberation and justice. Readings are organized through the notion of rootedness. The writers share their conscious motives for selecting characters, situations, and techniques to depict their ideas about how Afrofuturist feminisms maintain human dignity in an objective, alien, and frequently threatening world. Students will study scholarship, short stories, novels, music, analogue and digital art, video games, and poetry of the Cosmic-African diaspora.

**IP; US; ENG Major: Gender, Ability, Queer Studies, and/or Sexuality; Empire, Race, and/or Ethnicity; English minor**

### **ENG 325: Literature of the Northwest**

**LeMenager, Stephanie**

The Northwest figures in literary imagination as many nations--the Indigenous nations whose homelands comprise the region, the utopian or countercultural nations imagined by settlers (i.e. Ecotopia, Cascadia), the dystopic regionalism performed through Japanese internment, systemic racism, and white nationalism. This course examines these cultural formations and more, to ask the question of how regional stories affect politics, art, and everyday lives. Featured authors include Lee Maracle (Sto: lo), Ursula K. LeGuin, Ernest Callenbach, Nicole Georges, Navied Mahdavian, Mitchell S. Jackson, Sarah Mirk, and Lawrence Matsuda.

**ENG Major: 1789+; Empire, Race, and/or Ethnicity; English minor**

### **ENG 330: Oral Controversy and Advocacy**

**Smars, Benjamin**

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 to speak well? In this course, we will ground ourselves in some of the essential principles of rhetoric and reasoning with an eye toward applying them both to new and 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/Rhetoric; English minor; WSCR minor**

### **ENG 335: Inventing Arguments**

**Simnitt, Emily**

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

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

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

**McGuffie, Allison**

This course studies works of film and media as aesthetic objects that engage with communities identified by class, gender, race, ethnicity, and sexuality. It considers both the effects of prejudice, intolerance and discrimination on media and filmmaking practices and modes of reception that promote cultural pluralism and tolerance. It historicizes traditions of representation in film and media and analyzes works of contemporary film and media to explore the impact and evolution of these practices. Classroom discussion will be organized around course readings, screenings and publicity (interviews, trailers, etc.). Assignments will supplement these

discussions by providing opportunities to develop critical /analytical /evaluative dialogues and essays about cinematic representation. CINE 381M satisfies the Arts and Letters group requirement by actively engaging students in the ways the discipline of film and media studies has been shaped by the study of a broad range of identity categories, including gender, sexuality, race, ethnicity, and class. By requiring students to analyze and interpret cinematic representation from these perspectives, the course will promote an understanding of film as an art form that exists in relation to its various social contexts. CINE 381M also satisfies the Identity, Pluralism, and Tolerance multicultural requirement by enabling students to develop scholarly insight into the construction of collective identities in the mass media forms of film and television. It will study the effects of prejudice, intolerance and discrimination on mainstream media. Students will study the ways representational conventions, such as stereotypes, have resulted from filmmaking traditions that have excluded voices from varying social and cultural standpoints. The course will also consider filmmaking practices and modes of reception that promote cultural pluralism and tolerance. Multilisted with CINE 381M.

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

### **ENG 385: Graphic Narratives and Cultural Theory**

**Kelp-Stebbins, Kate**

Comics and graphic narratives are uniquely suited to exploring cultural location because they transform the storytelling unit of the page into a space of representation. The comics page graphically negotiates dynamics of home and away, self and other, as well as race and culture. In this course, we will read a number of graphic narratives--such as *Fun Home*, *The Arab of the Future*, and *The Best We Could Do*--and theoretical texts that provide a framework for considering comics in terms of location. Recent attention to comics as a global or transnational medium invites analysis of how comics shape our understanding of "home" and its attendant positions of "out," "in transit," "im/migrant," "lost," "exiled," or "displaced." What are the borders of "home" as represented in comics and graphic narratives? Which characters and subjects have the privilege of feeling at home in the comics page? How do comics frame the world as it is encountered "away" from home?

**A&L; ENG Major: Literary Theory/Criticism and/or Rhetoric; Media, Folklore, and/or Culture; English minor; Comics minor**

### **ENG 391: American Novel**

**Hatay, Molly**

This course examines the 19th-century American novel through two of its strangest and most intricate epics: Martin Delany's *Blake, or the Huts of America* and Herman Melville's *Moby-Dick*. By focusing on these two novels, we will pay particular attention to how 19th-century novelists grappled with slavery, ways of life that felt increasingly "global," and what it meant to "belong" – to a community, to a crew, to a racial identity, to a nation. In addition to practicing close reading and literary analytical skills, students will practice collaborative engagement, and we will also devote time each week to examining critical and contextual readings, as well as identifying afterlives of these novels in contemporary culture.

**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 continuing study of the practice and ethics of tutoring, as well as professional development of the Writing Associates. 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 or more than two terms, 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: Writing for Comics**

**Johnson, Mat**

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

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

## **ENG 427: Chaucer**

**Laskaya, Anne**

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

Besides working on Middle English for the term (to gain a sense of its difference from Modern English but also its sounds and poetic effects), students will gain some exposure to and negotiate a range of interpretations found within contemporary Chaucerian literary criticism and those generated within our class itself. We will examine at least one contemporary adaptation/borrowing from Chaucer: Patience Agbabi's *Telling Tales*, 2014.

Discussion, punctuated with occasional lectures, will focus most class sessions, consequently attendance and participation are required. A few lectures will provide literary, cultural, archival, and historical frameworks and will examine linguistic features of texts; however, most work in class--once students gain familiarity with the Middle English--will be discussion-based. We will probe the text, and our own interpretations, locating key



interpretative questions and reflecting on our own assumptions from several different analytical perspectives. Close reading, discussion, quizzes, papers, participation, and some informal writing will provide the basis for assessment in the course. One paperback book is required; this course does not use e-books, since research consistently demonstrates that engaging with the material book results in significantly better learning, achievement, and understanding. Course materials cost less than \$40.

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

### **ENG 428/528: Old English I**

**Martha Bayless**

This is the first in a three-course sequence aimed at reading and understanding Old English, the language of the Anglo-Saxons (the English between 449 and 1066). We will concentrate on bringing reading skills up to speed, so you will be able to read Old English literature (taught in later terms of the course) with some fluency, but we will also study Anglo-Saxon culture, worldview, and artifacts, and learn how to write in runes. Satisfactory completion of the three-term Old English sequence (ENG 428, 429, 430) satisfies the university BA language requirement.

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

### **ENG 475/575: Modern Poetry**

**An, Jasmine**

Poetry is one of the oldest literary art forms and at first glance also one of the most inaccessible. Yet, in the contemporary moment, people across the world are increasingly (re)turning to poetry as mode of grappling with the inconceivable contradictions of modern life: pandemics, authoritarian regimes, climate change, births and deaths, quotidian celebrations, stubborn joy. “I don’t think poems will save us—us, as in, this country, this world,” writes Marlin M. Jenkins, “But poems continue to save me.”

What, then, does a poem do? Rather than attempting a comprehensive survey, this course uses this guiding question to trace poetic actions or what specific poems might “do” as they encounter the reader and through the reader, the world. In addition to poems, we will also read a selection of prose essays written by poets about poetry. Through our reading, we will situate each poem and its poetic action within the broader sociopolitical and historical context in which it was written, as well as through key poetic elements such as form, sound, lyricism, and movement. Readings will mainly consist of poets writing in English post-1975 such as Victoria Chang, Mai Der Vang, Claudia Rankine, Diane Seuss, Philip Metres, and others.

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

### **ENG 492/592: Modern Approaches to Histories of Rhetoric and Composition**

**Jones, Stephanie**

In this course, we will explore competing visions of rhetoric articulated in theories and practices across both ancient and modern cultures and communities using video games as texts. Thinking of rhetoric as a catalyst for generative and provocative dialogue and idea production in the public sphere, we will consider how the questions our authors raise have shaped rhetoric’s development as a subject and resource for civic participation.

This exploration will allow us to imagine the possibilities of rhetoric's relationship to social justice and freedom movements of the past and present as well as grapple with the meaning and place of rhetorical studies in this contemporary moment. The primary goal of the course is to introduce students to scholarship that complicates and extends the rhetorical tradition into the future by explicating how public-facing rhetoric gives us both cause and opportunity to question rhetoric's role in the public sphere. We will explore the history of rhetoric in the public sphere across multiple genres, such as fiction, popular culture, video games, and music, to investigate how contemporary interpretations of classical debates can be usefully complicate our scholarship and creative pursuits.

**Undergraduate ENG Major: Literary Theory/Criticism and/or Rhetoric; English minor; WSCR minor**

## Folklore, Writing, & Other

### **FLR 410/510: Games & Culture**

**Bayless, Martha**

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.

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

### **FLR 411/511: Folklore and Religion**

**Wojcik, Daniel**

Explores the role of cultural traditions and folkloric expression in people's religious lives with particular emphasis on narrative, beliefs, rituals, celebrations, pilgrimage, and ecstatic states.

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

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### **HUM 101: Introduction to the Humanities**

**Dicus, K.**

Explores the role of cultural traditions and folkloric expression in people's religious lives with particular emphasis on narrative, beliefs, rituals, celebrations, pilgrimage, and ecstatic states.

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

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## **WR 312: Principles of Tutoring Writing**

**[Instructor TBD]**

Writing 312: Principles of Tutoring prepares English majors and minors with overall 3.5 GPAs and junior standing to become Writing Associates who hold one-on-one tutoring sessions with students enrolled in lower-division English, Composition, Honors College, and AEIS courses. The assignments and classwork for this course build the practical skills necessary for ethical and effective tutoring habits. In our class sessions we will draw upon each student's existing knowledge of academic writing to build a supportive community that fosters robust revision habits and applies equitable teaching theories and supportive writing assessment strategies to our tutoring techniques.

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

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

**[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; WSCR 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; WSCR minor**

## **Grad Courses**

### **ENG 608: Workshop Digital Humanities**

**Burkert, Mattie**

R This 1-credit workshop is designed to orient graduate students to digital humanities (DH) as a transdisciplinary field, sociotechnical object, and discursive formation. We will locate the twentieth-century origins of DH in humanities computing, media theory, and science and technology studies; track its emergence as a legible academic field in the early 2000's; and investigate its continued significance as a site for – and object of –

institutional critique and transformation. Building on this foundation, we will map out the major areas of inquiry and methodological strands animating DH today. Once oriented to the state of the field, participants will identify points of contact with their own research interests and create a personalized development plan for cultivating relevant skills and experiences to reach their goals. Class sessions will support students in this work by highlighting training, networking, publishing, and professional development opportunities at UO and beyond.

All three required texts are available as open-access e-books at <https://manifold.umn.edu/>:

- Computational Humanities (2024), edited by Lauren Tilton, David Mimno, and Jessica Marie Johnson.
- Debates in the Digital Humanities (2023), edited by Matthew K. Gold and Lauren F. Klein.
- Digital Futures of Graduate Study in the Humanities (2024), edited by Gabriel Hankins, Anouk Lang and Simon Appleford.

**ENG 610: Comp GE Wrk**  
**Stuckey, Michelle**

**ENG 613: GTF Comp Apprentice**  
**Kovalchuk, Anna**

Supervised practical experience in all aspects of teaching WR 121Z, WR 122Z.

**ENG 615: Bodies on Display**  
**Herrera, Salvador**

This graduate-level course will engage with the work of Katherine McKittrick, Rachel Lee, Saidiya Haartman, and others while approaching the colonial practices of circulating and displaying racialized bodies and their parts: from Saartjie (Sarah) Baartman, Afong Moy, and Juliana Pastrana to Ishi, Henrietta Lacks, and the Body Worlds traveling exhibition. In reading these cases alongside mundane occurrences, we will shift our disciplinary modes of analyses away from denotation and toward decipherment. We will emphasize not only how these events reinforce normative orders of the human and reflect everyday rituals, but also how the very being of those in circulation and on display precedes and exceeds colonial framings. Minoritarian subjects build lives and share joy that cannot be contained by systemic oppression.

**ENG 660: Environmental Humanities for Dangerous Times**  
**Wald, Sarah**

This interdisciplinary graduate seminar prioritizes recent environmental humanities scholarship and creative works that help us understand and respond to the contemporary political moment, including climate justice, ecofascism, and cross-movement solidarity. We will focus on the intersections of the environmental humanities with Indigenous, Race, and Ethnic Studies.

**ENG 690: Intro Grad Studies ENG**  
**TBA**

Examination of selected professional, methodological, and theoretical issues