

English Course Descriptions-Fall 2014

Please check online for most up to date course offerings

<http://www.sa.pdx.edu/soc/>

English Literature and Writing students who miss the first class meeting or fail to notify the instructor may be dropped from the course.

Course schedules are subject to change in the first week of the term.

ENG/WR Topics courses may have generic titles in the schedule. For course detail and specifics, please see the course descriptions listed by term at www.english.pdx.edu/Courses.php

Department Office is located in Neuberger Hall Room 405.

Phone #: 503-725-3521. Email: eng@pdx.edu.

Some graduate courses are restricted to students accepted into a specific program, others may have priority registration for students in their program but allow others to enroll with instructor permission.

Some upper division writing courses may require submission of a writing sample and/or instructor approval. Please see online course footnotes for details.

ENG 300 is a required pre-requisite to register for 400 level ENG courses.

Students are advised to take ENG 300 by or during their junior year.

Information regarding English major requirements is in parenthesis.

Some courses will meet different requirements depending on catalog year, please query Loretta at stinsol@pdx.edu if you have any questions.

ENGLISH CLASSES

ENG 201 001 SHAKESPEARE

Mercer, Lorraine *This is a hybrid class that meets MW in a classroom and has an online component on D2L*
mercerc@pdx.edu

William Shakespeare not only added more words to the English language than anyone else but he also wrote about 37 plays. But don't worry, in this class we will just read 4 of them. And I can almost guarantee you that not only will you learn a great deal but you will also enjoy it. The plays will be a sampling of comedy, tragedy, history and romance that will showcase his infinite variety.

Check with the bookstore midsummer for a list of specific texts. There will be exams, creative projects, research, viewing of films and classroom activities.

Hope to see you in class.

ENG 204 001 SURVEY ENGLISH LIT

Rose, Christine
rosec@pdx.edu

A survey of English literature of the period from Old English (*Beowulf*, etc. c. 800) to the early 18th Century (John Milton), concerned with significant works and authors, as well as genres, forms and major literary movements.

Required Text:

The Norton Anthology of English Literature, 9th ed. Vol. A & B ISBN 978-0-393-91300-2

or Vol. I: *Middle Ages, Restoration and Eighteenth Century* ISBN 978-0-393-91247-0

--no other edition acceptable

ENG 254 001

AMERICAN LIT SURVEY II

Ensor, Sarah

sensor@pdx.edu

In this course, we will read American Literature from the Civil War to the present with an emphasis on questions of time. As we study a young nation trying to make sense of what it means to have a (violent, fraught, and complex) history, we will confront the complicated relationship between tradition and custom, on the one hand, and ferment and innovation, on the other. The texts we read will engage these paradigms – and their related questions of race, gender, class, and nationalism – both thematically and formally; one of our main concerns will involve how these works play structurally with time in the way they unfold. Some of the questions that will concern us along the way include: How do forms of collective memory (and collective amnesia) help to constitute America – and Americanness – in these years? How do technological developments, the rise of industrialization, and shifting patterns of population affect how Americans experience and understand the passage of time? What does it mean when American writers look backward? And what emotions do they (and we) feel when – at various moments, from various junctures, and in various voices – they look ahead? How is community defined – and performed – by writers of this period? Relatedly, how are questions of national and literary tradition embroiled in questions of identity, (in)equality, and power? Who determines, in other words, which stories matter, and which stories are told? As we discuss such questions, we will also develop and practice the skills necessary for effective literary analysis. Authors will include Walt Whitman, Emily Dickinson, Charlotte Perkins Gilman, Kate Chopin, Frederick Jackson Turner, Henry Adams, Booker T. Washington, W.E.B. Du Bois, modernist & Harlem Renaissance poets, William Faulkner, Allen Ginsberg, John Cheever, Tony Kushner, and Sherman Alexie.

Required Texts:

Norton Anthology of American Literature (Eighth Edition): Package Two, Volumes C, D, and E (978-0393913101)

Tony Kushner, *Angels in America: A Gay Fantasia on National Themes* (978-1559362313)

ENG 260 002 INTRO TO WOMEN'S LIT

Depriest, Maria

depriestm@pdx.edu

Introduction to the texts and contexts of women's literature.

ENG 300

Hines, Maude
mhines@pdx.edu

WIC: INTRO TO THE ENGLISH MAJ (GROUP A)

What is literature? How have we determined what is "great" literature? Do we need to know "what the author intended"? Is there more than one way to find "meaning" in a story? "Aren't we reading too much into it?" Questions like these will guide us throughout this course, which is designed as an introduction to literary theory. Rather than surveying particular schools or movements, we will focus on central questions and problems. Our primary texts will be ghost stories, a genre that foregrounds interpretive acts and moves toward revelation of things "hidden." This class is a Writing-Intensive Course (WIC). For more information on WIC courses at PSU, go to http://www.writingprogram.pdx.edu/wic/wic_faqs.html

Required Texts:

James, *The Turn of the Screw* (Norton Critical Edition)
Culler, *Literary Theory: A Very Short Introduction*
Morrison, *Beloved*
Miscellaneous readings

ENG 300

Lincoln, Sarah
sarah.lincoln@pdx.edu

WIC: INTRO TO THE ENGLISH MAJ (GROUP A)

There is no document of culture that is not at the same time a document of barbarism.
—Walter Benjamin, 1940

The course provides a rigorous introduction to the methods, approaches and questions necessary for advanced scholarly work in English, including close reading, historicism, research and argument: consider it boot camp for English majors! This is not a survey of theoretical perspectives, though we will read and discuss some important examples of literary theory along the way. Rather, the class prepares you for upper-division scholarship by asking what it is that we "do" as readers and critics—what English is "for," why literature matters, and how encounters with the strangeness of literary language reflect and model other sorts of strange encounters. A careful reading of J.M. Coetzee's 1980 novel *Waiting for the Barbarians* serves as a basis for our broader consideration of the ethical and political significance of reading, interpretation, and translation; we will also put the novel in dialogue with other works of literature, including Camus's "The Guest"; Dorfman's *Death and the Maiden*; Kafka's *In the Penal Colony*; DH Lawrence, "Snake"; and Cavafy's "Waiting for the Barbarians"; along with theoretical perspectives from Derek Attridge, Sigmund Freud, Michel Foucault, Mikhail Bakhtin and others. As a Writing Intensive Class (WIC), the course will also focus on the strategies, conventions and techniques of scholarly writing. Reading and responding to other students' work; drafting, revising and polishing written assignments in response to feedback; and improving grammar, style, clarity and argument will all form part of your work in the class. As a hybrid course, we will conduct half each week's discussions online via D2L, and meet once per week to discuss assigned materials and workshop student writing.

Course requirements include enthusiastic participation; short weekly assignments; an annotated bibliography and two papers.

Required Texts:

J.M. Coetzee, *Waiting for the Barbarians* (978-0143116929)

Ariel Dorfman, *Death and the Maiden* (978-0140246841)

Gerald Graff & Cathy Birkenstein, *They Say/I Say* (978-0393933611)

The MLA Handbook for Writers of Research Papers, 7th Ed. (978-1603290241)

ENG 300

WIC: INTRO TO THE ENGLISH MAJ (GROUP A)

Hunt, Alastair

ahunt@pdx.edu

The late Texan comedian Bill Hicks used to tell a joke about the time he was in a waffle house quietly reading a book, when a waitress asked him, “What you reading for?” Hicks responded, “Well I guess I read for a lot of reasons, but the main one is so I don’t end up being a waffle waitress.” This course is built on the assumption that the waffle waitress is asking a very good question. And the aim of the course is to help students come up with a better answer to the question than Hicks offers. In order to think clearly about why we read literature, we’ll also consider other questions fundamental to literary studies: What is literature? What exactly is close reading? How does figurative language work? What makes some readings of a given literary text better than others? What can reading literature teach us? What counts as research in literary studies? What is that thing called “theory” that I keep hearing about? How do you write a compelling literary critical essay? In short, this course introduces you to the skill-set required for readers of literature to be students of literature.

Required Texts (available at the PSU Bookstore):

Jonathan Culler. *Literary Theory: A Very Short Introduction*. 2nd ed. New York: Oxford UP, 2011. (978-0199691340)

M. H. Abrams and Geoffrey Galt Harpham. *A Glossary of Literary Terms*. 11th ed. Boston: Wadsworth, 2011. (978-1285465067)

ENG 300

WIC: INTRO TO THE ENGLISH MAJ (GROUP A)

Ensor, Sarah

sensor@pdx.edu

ENG 300 focuses on methods of textual interpretation. This course provides students with analytical and critical tools necessary for the successful study of English at the upper level. Required for, and, but not restricted to, English Majors. A prerequisite for 400-level English courses, English 300 is also strongly recommended as preparation for all upper-division English classes.

Expected preparation: 8 lower-division credits in literature.

ENG 301U 002 TOPICS: SHAKESPEARE

Walker, Jonathan
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“Shakespearean Comedy”

In this course we will read and discuss five Shakespearean comedies. *The Merchant of Venice*, *Much Ado About Nothing*, and *Measure for Measure* will probably be among the five plays.

Our guiding questions in this class will center on the generic or formal identities of these plays, that is, their “comedic” qualities. What did early modern audiences expect to see when they attended a comedy in the theater? What kind of emotional and social qualities—involving love, sex, communal turmoil, and social reconciliation—helped to draw people out to watch comedy? And what sort of formal characteristics—a particular plot structure, a misunderstanding or misapprehension, a marriage—did audiences look for in comedic stories? We will examine how the literary form of comedy predisposes us as readers and playgoers to interpret dramatic action in certain ways, and, in turn, how the plays’ disruption or frustration of our formal expectations transforms the possibilities of interpretation. We will likewise give attention to questions of social class, economics, race, ethnicity, sexuality, and gender (among other issues) as they are posed by these five plays and by the early modern English culture from which they come.

Most of our in-class time will involve discussing such questions in these five texts, along with other short readings. There will be very few lectures. The course will therefore require students to have read the plays carefully and to be prepared to discuss and ask questions about them during class meetings. Because of the course’s discussion-based format, its success will depend upon everyone’s attendance and active participation as we seek to answer these various questions together.

For English Majors, ENG 301U satisfies a Group C requirement as well as a pre-1800 requirement, and it also satisfies a University Studies “Interpreting the Past” cluster.

ENG 304 002 CRITICAL THEORY OF CINEMA

DeWeese, Daniel
deweese@pdx.edu

Outlines the central elements of cinema criticism, including interpretive theories and approaches. Begins with an outline of critical approaches, including critical history. Moves to contemporary criticism, including feminist, structuralist, socio- logical, and psychoanalytic analyses. Includes discussion of film as a cultural commodity.

ENG 305U 002 TOP: FILMS OF HITCHCOCK

Clark, Michael
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Study of film as text, including auteur, formalist, historical, and cultural perspectives. Course may be repeated for credit with different topics.

ENG 305U TOP IN FILM: FILM & SOCIAL JUSTICE

Bohnaker, William
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Citizens, comrades: The time is at hand when we must set aside our differences ("identity politics"), examine the current elite ideology ("neoliberalism"), pierce the beguiling fog of consumerism ("commodity fetish"), awake from our fantasy role in the political economy ("false consciousness"), reject the virtual opiate of corporate media ("hegemony")...and examine these concepts the fun way : at the *movies*! Social justice, for some time now a marginal notion, is again coming into favor (fashion?). Join us as we examine cinematic representations (old and new, fictional and documentary) of justice and injustice in society. Part film studies, part social analysis, part historical recovery, this course is also part tribute to the themes of *liberte, egalite, fraternite* (er, *humanite*). Join us. You have nothing to lose but your change (for popcorn).

ENG 305U TOP IN FILM: WAR CULTURE IN FILM

Bohnaker, William
bhwb@pdx.edu

Almost everyone hates war, yet it remains, perpetually, one of the few constants in human behavior. War, despite our fervent hopes and efforts, is quintessentially human. In this course we will examine cinematic and other representations of war, not as battle, but as culture, seeking to understand the causes and consequences of this elemental social practice. The course will place special emphasis on the analytical strategies of cultural studies.

ENG 306U TOP: POSTMODERN POPULAR CULTURE

Bohnaker, William
bhwb@pdx.edu

Hey, whatever happened to High Culture, Western Civilization, Humanism, Reason and Truth, Marx/or Market, patriarchy, identity, the autonomous person, fixed gender, not to mention the unique work of art and the individual artist-creator? Where did Reality go (wrong)? How did Meaning lose its meaning? Is PoMo just a cheap drive-by shooting at Modernism, or is PoMo a genuine, bona fide Paradigm Shift? We'll investigate the postmodern condition for its causes and consequences, transgressing our way through places we don't belong (politics, economics, architecture, art, music), trying to win the frigid heart of theory, and interviewing PoMo's (dysfunctional?) family: post-structuralism, post-industrialism, post-Fordism, post-humanism, post-colonialism, post-ideology, post-nation state, and the family fanatic, The End of History. We'll look directly into the blinding light of PoMo's Big Bang, then examine its radiation burns on the body of popular culture (movies, TV, ads, MTV, WorldWideWeb, pop manuals). After PoMoPop, you will be a better person.

ENG 306U POPULAR MUSIC AND AESTHETIC THEORY (Group E)

Hunt, Alastair
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If Céline Dion and Immanuel Kant happened to find themselves in the same room together, what would they talk about? What would he think of her pop music? And what would she and her music make of his theory of aesthetics? It might sound like the start of a bad joke, but this course takes the conceit of a meeting between the contemporary Canadian pop diva and the eighteenth-century German philosopher as an opportunity to see what happens when we try to use high aesthetic theory to explain our experience of popular culture, especially pop music. We will begin by getting to grips with the influential account of aesthetic taste that Kant offers in the *Critique of Judgment*. From this platform, we will then pursue two tracks simultaneously. With one hand we will consider elaborations of and confrontations with Kant's account of taste in the work of Friedrich Nietzsche, Theodor Adorno, Greil Marcus, and others. With the other hand we will consider the rich potential, and also the strange inabilities, of such aesthetic theories to explain pop music. Despite the instructor's personal aversion to Céline's music, we will aim to push beyond assumptions that her music is nothing more than a superlative example of bad art. Instead we will consider the more interesting proposition that pop music—from the Sex Pistols to Céline—is responsive to, immune to, and reflective about aesthetic theories.

Required Texts (available at the PSU Bookstore):

Wilson, Carl. *Let's Talk About Love: A Journey to the End of Taste*. London: Continuum, 2007. (978-0826427885)

Sheffield, Rob. *Love is a Mix Tape: Love and Loss, One Song at a Time*. New York: Three Rivers, 2007. (978-1400083039)

ENG 306U 005 TOP: FANTASY: LE GUIN, PULLMAN, MIEVILLE

Amato, Katya

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Those who refuse to listen to dragons are probably doomed to
spend their lives acting out the nightmares of politicians. We
like to think we live in daylight, but half the world is always
dark; and fantasy, like poetry, speaks the language of the night.

--Ursula K. Le Guin

Fantasy appears in the canon of world literature from the very beginning: *Gilgamesh* has Humbaba, *The Odyssey* the Cyclops and Sirens, *Beowulf* Grendel and the dragon. However, fantasy was one fictional element among many and was interpreted mythically, allegorically, theologically, or symbolically. Fantasy was not a genre in itself. In the eighteenth century, it was used to comment satirically on contemporary beliefs and customs (*Gulliver's Travels*, *Candide*). In the nineteenth century, fantasy became central to a new kind of literature written especially for children (*Alice in Wonderland*, *The Princess and the Goblin*); it also gained prominence in some adult literature (*She*, *A Christmas Carol*). But the paradigmatic fantasy was written in the twentieth century--J.R.R. Tolkien's *The Lord of the Rings*, which turned fantasy into an important publishing category and led to thousands of genre publications. Not only has fantasy become a best-selling genre, but it has also invaded the canon (Calvino, Garcia Marquez, Morrison, Atwood, Rushdie, et al.).

The literature we read in this course is all popular fantasy, some of it labeled "Young Adult" (YA), although that judgment fits these books only when the reader ignores intellectual and ethical implications and yearns for explicit sexuality. Ursula Le Guin revises the world in her *Earthsea*

series, influenced by the *Tao Te Ching*, which she translated in 1997. Following Ged and Tenar from childhood to maturity, we grow with the characters, developing our understanding of the interconnectedness of the world while soaring with dragons "farther west than west." Philip Pullman takes us to many worlds in *His Dark Materials*, a trilogy intertextual with the Bible, Dante, Blake, and Milton, where we follow Lyra and Will to maturity amid daemons, armored bears, and Lapland witches wearing black silk and riding branches of cloud-pine. China Miéville has written YA novels, but *Perdido Street Station* is not one of them. His New Crobuzon is surreal--an alienating, filthy, polluted, sexual city peopled by exotic creatures who surprise us into feeling.

The course requirements are regular attendance and various/varied writing assignments.

Required Texts (all available at the Bookstore--note that the specific edition does not matter):

Ursula K. Le Guin	<i>A Wizard of Earthsea</i> (0-553-26250-5)
	<i>The Tombs of Atuan</i> (0-689-84536-7)
	<i>The Farthest Shore</i> (0-689-84782-3)
	<i>Tehanu</i> (1-4165-0963-1)
	<i>The Other Wind</i> (0-441-0093)
Philip Pullman	<i>Tales from Earthsea</i> (0-441-00932-8)
	<i>The Golden Compass</i> (978-0-440-41832-0)
	<i>The Subtle Knife</i> (978-0-440-41833-7)
	<i>The Amber Spyglass</i> (978-0-440-41856-6)
China Miéville	<i>Perdido Street Station</i> (0-345-44302-0)

ENG 313U 002 AMERICAN SHORT STORY

Mercer, Lorraine
mercerc@pdx.edu

A survey of the American short story, from its beginnings in the 19th century to the present.

ENG 331U 001 INTRO RHETORIC & COMP STUDIES

Leon, Kendall
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In *Toward a Civil Discourse*, rhetoric scholar Sharon Crowley writes, "the ancient art of rhetoric [...] may be able to [help] negotiate the deliberate impasse that seems to have locked American public discourse into repetition and vituperation" (page 3-4). In this course, we will read ancient and contemporary rhetorical theories and apply these to understand current events and your own writing situations. Some of the concepts we will cover include the five rhetorical cannons (invention, delivery, arrangement, style and memory); doxa; commonplaces; stasis; rhetorical tropes, the "rhetorical situation", and how many of these concepts are altered through various technological shifts.

This course will help you develop the abilities to analyze civic discourse and in turn to help you develop your own effectiveness in crafting written and spoken arguments.

ENG 332U 001 HST CINEMA & NARRATIVE MEDIA I

Surveys the history of cinema and narrative media from the late nineteenth-century moving image through the Second World War.

ENG 334U 001 TOP: INDIGENOUS CINEMA

Dillon, Grace
dillong@pdx.edu

Study of major aesthetic, cultural, and social movements in film. Course may be repeated for credit with different topics.

ENG 342U 002 RESTORATION & 18TH C LIT

Knight, William
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"The Eighteenth Century: Enlightenment, Empire, the East, and Aesthetics"

Satisfies the **Group C**: Period Studies in British and American Literature requirement as well as University Studies cluster credit.

This course will survey 18th-century British literature by addressing its excitement, horror, and transfixed fascination at the spectacles of enlightenment, colonialism, slavery, empire, and—domesticating all of these expansive processes— literary art. We'll witness a wide array of energized writings across a period in which rationalism and empiricism began to hold sway over the sense of what counted as a "self" and in which colonialism and empire had come to hold sway over what counted as a "nation." We'll look at the century's British literary engagements with the East (or the South) and witness the way that these texts testify about the emergence of global empire even as they transform this testimony into aesthetic forms and categories that offered pleasure and diversion to British audiences. Where do these aesthetic transmutations of figures of the East, empire, and the values of the Enlightenment take us? In a very real sense, they point to *us*, and we'll keep that destination in mind as we look back to this early moment in the emergence of global modernity.

Required texts:

Behn. *Oroonoko*. ISBN: 978-0140439885
Gay. *The Beggar's Opera and Polly*. ISBN: 978-0199642229
Swift. *Gulliver's Travels*. ISBN: 978-0141439495
Johnson. *Rasselas*. ISBN: 978-0141439709
Beckford. *Vathek*. ISBN: 978-0199576951
Coleridge. *The Rime*. ISBN: 978-0486223056

ENG 343 ROMANTICISM (Group C, pre-1800)

Hunt, Alastair
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This course offers an introduction to the greatest hits and one-hit wonders of British romantic literature. Romanticism is traditionally understood as a period of British literary history, stretching from about 1780 to about 1830, in which six white Englishmen wrote, mostly in the form of poetry, texts that express distinctly modern preoccupations with Nature, the Imagination, and the Self.

Much of this course will be spent getting to grips with this traditional conception of romanticism—the aim being to enable you to appreciate some pretty cool poetry.

However, we will also approach the more capacious, nuanced, and at times difficult understanding of romanticism revealed by recent literary critical research. For it turns out that the romantic archive includes a far greater variety of works by women and non-white authors and from other genres (novels, autobiography, essays). And romanticism engages a greater range of questions and issues than previously thought, including political revolution, human rights, ecology, gender, slavery, power, the nation, identity, and the nature of language and lived reality itself.

Ultimately, then, this course is not just a survey of romanticism, but also an exploration of how romantic literary texts, as literary texts, make claims on us to think—and re-think—our common-sense explanations and expectations of the world. By the end of the course, you will not only have a better appreciation of your cultural genealogy and be. You will also be estranged from the obviousness of the present. In the dark times in which we live, this is far from insignificant.

Required Texts (available at the PSU Bookstore):

Peter Manning and Susan Wolfson, eds. *The Longman Anthology of British Literature: Vol 2A: The Romantics and Their Contemporaries*. 5th ed. New York: Pearson, 2011. (978-0205223169)

Mary Shelley. *Frankenstein, or The Modern Prometheus*. Ed. Susan Wolfson. Longman Cultural Edition. New York: Pearson, 2007. (978-0321399533)

Thomas De Quincey. *Confessions of an English Opium-Eater*. Oxford: Oxford UP, 1998. (978-0199600618)

ENG 345U 001 MODERN BRITISH LIT

ENG 351U 002 AFRICAN/AMER LIT

Mirpuri, Anoop
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This is the first in a three-part survey of African American literature. It will cover a broad selection of literature, historiography, critical theory, and other historical primary materials written by, and about, black people in the Americas beginning in the late eighteenth century through the abolition of slavery. The course will introduce you to some of the major themes and issues that constitute the black literary tradition: slavery, freedom, captivity, universality and particularity, race and racialization, gender and sexuality, violence, and humanism. In particular, we will examine the historical relationship between slavery, the formation of “race,” and modern understandings of the “human” and human capacities.

This course fills the Group B requirement for the English major and the American Studies cluster requirement for non-majors.

Likely required texts:

- Henry Louis Gates, ed. *Classic Slave Narratives*
- *Three Great African-American Novels*

- Herman Melville, *Benito Cereno* & *Bartleby*

ENG 360U 001 SURVEY OF AMER LIT TO 1865

Ceppi, Elisabeth
eceppi@pdx.edu

ENG 368U 001 LITERATURE AND ECOLOGY (Group B and Group E)

Limbu, Bishupal
limbu@pdx.edu

How does literature help us think about the environment and our relation to it? What is the role of narrative in understanding environmental degradation and crisis? Can a literary way of reading the world allow us to imagine alternative modes of living and being? These questions will motivate our explorations of a diverse array of contemporary novels and documentary film, mostly drawn from the non-Western world. We will also examine several key concepts and debates in ecocriticism, including anthropocentrism vs. ecocentrism, the nature of nature, place and space, environmental justice, human-nonhuman relations, exploitation of the third world, sustainability, development, and globalization.

Environmental Sustainability Cluster, Global Environmental Change Cluster

Novels:

Amitav Ghosh, *The Hungry Tide* (Publisher: Houghton Mifflin Harcourt; ISBN: 978-0618711666)

J. M. Coetzee, *The Life and Times of Michael K* (Publisher: Penguin Books; ISBN: 978-0140074482)

Karen Tei Yamashita, *Through the Arc of the Rain Forest* (Publisher: Coffee House Press; ISBN: 978-0918273826)

ENG 369U 001 ASIAN-AMERICAN LITERATURE

Lo, Marie
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This introduction to Asian American literature examines key texts in Asian American literary studies. Historically, Asian Americans and Asian American literature have been invisible in the national narratives of “American” culture. In light of this absence, we will approach our readings of Asian American works from an interdisciplinary perspective—one that situates the representational strategies of Asian American writers in the context of Asian American history and the politics of representation.

ENG 371 001 THE NOVEL

Smyth, John
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Texts include Barthes’ *S/Z*, Balzac’s “Sarrasine,” Stendhal’s *Red and Black*, Dostoyevsky’s *Notes from the Underground*, Nabokov’s *Lolita*, Italo Svevo’s *Zeno’s Conscience*, and Rene Girard’s *Deceit, Desire and the Novel (The Romantic Lie and the Novelistic Truth)*. We also read a short passage from James Joyce’s *Ulysses*.

The aim of the class is to give an international European perspective on the history of the novel, including theoretical perspectives from Barthes and Girard.

Primary requirements: mid-term essay of 3-4 pages (due 6th week of term), final essay of 8-10 pages (due final class), plus in-class presentation in the final class.

ENG 384 002 CONTEMPORARY LIT

Ruth, Jennifer
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With one exception (*All Souls Rising*, 1995), all the novels we will read were written in the twenty-first century but they will span 1520s England (*Wolf Hall*), the Haitian Uprising (*All Souls Rising*), Afghanistan's tumultuous twentieth century (*Kite Runner*), the Iranian Revolution (*Persepolis*), present-day North Korea and China (*The Orphan Master's Son*, *The Dark Road*), and our own possible near-future (*The Circle*). Each week will be a new country and a new set of reading techniques to practice. Course requirements include daily attendance, participation in discussion, some historical research to contextualize the novels, and a range of writing assignments to develop skills in close reading and interpretation.

Texts (available at PSU Bookstore):

Hilary Mantel, *Wolf Hall*
Madison Smartt Bell, *All Souls Rising*
Khaled Hosseini, *Kite Runner*
Marjane Satrapi, *Persepolis*
Adam Johnson, *The Orphan Master's Son*
Ma Jian, *The Dark Road*
Dave Eggers, *The Circle*

ENG 410 001 TOP: OVID&GAIMAN, MYTH, DRM (Group C and pre-1800)

Amato, Katya
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Ovid & Gaiman: Myth, Dream, Story

I woke with this marble head in my hands;
it exhausts my elbows and I don't know where to put it down.
It was falling into the dream as I was coming out of the dream
so our life became one and it will be very difficult for it to separate again.

I look at the eyes: neither open nor closed
I speak to the mouth which keeps trying to speak
I hold the cheeks which have broken through the skin.
That's all I'm able to do.

My hands disappear and come towards me mutilated.

--George Seferis, *Mythistorema*

These writers need no introduction. We'll read Ovid's *Metamorphoses* and Neil Gaiman's *Sandman* over the course of a term and explore their great storytelling machines to see how they do it, what their contexts are, where their influence lies, and what it means to invade the worlds of myth, dream, and story. Along the way, we'll look at other related texts, both classical and post-modern.

Course requirements are regular attendance and various/varied writing assignments.

***Required texts:** Ovid's *Metamorphoses*, translated by Rolfe Humphries (0-253-20001-6)
Gaiman's *Sandman* series (ISBN numbers supplied by the Bookstore):

1563890119	<i>Preludes and Nocturnes</i>
1401227996	<i>Doll's House</i>
1401229352	<i>Dream Country</i>
1563890410	<i>Season of Mists</i>
1563890895	<i>A Game of You</i>
1563891050	<i>Fables and Reflections</i>
1563891387	<i>Brief Lives</i>
1563891719	<i>World's End</i>
1563892057	<i>The Kindly Ones</i>
1563892790	<i>The Wake</i>

** I have ordered the Humphries translation of Ovid through the PSU Bookstore, but you may use another recent edition of Ovid if you already own one. Also, the Bookstore is trying to get sufficient copies of Gaiman's ten graphic novels, but since they are widely available over the internet and in local comic-book stores, not to mention being owned by relatives and friends, the Bookstore will probably order a small quantity to fulfill its contractual obligations to veterans and others. In any case, we will start with Ovid, so you will have plenty of time to borrow the books or buy them from a variety of sources.*

ENG 410 EDITORIAL THEORY

Henningsgaard, Per

per.henningsgaard@ooliganpress.pdx.edu

The role of the author in relation to the text has been much debated in literary theory and criticism. However, this course asks the less-often considered, but equally crucial question, "What is the role of the editor in relation to the text?" In its variety of possible answers to this question, editorial theory affects every text you have ever read. This is especially true when the editor is confronted with the practical problem of preserving or transmitting past texts to contemporary readers, often in media or languages different than those in which the text was originally composed. But it is also relevant to contemporary texts and their living authors, as editorial theory helps us think about tricky situations involving Western editors of non-Western texts, male editors of female texts, and so forth.

ENG 413 001 TEACHING AND TUTORING WRITING

Miller, Hildy

milleh@pdx.edu

This course introduces you to the theory and practice of teaching and tutoring writing in a variety of contexts, whether teaching your own writing course, tutoring in a writing center, or mentoring for a class. We'll focus on writing processes (invention, revision, editing, formal and informal writing, and writing groups); teaching strategies (responding to writing, developing your teaching ethos, working with ESL students, handling plagiarism, teaching critical reading, and developing a teaching philosophy); and look specifically at what you need to know about tutoring and teaching (how tutorial sessions work, what writing in the disciplines means, how to create such teaching staples as a writing assignment, a unit plan, and a lesson plan). And you'll spend at least 3 hours a week in a practicum of your choice beginning the second or third week. So, in short, this won't be your average lecture class. Instead, you'll be reading and researching materials, working in small groups, doing practice teaching and tutoring sessions, producing formal and informal writing, and applying all you're learning to your practicum. At the end of the course you should possess both the tools and the confidence to teach writing in any context.

Questions? Contact Hildy Miller millerh@pdx.edu

ENG 426 001 ADV TOP MEDIEVAL LIT: CHAUCER

Rose, Christine

rosec@pdx.edu

This course considers the major early poems of Chaucer: *Troilus and Criseyde*, *The House of Fame*, *The Parlement of Foules*, and *The Book of The Dutchesse*. A knowledge of Middle English or of *Canterbury Tales* is not a prerequisite, and ME will be learned as the course proceeds, usually presenting as many charms as challenges. Students willing to engage ME should not be daunted by the language issue. The Chaucer of the early poems is steeped in the courtly French poetic tradition, uses the dream-vision genre extensively, explores Boethian problems, the function of art, and experiments (as usual) with the limits of his genres and themes. The *Troilus* is Chaucer's masterpiece. In the *Troilus* he has fashioned a powerful, paradoxical, erotic, doomed love story, whose "consolation" at the end you may find hardly consoling.

Required readings include contexts and criticism. Quizzes, short papers, class report, final. Emphasis on close reading and class discussion, reading aloud in Middle English. Students will explore some of the history of the critical conversation about the poems.

***This class fulfills the Undergrad. and Grad. Pre-1800 literature requirement.

Required Texts:

(undergrads) Shoaf, R. A. ed. *Troilus and Criseyde* (Colleagues Press ISBN: 0937191108)
Lynch, K. ed. *Dream Visions and Other Poems by Geoffrey Chaucer* (Norton Critical Edition Pbk – 2006 ISBN: 0393 92588 9)
Boethius , *The Consolation of Philosophy*, (Lib. of Liberal Arts ISBN: 002346450)

Optional: *Riverside Chaucer* (ed. Benson) ISBN-10: 0199552096 (older ed. OK) ---recommended textbook for grads. instead of Shoaf and Lynch
Gordon, ed. *The Story of Troilus* (Toronto) ISBN: 0802063683
Mann and Boitano, eds. *The Cambridge Companion to Chaucer* ISBN: 0521894670

ENG 447 001 MJR FORCES: GRAPHIC NOVEL

Kirtley, Susan
skirtley@pdx.edu

ENG 448 001 MJR FIGURES: MARLOWE

Walker, Jonathan
jawalker@pdx.edu

“Christopher Marlowe: ‘A poet, and a filthy playmaker’”

Christopher Marlowe (or Marlow, or Marley, or Marlen...) lived a brief and apparently quite spirited life, which came to a violent end in 1593 under very suspicious circumstances. He wrote seven plays for the Elizabethan stage, many of which met with lasting success and became models that would influence other playwrights. He composed an epyllion titled *Hero and Leander*, which was either completed or extended by George Chapman, and he wrote one short poem that inspired poetic responses from both Sir Walter Raleigh and John Donne. Marlowe also translated from the Latin Ovid’s *Amores* as well as the first book of Lucan’s *Pharsalia*. He took both a B.A. and an M.A. from Corpus Christi College, Cambridge, and was probably a double-agent on the Continent for Queen Elizabeth’s government. He died before his thirtieth birthday.

In this course we will read five of Marlowe’s plays—or, alternatively, we’ll read four plays and his translation of Ovid’s *Amores*. We will also read a variety of historical documents and scholarly articles surrounding both Marlowe and his plays. This will therefore be a rather intensive course, especially in terms of reading. Discussions of the material will occupy most of our class time, and active and frequent participation will be a crucial component to your success in the course.

For English Majors, ENG 448 satisfies (with approval from your advisor) a Group C requirement as well as a pre-1800 requirement.

ENG 448 002 MJR FIGURES: DANTE

Wolk, Anthony
wolkt@pdx.edu

Reading and discussion of Dante’s *Commedia* (The Divine Comedy): *Inferno* and *Purgatorio* certainly, and the gods willing *Paradiso*. Texts will be available at the PSU Bookstore. The editions of *Inferno* & *Purgatorio* will be the Oxford edition, ed./trans. Robert M. Durling (ISBN 0-19-508744-5 & 978-0-19-508745-1). There will also be a packet of materials available. The approach will be traditional. Commentaries to Dante’s poem commenced while he was still living, and we will carry forward that tradition. Our own writing will explore individual lines as well as the broad shape of the poem. We may also write variations on the poem in the spirit of writers such as Jorge Luis Borges, Italo Calvino, and others. Our writing will be weekly.

ENG 467 001 ADV TOP: THEORIZING DEMOCRACY

Ruth, Jennifer
ruthj@pdx.edu

In 1989, with the collapse of the Soviet Union, democracy appeared unstoppable. Francis Fukuyama wrote a book famously entitled *The End of History*, believing that humanity had hit upon a form of government that could be refined but not superseded. But 2014 doesn’t feel like 1989, does it? In democratization studies, scholars talk about a shift from “democratic optimism” to “democratic pessimism.” Freedom House’s annual *Freedom in the World* survey concludes that the twenty-first

century has been notable so far for democratic setbacks rather than democratic gains. What *is* democracy? How does it work? *Does* it work? We will read novels and political philosophy that treat democracy as a complex idea with the capacity to fuel both marvelous and monstrous outcomes for its citizens. We will read our fiction and nonfiction writers for their form as well as their content. That is, how does the language and organization of each writer reinforce, undermine, or otherwise “play” with his or her implicit position on democracy?

Fiction writers to include Herman Melville, Nathan Englander, Dave Eggers, and Ma Jian. Critical theorists/political philosophers to include Immanuel Kant, Hannah Arendt, Isaiah Berlin, Etienne Balibar, Jacques Ranciere, and Chantal Mouffe.

Course requirements include daily attendance, participating in and (once) leading seminar-style discussions, and writing assignments.

ENG 4/575 001 VICTORIAN LITERATURE

Mercer, Lorraine
mercerc@pdx.edu

“The Sun never sets on the British Empire.”

This course focuses on nineteenth century literature as a key to examining Victorian culture. According to John McRae “The contrast between social unrest, with related moves towards change, and the affirmation of values and standards which are still referred to as ‘Victorian values,’ is an essential part of the paradox of the age. ‘The Victorian compromise’ is one way of seeing this dilemma. It implies a kind of double standard between national success and the exploitation of lower-class workers at home and of colonies overseas; a compromise between philanthropy and tolerance (the abolition of slavery, 1833; tolerance for Catholics, 1829) and repression (the punishment of the Tolpuddle Martyrs, 1834; the conditions of the poor). The literature of the time reflects these concerns from the very beginning.” [McRae, *History of Literature in English, Britain & Ireland*, p.272]

Instead of having pre-conceived goals for what we will learn in this course, our method will be based in research, reading, discussion and discovery.

This class fulfills the requirements for Group C--Period Studies in British and American Literature and Group E—Electives.

Required Texts may include:

She, Haggard, **Broadview Press**
Wuthering Heights, E. Brontë, **Bedford Critical Edition**
Far From the Madding Crowd, Hardy
English Victorian Poetry, Dover Thrift Edition

ENG 490 TOP: GENDER, RHETORIC AND THE BODY

Leon, Kendall
kenleon@pdx.edu

Three terms with contestable definitions and intersections. In classical Greece, while the body and how it was read and received by audiences was integral to rhetorical practice, the assumption was that only certain bodies mattered in the polis. Since Descartes, the mind has been treated as distinct from the material world. In this course, we will take an active investigation into the way that the bodies we inhabit unquestionably shape how we interpret and produce meaning. To do this, we will cover some of the “cannon” in feminist and rhetorical theory and writing on and from the body, along with folks who challenge, complicate or expand this cannon.

Some of the questions guiding this course are: How has the body been overlooked or incorporated into rhetorical theory? What are the connections between discourse and gendered bodies? How does the body shape rhetorical practice? How has our understanding of rhetoric—how we study it, teach it, what it looks like, and how we define it—been shaped by [gendered] bodies? Finally, what are the implications for conceiving of the body methodologically and pedagogically as integral to how we write, act, think, and make in the world?

ENG 491 002 HST LIT THRY: ZIZEK: LIT,POP

Clark, Michael

clarkm@pdx.edu

ENG 491 003 HST OF LITERARY CRIT & THRY I

Knight, William

wpk@pdx.edu

The History of Literary Theory and Criticism I

Satisfies the Group A: Theory requirement for the major in English.

This course examines the major Western touchstones of literary theory from Antiquity through the Romantic era, tracing a path through many vital questions about the nature and role of writing and of art. From the question of the *real* in relation to representation to the question of the nature of the force or power of rhetoric or of the sublime, these readings pursue wisdom about the limits of human knowledge and attempt to capture the nature of language’s power over us. These critical works will also look beyond this question of what language allows us to know and propose that what is important is that poetry allows us to do. We’ll see what these major figures have understood literature’s and criticism’s role to be in knowing and in doing as we trace a path from Greece to Christian Humanism to the Enlightenment and Romanticism.

We’ll have a literary “example”—Mary Shelley’s *Frankenstein* (1818)—accompanying us over the term and allowing us to test these ideas but also to see that Frankenstein has its own theory about literature, language, self, and world.

Required Texts:

Leitch, Vincent B. et al., eds. *The Norton Anthology of Theory and Criticism*. Second Edition. W. W. Norton & Company, 2010. ISBN: 978-0393932928

Shelley, Mary. *Frankenstein or The Modern Prometheus: The 1818 Text*. Oxford ; New York: Oxford University Press, 2009. ISBN: 978-0199537150

ENG 500 003 PROBLEMS & MTHDS LIT STUDY

Mirpuri, Anoop
amirpuri@pdx.edu

This course will introduce incoming graduate students to critical theories and methods in literary studies. Not meant to be comprehensive, we will instead explore the contours of a twentieth century discursive formation that has sought to conceptualize the relation between modernity, literature, culture, national identity, race, capital, and knowledge production and the university. Key flashpoints will include theories of the novel, Marxist cultural criticism and British cultural studies, postcolonialism, and contemporary struggles over literary/cultural studies, identity, and the university. We will spend time focusing on historical materialist methodologies in American literary and cultural studies, particularly the work of scholars working in ethnic and black studies. In addition to some required texts, there will be a large selection of reading materials for each class made available electronically as .pdf documents.

Likely required texts (subject to change):

- Raymond Williams, *Marxism and Literature*
- Michel Foucault, *The History of Sexuality, Volume 1: An Introduction*
- Toni Morrison, *Playing in the Dark: Whiteness and the Literary Imagination*

ENG 507 003 SEM: SOUTHERN GOTHIC

Hines, Maude
mhines@pdx.edu

The landscapes of Southern Gothic fiction are populated by misfits, steeped in decay, and haunted by cultural mythologies, grand nostalgia, and chattel slavery. Its authors skillfully weave narrative with metaphor, rendering spiritual flaws as physical deformity and compelling us to see impossible cultural myths through violence and perversion. In works by authors like Flannery O'Connor, William Faulkner, Charles Chesnutt, Carson McCullers, and Edgar Allen Poe, this course explores the crumbling mansions and aesthetics of decay and resistance in one of the most fascinating literary genres in the United States.

ENG 513 002 TEACHING AND TUTORING WRITING

Miller, Hildy
milleh@pdx.edu

This course introduces you to the theory and practice of teaching and tutoring writing in a variety of contexts, whether teaching your own writing course, tutoring in a writing center, or mentoring for a class. We'll focus on writing processes (invention, revision, editing, formal and informal writing, and writing groups); teaching strategies (responding to writing, developing your teaching ethos, working with ESL students, handling plagiarism, teaching critical reading, and developing a teaching philosophy); and look specifically at what you need to know about tutoring and teaching (how tutorial sessions work, what writing in the disciplines means, how to create such teaching staples as a writing assignment, a unit plan, and a lesson plan). And you'll spend at least 3 hours a week in a practicum of your choice beginning the second or third week. So, in short, this won't be your

average lecture class. Instead, you'll be reading and researching materials, working in small groups, doing practice teaching and tutoring sessions, producing formal and informal writing, and applying all you're learning to your practicum. At the end of the course you should possess both the tools and the confidence to teach writing in any context.

Questions? Contact Hildy Miller [<millerh@pdx.edu>](mailto:millerh@pdx.edu)

ENG 518 002 COLLEGE COMP TEACHING

Kirtley, Susan
skirtley@pdx.edu

ENG 519 002 ADV COLLEGE COMP TEACHING

Kirtley, Susan
skirtley@pdx.edu

ENG 526 001 ADV TOP MEDIEVAL LIT: CHAUCER

Rose, Christine
rosec@pdx.edu

This course considers the major early poems of Chaucer: *Troilus and Criseyde*, *The House of Fame*, *The Parlement of Foules*, and *The Book of The Dutchess*. A knowledge of Middle English or of *Canterbury Tales* is not a prerequisite, and ME will be learned as the course proceeds, usually presenting as many charms as challenges. Students willing to engage ME should not be daunted by the language issue. The Chaucer of the early poems is steeped in the courtly French poetic tradition, uses the dream-vision genre extensively, explores Boethian problems, the function of art, and experiments (as usual) with the limits of his genres and themes. The *Troilus* is Chaucer's masterpiece. In the *Troilus* he has fashioned a powerful, paradoxical, erotic, doomed love story, whose "consolation" at the end you may find hardly consoling.

Required readings include contexts and criticism. Quizzes, short papers, class report, final. Emphasis on close reading and class discussion, reading aloud in Middle English. Students will explore some of the history of the critical conversation about the poems.

***This class fulfills the Undergrad. and Grad. Pre-1800 literature requirement.

Required Texts:

(undergrads) Shoaf, R. A. ed. *Troilus and Criseyde* (Colleagues Press ISBN: 0937191108)
Lynch, K. ed. *Dream Visions and Other Poems by Geoffrey Chaucer* (Norton Critical Edition Pbk – 2006 ISBN: 0393 92588 9)
Boethius , *The Consolation of Philosophy*, (Lib. of Liberal Arts ISBN: 002346450)

Optional: *Riverside Chaucer* (ed. Benson) ISBN-10: 0199552096 (older ed. OK) ---recommended textbook for grads. instead of Shoaf and Lynch
Gordon, ed. *The Story of Troilus* (Toronto) ISBN: 0802063683

ENG 531 003 TOP: RHET COMP DISCUSSION

Miller, Hildy
milleh@pdx.edu

In this course we will be discussing various readings about rhetoric and composition and English Studies in general. Students choose topics of interest and we run the course sampler style based on the choices. Recent topics include issues in creative writing, multi-media writing forms such as texting and others, comic studies, and more. Several faculty are regular attendees so it's a rare opportunity for faculty and students to enjoy a discussion outside the traditional context of a seminar. Meets 5 times a term. Weekly topics and the readings that support them will always change from one term to another, so you may repeat it up to 6 times for credit. Take for a credit if you're trying to fill that pesky one credit requirement each term. Or just come and enjoy. Questions? Contact Hildy Miller millerh@pdx.edu

ENG 531 007 TOP ENG STDY: FIELD OF ENGLISH

Limbu, Bishupal
limbu@pdx.edu

ENG 575 001 VICTORIAN LITERATURE

Mercer, Lorraine
mercerc@pdx.edu

ENG 590 TOP: GENDER, RHETORIC AND THE BODY

Leon, Kendall
kenleon@pdx.edu

Three terms with contestable definitions and intersections. In classical Greece, while the body and how it was read and received by audiences was integral to rhetorical practice, the assumption was that only certain bodies mattered in the polis. Since Descartes, the mind has been treated as distinct from the material world. In this course, we will take an active investigation into the way that the bodies we inhabit unquestionably shape how we interpret and produce meaning. To do this, we will cover some of the “cannon” in feminist and rhetorical theory and writing on and from the body, along with folks who challenge, complicate or expand this cannon.

Some of the questions guiding this course are: How has the body been overlooked or incorporated into rhetorical theory? What are the connections between discourse and gendered bodies? How does the body shape rhetorical practice? How has our understanding of rhetoric—how we study it, teach it, what it looks like, and how we define it—been shaped by [gendered] bodies? Finally, what are the implications for conceiving of the body methodologically and pedagogically as integral to how we write, act, think, and make in the world?

ENG 591 002 HST LIT THRY: ZIZEK: LIT, POP

Clark, Michael
clarkm@pdx.edu

ENG 591 003 HST OF LITERARY CRIT & THRY I

Knight, William
wpk@pdx.edu

The History of Literary Theory and Criticism I

Satisfies the Group A: Theory requirement for the major in English.

This course examines the major Western touchstones of literary theory from Antiquity through the Romantic era, tracing a path through many vital questions about the nature and role of writing and of art. From the question of the *real* in relation to representation to the question of the nature of the force or power of rhetoric or of the sublime, these readings pursue wisdom about the limits of human knowledge and attempt to capture the nature of language's power over us. These critical works will also look beyond this question of what language allows us to know and propose that what is important is that poetry allows us to do. We'll see what these major figures have understood literature's and criticism's role to be in knowing and in doing as we trace a path from Greece to Christian Humanism to the Enlightenment and Romanticism.

We'll have a literary "example"— Mary Shelley's *Frankenstein* (1818)— accompanying us over the term and allowing us to test these ideas but also to see that *Frankenstein* has its own theory about literature, language, self, and world.

Required Texts:

Leitch, Vincent B. et al., eds. *The Norton Anthology of Theory and Criticism*. Second Edition. W. W. Norton & Company, 2010. ISBN: 978-0393932928

Shelley, Mary. *Frankenstein or The Modern Prometheus: The 1818 Text*. Oxford ; New York: Oxford University Press, 2009. ISBN: 978-0199537150

WRITING CLASSES

Please check online for most up to date course offerings

<http://www.sa.pdx.edu/soc/>

Writing students who miss the first class meeting or fail to notify the instructor may be dropped from the course.

Course schedules are subject to change in the first week of the term.

WR Topics courses may have generic titles in the schedule. For course detail and specifics, please see the course descriptions listed by term at www.english.pdx.edu/Courses.php

Department Office is located in Neuberger Hall Room 405.

Phone #: 503-725-3521. Email: eng@pdx.edu.

Some graduate courses are restricted to students accepted into a specific program, others may have priority registration for students in their program but allow others to enroll with instructor permission.

Some upper division writing courses may require submission of a writing sample and/or instructor approval. Please see online course footnotes for details.

ENG 300 is a required pre-requisite to register for 400 level ENG courses.

Students are advised to take ENG 300 by or during their junior year.

Information regarding English major requirements is in parenthesis.

Some courses will meet different requirements depending on catalog year, please query Loretta at stinsol@pdx.edu if you have any questions.

WR	115	002	INTRO TO COLLEGE WRITING
WR	115	003	INTRO TO COLLEGE WRITING
WR	115	001	INTRO TO COLLEGE WRITING
WR	121	008	COLLEGE WRITING
WR	121	010	COLLEGE WRITING
WR	121	004	COLLEGE WRITING
WR	121	005	COLLEGE WRITING
WR	121	006	COLLEGE WRITING
WR	121	003	COLLEGE WRITING
WR	121	002	COLLEGE WRITING
WR	121	001	COLLEGE WRITING
WR	121	007	COLLEGE WRITING
WR	199	002	SPST: WRITING FOR COLLEGE
	DeWeese, Daniel		
	deweessed@pdx.edu		
WR	200	001	WRITING ABOUT LIT
WR	210	001	GRAMMAR REFRESHER
WR	212	001	INTRO FICTION WRITING
	Dannemiller, Alexander		
	Dannem2@pdx.edu		
WR	212	002	INTRO FICTION WRITING
WR	213	003	INTRO POETRY WRITING
	Clifford, Ross		
	ross.clifford@pdx.edu		
WR	213	001	INTRO POETRY WRITING
	Glazer, Michele		
	glazer@pdx.edu		

WR 214

Collins, Paul
pcollins@pdx.edu

INTRO NONFICTION WRITING

An introduction to writing literary nonfiction, using works by Jon Ronson, David Sedaris, and Alison Bechdel to delve into the skills that have fostered their art. Beginning with the raw material of exercises in description and dialogue, we'll then write and discuss short works of creative nonfiction. This course may be used for the Group I requirement for the Minor in Writing. It serves as a prerequisite for the following upper division WR courses: 456, 457, 458, 459.

Texts (available at the PSU Bookstore):

Bechdel, Alison. *Fun Home* (ISBN 978-0618871711)
 Horowitz, Alexandra. *On Looking* (978-1439191262)
 LaCava, Stephanie. *An Extraordinary Theory of Objects* (978-0061963926)
 Ronson, Jon. *Them* (978-0743233217)
 Rothbart, Davy. *Requiem for a Paper Bag* (978-1416560548)
 Sedaris, David. *Dress Your Family in Corduroy and Denim* (978-0316010795)

WR 222 005 WRITING RESEARCH PAPERS

WR 222 004 WRITING RESEARCH PAPERS

WR 222 002 WRITING RESEARCH PAPERS

WR 222 003 WRITING RESEARCH PAPERS

WR 222 001 WRITING RESEARCH PAPERS

WR 227 001 INTRO TECHNICAL WRTG

Mitchell, Christine
mitchebcm@pdx.edu

WR 227 002 INTRO TECHNICAL WRTG

Romaine, Garret
gromaine@pdx.edu

WR 227 003 INTRO TECHNICAL WRTG

WR 228 001 NEWS WRITING

WR 300 001 TOP: WRITING FROM THE EARTH

Reese, Susan
sgreese@pdx.edu

WR 312 001 INTERMED FICTION WR

Paulson, Arthur
paulsona@pdx.edu

WR	312	002	INTERMED FICTION WR
WR	313	001	INTERMEDIATE POETRY WRITING
WR	323	013	WRITING AS CRITICAL INQUIRY
WR	323	015	WRITING AS CRITICAL INQUIRY
WR	323	016	WRITING AS CRITICAL INQUIRY
WR	323	017	WRITING AS CRITICAL INQUIRY
WR	323	008	WRITING AS CRITICAL INQUIRY
WR	323	009	WRITING AS CRITICAL INQUIRY
WR	323	011	WRITING AS CRITICAL INQUIRY
WR	323	005	WRITING AS CRITICAL INQUIRY
WR	323	010	WRITING AS CRITICAL INQUIRY
WR	323	007	WRITING AS CRITICAL INQUIRY
WR	323	004	WRITING AS CRITICAL INQUIRY
WR	323	002	WRITING AS CRITICAL INQUIRY
WR	323	001	WRITING AS CRITICAL INQUIRY
WR	323	003	WRITING AS CRITICAL INQUIRY
WR	327	003	TECHNICAL REPORT WR
Bedell, Jack bedell@pdx.edu			
WR	327	002	TECHNICAL REPORT WRITING
Sautter, Maralee maralee@pdx.edu			
WR	327	001	TECHNICAL REPORT WRITING
Krasner, Arlene akrasner@pdx.edu			
ENG 331			INTRO TO RHETORIC AND COMPOSITION

In *Toward a Civil Discourse*, rhetoric scholar Sharon Crowley writes, “the ancient art of rhetoric [...] may be able to [help] negotiate the deliberate impasse that seems to have locked American public discourse into repetition and vituperation” (page 3-4). In this course, we will read ancient and contemporary rhetorical theories and apply these to understand current events and your own writing situations. Some of the concepts we will cover include the five rhetorical cannons (invention, delivery, arrangement, style and memory); doxa; commonplaces; stasis; rhetorical tropes, the “rhetorical situation”, and how many of these concepts are altered through various technological shifts.

This course will help you develop the abilities to analyze civic discourse and in turn to help you develop your own effectiveness in crafting written and spoken arguments.

WR 333 001 ADVANCED COMPOSITION

WR 333 002 ADVANCED COMPOSITION

WR 410 GAME WRITING (Fully Online)

LaPensee, Elizabeth

lapensee@pdx.edu

Learn about game writing techniques for industry and independent game development, explore readily available tools to increase skills in game writing, and create your own text-based game.

WR 410 TOP: FRAMEMAKER (Monday, 1730-2110)

Sautter, Maralee

maralee@pdx.edu

Adobe’s Framemaker is an industry standard and part of our annual “software suite.” It’s a must-know application for tech writers seeking entry into the high-end technical industries such as the silicon forest companies that populate our beautiful Pacific Northwest. For a preview of Framemaker, check out the Adobe website: <http://www.adobe.com/products/framemaker.html>. We recently purchased the latest version of this important software in order to keep our students on the cutting edge.

WR 410 CONCEPTS IN DIGITAL PUBLISHING

Gomm, Amanda

amanda.gomm@ooliganpress.pdx.edu

Concepts in Digital Publishing will look at the recent history, current issues, and possible future of the publishing industry. We will explore broader, industry-wide concerns like the changing face of storytelling, archiving digital data, digital design and typography, ownership and privacy, the new definitions and goals of publishing, and how to be a successful publisher in a world that changes daily. This course is concerned with understanding the big picture rather than learning the hands-on skills of digital publishing.

WR 410**THE POPULAR BOOK IN THE UNITED STATES**

Henley, John

henley@pdx.edu

Few readers have heard of Maria Cummins, Susan Warner, Eden Southworth, Laura Jean Libbey, Timothy Shay Arthur, George Lippard, Augusta Jane Evans Wilson, Elizabeth Stuart Phelps, or Harold Bell Wright. But just a century ago, their works were beloved, debated, and popular. We know modern publishing houses such as Random House, Little Brown, and Simon and Schuster, but what of the publishers that once populated the booksellers' shelves, such as A.L. Burt, Street and Smith, and Porter and Coates. Most American literature survey courses introduce students to the great literature from our past, yet many of the "great writers" were not popular in their lifetime.

In this class, the student will be challenged to unlearn all they have been taught about "great literature" and explore books often ignored by scholars, but devoured by American readers, and to investigate the factors that determine the likelihood of a book being a bestseller. While designed for those wishing to pursue a career in acquisitions editing, the course will also prove interesting to students of popular culture and the history of the book in America.

WR 410**TRANSMEDIA MARKETING FOR THE PUBLISHING INDUSTRY**

Hartman, John Anthony

jah7@pdx.edu

Media is ever changing, and that evolution only seems to be accelerating. Traditional media, new media, social media—these paradigms are now an amalgam of multi-platform media consumption referred to as transmedia. Transmedia is storytelling across multiple forms of media with each element making distinctive contributions to a viewer/user/player's understanding of the story world. By using different media formats, it attempts to create entry-points through which consumers can become immersed in a story world. This class looks at how these transmedia methodologies can be applied to market and extend stories for the book publishing industry. It is recommended (though not required) that students have taken Book Marketing and Promotion prior to enrolling in this class.

WR 410**EDITORIAL THEORY**

Henningsgaard, Per

per.henningsgaard@ooliganpress.pdx.edu

The role of the author in relation to the text has been much debated in literary theory and criticism. However, this course asks the less-often considered, but equally crucial question, "What is the role of the editor in relation to the text?" In its variety of possible answers to this question, editorial theory affects every text you have ever read. This is especially true when the editor is confronted with the practical problem of preserving or transmitting past texts to contemporary readers, often in media or languages different than those in which the text was originally composed. But it is also relevant to contemporary texts and their living authors, as editorial theory helps us think about tricky situations involving Western editors of non-Western texts, male editors of female texts, and so forth.

WR 413**001****ADVANCED POETRY WRITING**

Beer, John

jbeer@pdx.edu

Mostly, you'll be writing poems & talking about them. We'll have two guiding, and interconnected, concerns in this advanced workshop. First, how do you structure a poem? Second, how can you deviate from whatever received ideas about what a poem has to be that you're carrying around?

To be considered for the class, email a sample of 3-5 poems and a brief description of your experience with poetry to: jbeer@pdx.edu.

Texts assigned will include:

CA Conrad, *Ecodeviance*

Lucy Ives, *Orange Roses*

Brandon Brown, *Flowering Mall*

WR 416 001 SCREENWRITING

WR 420 WRITING PROCESS RESPONSE

Wolk, Anthony

wolkt@pdx.edu

Text: William Stafford, *Crossing Unmarked Snow* [ISBN 0-3472-06664-1]. The book will be available on campus at the PSU Bookstore.

REQUIREMENTS: (1) In class discussion of Language Attitudes & the Composing Process, as well as several dialogue journals on that subject. (2) The Writing Response Groups, where twice weekly we will write in any mode we wish, on any subject. We will make copies of said writing for our group, and then read aloud to the group what we've written. Then comes feedback. Very simple. Twice during the term we will have whole class Read Arouns, mid-way and at the close.

WR 426 001 DOCUMENT DESIGN (Fully Online)

Dillon, Tracy

dillont@pdx.edu

Essentially this course explores the motto of "usability" in technical writing, focusing on design and layout, and is a required core course in the MA/MS program. The PSU catalogue has this to say about Document Design: "Document planning, creation, and revision, including discussion of the use and abuse of language in business, government, insurance, and law. Students will consider general strategies for document production; analyze different document styles; address questions of target audience; evaluate documents for readability and efficiency; and study the Plain English Movement and its legislative and legal implications." Our course text will be *Document Design: A Guide for Technical Communicators* by Miles A. Kimball and Ann R. Hawkins.

WR 456 001 FORMS OF NONFICTION

McGregor, Michael

mcmgregor@pdx.edu

Each of the main categories of nonfiction writing (memoir, essay and literary journalism) has its traditional forms, but some of the best writing about the world around us—or inside us—defies expectations, using experimental or hybrid approaches to deepen meaning or effect. In this class, we'll study and practice both traditional and experimental approaches to writing about everything from travel to nature, memory to recent experience.

Through readings and exercises, students will be encouraged to find and invent new forms for their work while expanding their thinking about what constitutes nonfiction writing. (Many of the approaches we'll look at will be applicable to fiction writing too.)

Students can contact me for permission to enroll in my fall classes at mgregor@pdx.edu.

Required Texts:

Kevin Kerrane and Ben Yagoda, *The Art of Fact: A Historical Anthology of Literary Journalism* (068-4846306)

Annie Dillard and Cort Conley, *Modern American Memoirs* (006-0927631)

Lex Williford & Michael Martone, *Touchstone Anthology of Cotemporary Creative Nonfiction: Work from 1970 to the Present* (141-6531742)

John D'Agata, *The Next American Essay* (155-5973752)

WR 460 INTRODUCTION TO BOOK PUBLISHING

Gaterud, Abbey

abbey.gaterud@ooliganpress.pdx.edu

Provides a detailed overview of the publishing process, organized around the division of labor, including introductions to contemporary American publishing, issues of intellectual commerce, copyright law, publishing contracts, book editing, book design and production, book marketing and distribution, and bookselling. Based on work in mock publishing companies, students prepare portfolios of written documents, i.e., book proposals, editorial guidelines, design and production standards, and marketing plans. Guest speakers from the publishing industry and field trips provide exposure to the industry.

WR 461 BOOK EDITING

Kinsella, Kevin

vinnie.kinsella@ooliganpress.pdx.edu

Provides a comprehensive course in professional book editing, including editorial management, acquisitions editing, substantive/developmental editing, and copyediting. Issues specific to both fiction and nonfiction books will be covered.

WR 463 BOOK MARKETING AND PROMOTION

Hughes, Rhonda

hug7@pdx.edu

Comprehensive course in professional book marketing and promotion. Issues specific to the promotion of fiction and nonfiction books in a variety of genres and markets will be covered. Students will do market research, interview authors, produce marketing plans, write press releases,

write advertising copy, and develop related marketing materials for actual books in progress at the teaching press.

WR 471 PUBLISHING SOFTWARE

Gaterud, Abbey

abbey.gaterud@ooliganpress.pdx.edu

Provides a strong base in the software used in the book publishing industry, focusing on Adobe InDesign. Also explores Adobe Photoshop, Illustrator, and Acrobat, as well as XHTML and e-book design. The class considers audience expectations through a range of hands-on design projects.

WR 474 PUBLISHING STUDIO

Gaterud, Abbey

abbey.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press.

WR 475 PUBLISHING LAB

Gaterud, Abbey

abbey.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press.

WR 507 SEM: FICTION

Zumas, Helen

zumash@pdx.edu

The Shape of the Story

From sixty-page marathons to six-sentence sprints, from quests to questionnaires, from voice-driven reveries to meticulously choreographed ensemble pieces, from texts that obey Freytag's pyramid to those that dismantle it—short stories come in a vast range of shapes, sizes, and narrative strategies. This seminar explores the architectural possibilities of short fiction, surveying texts from antiquity (*Aesop's Fables*, Theophrastus) through the Middle Ages and Renaissance (*One Thousand and One Nights*, Chaucer, Boccaccio) to the 20th and 21st centuries. Writing assignments will include critical responses, creative exercises, and a final project. The seminar is geared to MFA students from all strands, who will receive priority in registering, but non-MFA graduate students may enroll with approval of the instructor.

This course satisfies the following requirements for the MFA in Creative Writing: Writing Seminar (fiction); Writing Elective

WR 507 002 14340 SEM: POETRY

Beer, John

Issues in Prosody

What is it that makes poetry poetry? Sample answers: different relationship to the margins (“The Marginalization of Poetry,” it almost/ goes without saying,” quoth Bob Perelman); striking, fresh, original language; being about feelings; not making sense. Here we try a different tack: poetry as intimately bound up with patterns of stress and accentuation. The course will investigate prosody, or the phenomenon of linguistic stress, through its deployment in monuments of English poetry as well as in contemporary efforts.

We’ll be running three lines of inquiry simultaneously. First, and foremost, this is a course in the practice of poetry. The overriding aim of our scrutinizing iambs, trochees and the rest is to make better poems, poems that sound better and more effectively marshal their sonic resources toward intellectual and affective ends. At the same time, and in line with an inescapable dialectic pattern in artistic development, we’ll aim to become more sensitive readers of poems through acoustic training: developing the ability to appreciate both the self-standing pleasures of poetic rhythm and syncopation and its contributions to the larger effect of literary creations. Finally, we’ll be reflecting at a greater remove on the very possibility of prosodic analysis, looking into historical and contemporary debates carried on within literary studies and linguistics over the relationship between lines of poetry and their more abstract representation as prosodic objects.

Texts assigned will include:

William Shakespeare, *King Lear*

John Milton, *Paradise Lost*

Nathaniel Mackey, *Splay Anthem*

WR 510

CONCEPTS IN DIGITAL PUBLISHING

Gomm, Amanda

amanda.gomm@ooliganpress.pdx.edu

Concepts in Digital Publishing will look at the recent history, current issues, and possible future of the publishing industry. We will explore broader, industry-wide concerns like the changing face of storytelling, archiving digital data, digital design and typography, ownership and privacy, the new definitions and goals of publishing, and how to be a successful publisher in a world that changes daily. This course is concerned with understanding the big picture rather than learning the hands-on skills of digital publishing.

WR 510

THE POPULAR BOOK IN THE UNITED STATES

Henley, John

henley@pdx.edu

Few readers have heard of Maria Cummins, Susan Warner, Eden Southworth, Laura Jean Libbey, Timothy Shay Arthur, George Lippard, Augusta Jane Evans Wilson, Elizabeth Stuart Phelps, or Harold Bell Wright. But just a century ago, their works were beloved, debated, and popular. We know modern publishing houses such as Random House, Little Brown, and Simon and Schuster, but what of the publishers that once populated the booksellers’ shelves, such as A.L. Burt, Street and Smith, and Porter and Coates. Most American literature survey courses introduce students to

the great literature from our past, yet many of the “great writers” were not popular in their lifetime. In this class, the student will be challenged to unlearn all they have been taught about “great literature” and explore books often ignored by scholars, but devoured by American readers, and to investigate the factors that determine the likelihood of a book being a bestseller. While designed for those wishing to pursue a career in acquisitions editing, the course will also prove interesting to students of popular culture and the history of the book in America.

WR 510 TRANSMEDIA MARKETING FOR THE PUBLISHING INDUSTRY

Hartman, John Anthony

jah7@pdx.edu

Media is ever changing, and that evolution only seems to be accelerating. Traditional media, new media, social media—these paradigms are now an amalgam of multi-platform media consumption referred to as transmedia. Transmedia is storytelling across multiple forms of media with each element making distinctive contributions to a viewer/user/player’s understanding of the story world. By using different media formats, it attempts to create entry-points through which consumers can become immersed in a story world. This class looks at how these transmedia methodologies can be applied to market and extend stories for the book publishing industry. It is recommended (though not required) that students have taken Book Marketing and Promotion prior to enrolling in this class.

WR 510 EDITORIAL THEORY

Henningsgaard, Per

per.henningsgaard@ooliganpress.pdx.edu

The role of the author in relation to the text has been much debated in literary theory and criticism. However, this course asks the less-often considered, but equally crucial question, “What is the role of the editor in relation to the text?” In its variety of possible answers to this question, editorial theory affects every text you have ever read. This is especially true when the editor is confronted with the practical problem of preserving or transmitting past texts to contemporary readers, often in media or languages different than those in which the text was originally composed. But it is also relevant to contemporary texts and their living authors, as editorial theory helps us think about tricky situations involving Western editors of non-Western texts, male editors of female texts, and so forth.

WR 510 GAME WRITING (Fully Online)

LaPensee, Elizabeth

lapensee@pdx.edu

Learn about game writing techniques for industry and independent game development, explore readily available tools to increase skills in game writing, and create your own text-based game.

WR 510 TOP: FRAMEMAKER (Monday, 1730-2110)

Sautter, Maralee

maralee@pdx.edu

Adobe's Framemaker is an industry standard and part of our annual "software suite." It's a must-know application for tech writers seeking entry into the high-end technical industries such as the silicon forest companies that populate our beautiful Pacific Northwest. For a preview of Framemaker, check out the Adobe website: <http://www.adobe.com/products/framemaker.html>. We recently purchased the latest version of this important software in order to keep our students on the cutting edge.

WR 510 MFA Colloquium

Leni Zumas
zumas@pdx.edu

Designed for first-year students in PSU's MFA Program (all strands), the MFA Colloquium is a one-credit class that will orient you in the MFA, acquaint you with faculty members and their work, and help you map out your time in the program. Our format will be deliberately loose so that we can address any questions you may have as they come up.

This course is a one-credit study group for MFA in Creative Writing students only. Held every other Tuesday (starting Sept 30th) through the term.

WR 510 Thesis Workshop I

Leni Zumas
zumas@pdx.edu

Designed for students in their second year (or beyond) of PSU's MFA in Creative Writing program, this one-credit course focuses on the drafting and revision of MFA thesis projects. Students will present informal talks on their theses, offer and receive feedback, discuss writing and research strategies, and support one another's progress toward completion.

This course is a one-credit study group for MFA in Creative Writing students only. Held every other Tuesday (starting October 7th) through the term.

WR 516 SCREENWRITING

WR 520 WRITING PROCESS RESPONSE

Wolk, Anthony
wolkt@pdx.edu

Text: William Stafford, *Crossing Unmarked Snow* [ISBN 0-3472-06664-1]. The book will be available on campus at the PSU Bookstore.

REQUIREMENTS: (1) In class discussion of Language Attitudes & the Composing Process, as well as several dialogue journals on that subject. (2) The Writing Response Groups, where twice weekly we will write in any mode we wish, on any subject. We will make copies of said writing for our group, and then read aloud to the group what we've written. Then comes feedback. Very simple. Twice during the term we will have whole class Read Arouns, mid-way and at the close.

WR 521 MFA CORE WORKSHOP FICTION

Abu-Jaber, Diana
abujaber@pdx.edu

WR 521 MFA CORE WORKSHOP FICTION

Zumas, Helen
zumas@pdx.edu

The graduate workshop in fiction focuses on the writing, revision, and critical discussion of student short stories and chapters from novels. Students' critical analyses of their peers' work are informed by their study of published fiction, supplemented by lectures clarifying technical strategies in the writing of fiction. May be repeated three times for a total of 16 credits. Restricted to student admitted to the MFA writing program (fiction strand).

WR 522 001 14352 MFA CORE WORKSHOP POETRY

Glazer, Michele
glazer@pdx.edu

WR 523 MFA CORE WORKSHOP NONFICTION

Collins, Paul
pcollins@pdx.edu

Many of the most compelling stories eschew the famous and the powerful to profile everyday (and sometimes not-so-everyday) personalities. Used in innumerable newspaper and magazine articles, it's a form exemplified by everything from Haruki Murakami's interviews with cult members to Susan Orlean's profile of a button-store owner. This workshop will delve into the art of colorful profile writing by developing features and then talking with authors, editors, and the subjects of their articles.

Texts (available at the PSU Bookstore):

Kramer, Mark and Wendy McCall. *Telling True Stories* (978-0452287556)
McPhee, John. *The John McPhee Reader* (978-0374517199)
Mitchell, Joseph. *Up in the Old Hotel* (978-0679746317)
Orlean, Susan. *The Bullfighter Checks Her Makeup* (978-0375758638)
Petty, Audrey. *High Rise Stories* (978-1938073373)
Schlesinger, Toni. *Five Flights Up* (978-1568985855)
Taylor, Craig. *Londoners* (978-0062005861)

WR 526 DOCUMENT DESIGN (Fully Online)

Dillon, Tracy
dillont@pdx.edu

Essentially this course explores the motto of “usability” in technical writing, focusing on design and layout, and is a required core course in the MA/MS program. The PSU catalogue has this to say about Document Design: “Document planning, creation, and revision, including discussion

of the use and abuse of language in business, government, insurance, and law. Students will consider general strategies for document production; analyze different document styles; address questions of target audience; evaluate documents for readability and efficiency; and study the Plain English Movement and its legislative and legal implications.” Our course text will be *Document Design: A Guide for Technical Communicators* by Miles A. Kimball and Ann R. Hawkins.

WR 556 FORMS OF NONFICTION

McGregor, Michael
mcmgregor@pdx.edu

Each of the main categories of nonfiction writing (memoir, essay and literary journalism) has its traditional forms, but some of the best writing about the world around us—or inside us—defies expectations, using experimental or hybrid approaches to deepen meaning or effect. In this class, we’ll study and practice both traditional and experimental approaches to writing about everything from travel to nature, memory to recent experience.

Through readings and exercises, students will be encouraged to find and invent new forms for their work while expanding their thinking about what constitutes nonfiction writing. (Many of the approaches we’ll look at will be applicable to fiction writing too.)

Students can contact me for permission to enroll in my fall classes at mcmgregor@pdx.edu.

Required Texts:

Kevin Kerrane and Ben Yagoda, *The Art of Fact: A Historical Anthology of Literary Journalism* (068-4846306)
Annie Dillard and Cort Conley, *Modern American Memoirs* (006-0927631)
Lex Williford & Michael Martone, *Touchstone Anthology of Cotemporary Creative Nonfiction: Work from 1970 to the Present* (141-6531742)
John D’Agata, *The Next American Essay* (155-5973752)

WR 560 INTRODUCTION TO BOOK PUBLISHING

Gaterud, Abbey
abbey.gaterud@ooliganpress.pdx.edu

Provides a detailed overview of the publishing process, organized around the division of labor, including introductions to contemporary American publishing, issues of intellectual commerce, copyright law, publishing contracts, book editing, book design and production, book marketing and distribution, and bookselling. Based on work in mock publishing companies, students prepare portfolios of written documents, i.e., book proposals, editorial guidelines, design and production standards, and marketing plans. Guest speakers from the publishing industry and field trips provide exposure to the industry.

WR 561 BOOK EDITING

Kinsella, Kevin
vinnie.kinsella@ooliganpress.pdx.edu

Provides a comprehensive course in professional book editing, including editorial management, acquisitions editing, substantive/developmental editing, and copyediting. Issues specific to both fiction and nonfiction books will be covered.

WR 563 BOOK MARKETING AND PROMOTION

Hughes, Rhonda
hug7@pdx.edu

Comprehensive course in professional book marketing and promotion. Issues specific to the promotion of fiction and nonfiction books in a variety of genres and markets will be covered. Students will do market research, interview authors, produce marketing plans, write press releases, write advertising copy, and develop related marketing materials for actual books in progress at the teaching press.

WR 571 PUBLISHING SOFTWARE

Gaterud, Abbey
abbey.gaterud@ooliganpress.pdx.edu

Provides a strong base in the software used in the book publishing industry, focusing on Adobe InDesign. Also explores Adobe Photoshop, Illustrator, and Acrobat, as well as XHTML and e-book design. The class considers audience expectations through a range of hands-on design projects.

WR 574 PUBLISHING STUDIO

Gaterud, Abbey
abbey.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press.

WR 575 PUBLISHING LAB

Gaterud, Abbey
abbey.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, from acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press.