

# Fall 2023

## English

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

**Ecklund, Ashley**

Literary Devices and Drunken Protagonists

This class is an introduction to the literary devices and strategies used in the study of fiction, including imagery, narrative perspective, and voice, setting, symbolism, character development (or lack thereof), allusions and intertextuality, tone, metaphor, motif, and more. We will also discuss what classifies 'fiction' and how each text engages literary devices differently depending on its context. Our section has an added theme of drunkenness and psychedelics which we will read as modes or aspects of storytelling that heighten select social issues and literary devices. For this, we will use a few 19th and 20th century texts; however, our focus will be on 21st century work such as Gabriel Bump's "To Buffalo Eastward" (the latter featuring hallucinogens on a rooftop). We will also consider the hi(stories) shared in these fictional narratives and question any hard-drawn lines between 'fiction' and what matters in the 'real world.' Thus, our readings will address issues of racialization, gendering, and nationalism and our theme of intoxication will touch on a range of tones and emotions - some stories will be jovial, while others grotesque or macabre, and everything in between.

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

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

**Elliott, Meghan**

Dystopian Literature

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 107: World Literature**

**Huang, Helen**

This course investigates how ancient and early medieval texts explore diaspora and cultural identities in food writing. In the Book of Leviticus, the Odyssey, and the Arabian Nights, foodstuffs represent cultural confrontations ancient people encountered in cross-civilizational contexts. Meanwhile, these food narratives

unmask how identity construction was entangled with the raw and the cooked, as well as the self and the other. In this course, food journeys will lead us to discover untold stories in the archaic era.

**A&L; IC; GP; 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 - 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. 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 Topic: Short Story**

**Southworth, Helen (2 sections)**

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

**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 208: Shakespeare**

**Bovilsky, Lara**

Students in ENG 208 read and discuss Shakespeare's later works. In this section, we will read *Macbeth*, *Measure for Measure*, and *King Lear* to think about Shakespeare's interest in cultures in crisis. All three plays point to chaos-unleashing rulers as the cause of social turmoil, failed relationships (family, political, romantic, or sexual), and systemic individual errors, cruelties, and deceptions. The ruler who is self-indulgent, unable to empathize or love, or is unconcerned about their citizens creates problems for the realm. We will connect our own times of

crisis to these stories, learning about theories of rule and of ties between ruler and land that underpin Shakespeare's and our interest in linking tragedy to depictions of compelling and terrifying leaders. Students will leave the course with familiarity with major works by an extremely influential author, new ways to understand historical and cultural change, and strengthened interpretive, analytical, argumentative, and communication skills. ENG 208 satisfies the university's Group Requirement in the Arts and Letters category.

**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.

**ENG Major: Writing Requirement, Lower-Division Elective; 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," "ecology," "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, if not humanity. We'll consider whether what we know as the environment can be extricated from cultural expression. We'll examine the deep bonds of nature-culture and train ourselves to become environmental writers through journaling exercises.

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

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

**Cortez, José**

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

group-satisfying, this course also fulfills the UO multicultural requirement, category B: Identity, Pluralism, and Tolerance because of its engagement with the changing nature of Chicana/o and Latina/o identities, their connections to histories of labor and migration, and their place in U.S. society.

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

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

**Brown, Kirby**

In 1968, Kiowa writer N. Scott Momaday's *House Made of Dawn* was awarded the Pulitzer Prize for American literature. Momaday's award signaled for many the "arrival" of Native authors to the American literary scene and ushered in an unprecedented era of Native literary production widely known as the Native American Renaissance.

While the explosion of Native writing and the critical tradition that emerged from it carved out much needed cultural and institutional spaces for Native self-representation and Native American Studies, it had the unintended effect of privileging contemporary Native novels over writing from other periods and across a variety of genres and forms. This introductory survey of Native American literature widens the net to include an array of contemporary Native self-representation across genres, forms, media, regions, and tribal nations.

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

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

**Burkert, Mattie**

Digital technologies make it possible to study and communicate about literature and culture in new ways. Today, we can create interactive maps of ancient cities with geolocation data, use machine learning algorithms to discover patterns of characterization across thousands of novels, and apply methods from network science to visualize the movement of sensitive information among spies in Renaissance Europe. We can also draw on insights from humanities fields like history, philosophy, religion, and literature to study digital culture itself—for example, to understand how race and gender are represented on social media, or to analyze the artistry and themes of a video game. 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 AI. Each student will develop a portfolio website of written work interpreting the text of *Frankenstein* and experimenting with new, digitally-enabled methods of literary analysis. 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; ENG Major: Lower-Division Elective; DH minor**

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

**Purnama, Ari**

This course explores the fundamentals of film and media aesthetics, including narrative, mise-en-scène, cinematography, editing, and sound. By learning how to analyze film and utilize proper cinematic language,

students will begin to critically understand film as an art form and a product of culture. By the end of the course, students will see all aesthetic elements in a film as a series of choices made through the complex collaboration of artists and craftspeople. Students will also gain the key tools and concepts that they will implement in their own creative work. *Previously taught as ENG 260; not repeatable. Multilisted with CINE 260M.*

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

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

**Ok, H**

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 303: Foundations of the English Major: 303-Text**

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

The Foundations of the English Major is a three-course sequence (ENG 303, ENG 304, ENG 305) that introduces students to the discipline of English as it is practiced at the University of Oregon. The sequence provides English majors with a common intellectual experience and a foundation for future coursework in literary, media, and cultural studies and folklore. All English majors are required to take 303 and then can choose to take one or both ENG 304 and 305. In 2023-24, ENG 303 and 305 are offered.

ENG 303 is the first part of the year-long Foundations of the English Major series, and it is offered each Fall term and is required of all majors. ENG 303 focuses on the close reading of particular texts. We will study primarily literary and some visual texts with a focus on the following questions: how do the verbal, formal, aesthetic, literal, and figurative elements of texts generate their meanings? how do readers draw on those components to understand and argue for interpretations of these texts? how and why do specific literary elements of a text affect us as readers? how do our conceptions of form and literary art change over time and across media?

ENG 303 will pursue these questions and their possible answers by reading a few texts chosen from the Medieval, Early Modern, and Contemporary periods. This variety challenges you to engage in the task of close reading using very different texts.

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

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

**Cortez, José**

Disagreement is a cornerstone of democracy and its forms of civic discourse. By and large, though, Americans are having a hard time disagreeing with each other on high stakes topics. In turn, civic discourse is in bad shape. Examples are everywhere: a former president mocks his victims on the campaign trail; public debates about school shootings collapse into screaming matches about the 2nd amendment; a congressperson harasses high school students from Parkland, Florida; masking during a pandemic came to be reduced to a political choice. It's hard to imagine how to have productive conversations about difficult social, cultural, and political issues these days. It doesn't have to be this way, though. This course intends to help students learn how to disagree with anyone in a way that is dignifying for everyone. Students will study some key historical moments in American civic discourse to develop strategies for written and oral argumentation. Ultimately, the course will help students develop metacognition in argumentation so that they will be able to successfully disagree with people across discourse communities.

**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 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. 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. 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**

The Nineteenth-Century American Novel

Do you enjoy reading novels? Are you interested in writing a novel? Do you like history? This Fall transport yourself with a novel to the strange and terrifying world of nineteenth-century America. There you'll find characters fighting injustice and 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 Charles Chesnut's *The House Behind the Cedars*. The written work of the course will include close reading discussion boards, literary analysis assignments, and a team presentation.

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

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

**Bryant-Berg, Kristy**

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

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

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

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

**Eccleston, Rachel**

This is a course on public writing that uses the cultural work of horror as its foundation. Together, we'll examine how creators use horror to think through and advocate for pressing social issues. Over the next ten weeks, you will become an expert at explaining to a general readership why horror is a meaningful genre. Writers will develop skills for translating academic concepts to a public context while thinking critically about what "public" audiences require. The extensive investment in peer review and collaborative, student-driven learning will empower writers to identify issues that matter to them and wider communities, articulate why they matter, and provide mutual support through rotating writer/editor roles. At the end of the term, writers will compile a portfolio of their work they can use for future applications to jobs, graduate school, or internships. We'll consider: What is "horror"? How might we think of horror as a mode as well as a genre? Where might we find horror in unexpected places, like memoir? How does our analysis of horror help us think about the relationship of language, power, and culture? How does horror work within established parameters to offer fresh insights about contemporary issues?

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

### **ENG 410/510 Topic: Cascade Ice & Fire**

**Sayre, Gordon**

In recent decades environmental scientists have used ice cores, tree rings, and trace elements to establish fine-grained histories of climate and ecology stretching back several hundred thousand years. Also, scholars in geomorphology have compared folk legends to geologic events and paleoecology to show how humans may have witnessed and remembered now-extinct animals such as the woolly mammoth, and cataclysms like the eruption of Mt. Mazama, which created Crater Lake. This course aims to integrate geologic and human histories of the Cascade Mountain range, with its glaciers, volcanoes, and rivers. We begin with the Klamath and Modoc legends of Mt. Mazama/Crater Lake, to interpret the temporal depth and narrative techniques of oral legends. We then explore the significance of this deep history for indigenous cultural sovereignty, recreation and land use, and water and energy. We will also ask how the popularity of mountain recreation in the Cascades can be turned into a positive force for conservation and climate resilience. This course is multi-listed in Environmental Studies and Folklore, is open to graduate students in both programs.

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

### **ENG 410/510: Topic: Medicine & Ethics Literature**

**Wood, Mary**

What does the study of literature and culture contribute to health justice, disability rights, and bioethics? This course will explore the ways that selected U.S. literary texts from the late twentieth century to the present have engaged with health, medicine, disability and bioethics. Questions we'll consider include: 1) How have medical and bio-technological innovations (in real life and sci-fi) led writers to rethink our responsibilities as humans? 2)



How does literature resist the dehumanization of medical settings and relationships? 3) How does literature represent the healthy/unhealthy body? 4) How do creative writers represent and respond to unequal access to health and well-being? Readings will include a personal essay, poetry, memoir, short story, and graphic narrative.

**Undergraduate ENG Major: Gender/Ability/Sexuality; English minor; Disability Studies minor**

### **ENG 410/510: Topic: Digital Storytelling**

**Burkert, Mattie**

This class explores how the ancient practice of storytelling is adapting to our digital world. “Digital storytelling” is a broad term that can refer to a range of new media narrative forms, including hypertext fiction, interactive data visualizations, dynamic maps and timelines, podcasts, video games, and augmented reality experiences. Yet these novel ways of telling stories all draw on much older principles and conventions. Together, we will read and study multimedia narrative texts alongside foundational works of narrative theory in order to analyze and interpret core elements of plot, characterization, setting, point of view, and audience interaction as they are digitally remediated and reconfigured. In our discussions and through written assignments, we will grapple with questions of perspective, experience, and identity that arise when telling our own and others’ stories. A final project will challenge each student to put theory into practice, crafting a dynamic digital narrative using research data and digitized primary sources. This class will help students develop skills that are in high demand across a range of industries and professional careers—including journalism, marketing, creative writing, public relations, advertising, GLAMs (galleries, libraries, archives, museums), public health, political and nonprofit organizing, education, and academia—while making the case that digital storytelling is most effective when it is grounded in insights and theories from the study of literature, folklore, and culture.

As an elective that counts for the Digital Humanities minor and the New Media and Culture Certificate, this course involves experimenting with digital tools and technologies in a supported learning environment, but no prior technical experience or training is required.

**Undergraduate ENG Major: Media/FLR/Culture; English minor; DH minor; New Media and Culture Certificate**

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

**Bayless, Martha**

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). In this first term of Old English, we will concentrate on reading skills, along with Anglo-Saxon culture and folklore. One year/three terms (ENG 428, 429, 430) of this course will satisfy the UO undergraduate language requirement.

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

## **ENG 457/557: Victorian Literature & Culture: Secrets and Scandals**

**Cheng, Mai-Lin**

Secrets and scandals, mysteries and mayhem, potions and poisons--the world of Victorian literature and culture seethes with strange characters, thrilling plots, and dramatic stories. Our course will explore some of the period's most sensational and curious texts, with a focus on conceptions of power, empire, and gender. Primary authors will likely include Charlotte Brontë (*Jane Eyre*); Mary Elizabeth Braddon (*Lady Audley's Secret*); Robert Louis Stevenson (*Strange Case of Dr. Jekyll and Mr. Hyde*), Arthur Conan Doyle (stories of Sherlock Holmes), and contextual readings in our editions of the novels.

Please note: Victorian novels are long. Students should be committed to completing reading on schedule in order to be successful in this course, will need to use the specific editions ordered for this class, and will be expected to participate in class discussions and complete informal and formal writing assignments.

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

## **ENG 479/579: Major Authors Topic: Virginia Woolf**

**Southworth, Helen**

Virginia Woolf (1882-1941) is a major British author from the first half of the twentieth century. A close look at her work opens a window on a significant moment in European and indeed global history in general and literary history in particular. The author of nine novels, several biographies, many short stories, essays, reviews, copious letter writer and diarist, Woolf was also the co-founder and co-editor (with husband Leonard Woolf) of what became a major modernist small press, the Hogarth Press. Woolf's involvement with the press which published not only poetry and novels but works on a very broad range of topics, including psychology and politics, as well as her engagement with contemporary intellectuals in a variety of fields (writers, artists, politicians, both from within the Bloomsbury Group and from outside) contributed to the richness of her own writings. A selection of these writings will provide the starting point for discussion in this class.

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

## **ENG 492/592: History of Rhetoric and Composition**

**Crosswhite, James**

Rhetoric has been characterized as a power of leading the soul, as the universal form of communication, as the art of persuasion, as the way we reason and deliberate with one another in conditions of uncertainty, as the discourse of democracy, as the ability to find and create arguments, as the art of style, as the study of how literature affects readers, and as the metaphorical work of language. Rhetoric has also been understood, in its educational role, as a project of developing the essential communicative capabilities of human beings. For over two millennia, rhetoric played a central role in the liberal arts. In the late 20th and early 21st centuries, it has begun to reclaim that role.

In this course, we will explore the history of the different ways rhetoric has been understood, with a focus on the way rhetoric has articulated goals for education and human development—especially in the way it has described essential rhetorical capabilities and the best ways of cultivating and strengthening them.

Readings will range from Plato and Aristotle all the way to contemporary rhetorical studies. Students will have the option of writing two shorter papers or one longer paper. The learning outcomes are for you to become more knowledgeable about the history of rhetoric and to become able to think more clearly and to make more informed judgments about contemporary rhetoric and composition, including the teaching and learning of writing and reasoning, in the light of that background.

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

## **Writing**

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

**Bryant-Berg, Kristy**

*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; WSCR 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, and 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**

WR 321 offers practice in writing and analyzing communication from common to business, industry, and other 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 and is suggested for business and management students. Prerequisite: Completion of the University Writing Requirement and upper-division standing.

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

## English Graduate Courses

### **ENG 608: Workshop Dissertation: Politics, Culture, Identity**

In this course, currently dissertating students in the Politics, Culture, and Identity graduate specialization meet regularly with a faculty mentor to learn techniques for successful and contented writing and goal-setting. Students share goals, learn to plan at different timeframes, mentor and trouble-shoot as a group, and celebrate successes. Positive accountability and personal experimentation help build mature scholarly practice and productivity, and convert common negative feelings about writing into confidence and accomplishment.

### **ENG 608: Workshop: Colloquium Politics, Culture, Identity**

In this colloquium, each student will attend at least three and ideally four lectures from a list of eligible events. We will meet three times to discuss the lectures students attended; the final meeting will include opportunity for methodological reflection related to students' own research and field. Students discuss the methodological approaches gleaned from the talks, how they appear to resemble and vary from those of their own disciplines (as they apply or construe those disciplines), and how arguments can be structured and expressed.

### **ENG 613: GTF Composition Apprenticeship**

**Gershow, Miriam**

Prospective Composition GEs who are Writing Center Tutors or who have completed ENG 611 spend one term working with an experienced teacher in a section of a WR course. The apprenticeship is set up to complement the theoretical work in ENG 611 with practical experience for teaching WR 121 and 122.

### **ENG 615: Advanced Studies in Literary Theory Topic: Folk Knowledge of Natural History**

**Sayre, Gordon**

This course involves methods and materials from Folklore, Environmental Studies, and Literary History. We will study Native American epic cosmologies or origins stories and consider how modern scientific cosmologies also constitute myths. By reading oral traditions and stories from indigenous Oregon peoples, we will consider how they conveyed knowledge of local animals and of environmental hazards (volcanoes, earthquakes, and tsunamis). We will study Natural history from a folk perspective and consider, 1) how many plant and animal species do non-literate cultures identify and use? 2) how closely does scientific taxonomy and its latinate terminology match the names and categories of indigenous peoples and their languages?

This course consists of two main readings: *Popol Vuh, the Mayan Book of the Dawn of Life* translated by Dennis Tedlock, and *The Surrounded* by D'Arcy McNickle, among other texts and media. Terms, theories, and ideas for the course will include: biophilia, cryptozoology, ethnobotany, ethnopoeitics, folk taxonomy, geo-myth, multi-species ethnography, non-human agency, non-human charisma, and traditional ecological knowledge.

## **ENG 690: Introduction to Graduate Studies**

**Alaimo, Stacy**

This course provides a rigorous introduction to scholarly writing and speaking through the process of conceiving, researching, writing, workshopping, and revising one long paper and presenting this work as a conference paper at the end of the term. The course will also briefly introduce various theories and methods of English studies. The course serves as an introduction to graduate studies in English at UO and to career paths and professional lives and work that follow graduation." This version of the course will also include learning how to define, navigate, and contribute to specific fields; learning about academic genres, cultures, protocols, politics, and ethics; discussing how to form productive research questions; introducing digital humanities methods and skills; researching and planning for alternatives to academic careers; and strategically mapping out a trajectory and timeline for the MA or PhD.

## **ENG 695: Film Studies Topic: Ungenderable Media**

**Miller, Quinn**

Feminist cultural history and gender and media theory in the context of television and queer trans studies; in dialogue with performance, fashion, and pop culture studies, crip thing theory, and recent research into ecosexuality and astrology as queer language.

## **Folklore & Other Graduate Courses**

### **FLR 607: Seminar Magic in the Middle Ages**

**Bayless, Martha**

In this course we will examine how medieval culture defined magic, how magic reflects the medieval understanding of the universe, and the legacy of medieval magic in the modern world. The materials will cover medieval western Europe with a focus on England. Topics will include magical practice, supernatural creatures such as elves, fairies, and magical animals, the relationship between magic and religion, the beginning of the witch era, case studies of specific people charged with using magic, and what magic can tell us about people's relationship with their world.

### **FLR 681: History of Folklore Theory & Research**

**Wojcik, Daniel**

Examines the nature of scholarly inquiry, research questions, and techniques in the discipline of folklore studies. Historic orientation with emphasis on the ideological development and theoretical perspectives of folkloristics from its beginnings to the present.

### **COLT 616: Aesthetics of the Oblique**

**Pyle, Forest**

Oblique: Aesthetics, Politics, Methods

There are many straightforward engagements with aesthetics, politics and methods; but this seminar invokes what the musician Brian Eno calls "oblique strategies" to explore these issues.

The definitions for oblique offered by the *OED* speak to the orientations of this course in aesthetics, politics, and methods: “having a slanting position, declining from the upright, lying aslant, diverging from a given straight line or course.” Oblique is a very old word, one which has been put to many uses in various disciplines and inquiries: geometry, of course, but also astronomy, botany, anatomy, warfare, grammar. And it’s a word which retains a residual verb form, now obsolete but residually pertinent to its deployment in this seminar: in its transitive form “*to oblique*” is to turn some object askew; and in the intransitive form, it means to proceed in a manner other than direct, “in a slanting direction.”

The texts and questions we’ll explore in this seminar are prompted by this old word as noun and verb. I hope to see how “Oblique” might pose new questions in modes of artistic production and reception, forms of political practice, methods of reading. Rather than address a single body of work, theoretical or cultural, the seminar will explore what I am characterizing as theorists of the oblique: Barthes’s *obtus*, for example, or Deleuze and Guattari’s sense of the “minor,” Ngai’s “oblique” aesthetic categories, Benjamin’s “index,” Moten’s “blur,” Best’s “gossamer writing,” Bersani’s “inhibited seeing,” Foucault’s “exit signs.” And the seminar will follow the tracks of these theorists across a range of textual modes and media: poetry, photography, music, painting, narrative fiction, music. Throughout this exploration, we will ask whether there is a *politics of the oblique* and what, at least as derived from these examples of art and theory, this politics might look like.