

English Course Descriptions - Winter 2015

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 •

The English Department Office is located in Neuberger Hall Room 405.
Phone #: 503-725-3521. Email: eng@pdx.edu.

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.

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

ENGLISH CLASSES

ENG 100 INTRO TO LITERATURE

Ruth, Jennifer
ruthj@pdx.edu

Introduction to the study of short stories, plays, poems, and essays. Includes representative approaches for studying literature and writing about it. Recommended especially for students with no previous college-level coursework in literature. Credit for Eng 100 will not be allowed if student has previously taken more than one literature course. No prerequisites.

ENG 106 INTRO TO POETRY

Smyth, John
smythj@pdx.edu

We will sample English-language poetry, including a few songs and prose pieces, from the Middle Ages to the present. Some poems will be only a few lines, others substantial narratives. Aside from discussing these in class, students will be asked to do their own research on a given poem (or poems), and to produce two substantial essays during the term, plus one short poem. There will also be at least one short in-class presentation per student. The aim will be to enjoy poetry while learning about the world that produced it. Poetry, of course, has often been regarded as dangerous. We will see why.

ENG 204 SURVEY OF ENGLISH LIT I

Knight, William
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What does literature in English *do*? And how can we understand what it does by looking at what it has historically done? This course traces the activities, interventions, and engagements of literature in English by reading a selection of powerful and endlessly fascinating Medieval, Renaissance, and Restoration works. We'll think all along about literary writing's social place and function, considering how it is that our present day understanding of what literature does is a product of how it emerges from the history of writing in English. We'll trace functions of community, religion, status, morality, trust, satire, and crisis as we consider this broad swath of English literary history. Among others, we'll read *Beowulf*, *Lanval*, parts of the *Canterbury Tales*, *Utopia*, *King Lear*, *The Rape of the Lock*, and *Fantomina*.

Required Texts:

Greenblatt, et al. *The Norton Anthology of English Literature (Ninth Edition) (Vol. Package 1: A, B, C)*. ISBN: 978-0-393-91300-2

Note: This is the first course in a sequence of two: Eng 204 and Eng 205.

ENG 205 SURVEY OF ENGLISH LIT II

Dillon, Wint

dillont@pdx.edu

This course is Fully Online and requires you to have an ODIN account. To create an ODIN account and get instruction for its activation, go to <http://oam.pdx.edu>. You must be enrolled in the class before you can access the course in D2L. You should be able to access the course online no later than the first day of the term. Fully online courses are assessed an online learning fee of \$40 per credit.

From *Beowulf* to 1900: Eng 204, *Beowulf* to Milton; Eng 205, Enlightenment through Victorian period. This is the second course in a sequence of two: Eng 204 and Eng 205.

ENG 253 SURVEY OF AMERICAN LITERATURE I

Ceppi, Elisabeth

eceppi@pdx.edu

This course will survey works of literature written in English from colonial settlement in the Americas through the Civil War. We will focus on questions of genre and authorship and their relationships to the social, political, and intellectual histories of the geographic terrain that has become the United States. We will ask what, if anything, is distinctive about "American" versions of the themes and aesthetics associated with Protestantism, the Enlightenment, and Romanticism. We will also work to develop habits and skills of reading and writing necessary for critical analysis of literature.

Required Text:

Norton Anthology of American Literature, 8th Edition (Package 1: Vols. A and B)
ISBN 0393913090

ENG 254 SURVEY OF AMERICAN LITERATURE 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 temporality. 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 dialectic between tradition and custom, on the one hand, and ferment and innovation, on the other. The texts we read will engage these dialectics – 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.

Required Text:

Norton Anthology of American Literature (Eighth Edition): Package Two, Volumes C, D, and E
ISBN-13: 978-0393913101

Tony Kushner, *Angels in America: A Gay Fantasia on National Themes*
ISBN-13: 978-1559362313

ENG 300 WIC: INTRO TO THE ENGLISH MAJOR

Ceppi, Elisabeth

eceppi@pdx.edu

This course will introduce students to the basic skills and tools they need to read, discuss, and write persuasive interpretations of literature, and to some of the major modern critical approaches to the analysis of literary works. We will be guided by questions of meaning: what is it, how is it produced, and by whom? To consider these questions, we will focus on close reading as the primary mode of gathering evidence for textual interpretation. We will also engage theoretical and practical questions about what defines literature; the relationships between text, author, and reader; and the status of literature as evidence of history and culture.

Required Text:

Katherine O. Acheson, *Writing Essays About Literature: A Brief Guide for University and College Students* (Broadview ISBN 978155119922)

Jonathan Culler, *Literary Theory: A Very Short Introduction* (Oxford ISBN 9780199691340)

Herman Melville, *Benito Cereno* (Dover ISBN 0486264734)

ENG 300 CRITICAL APPROACHES TO LITERATURE

Lincoln, Sarah
slincoln@pdx.edu

“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 Text:

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

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

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

ENG 301U TOPICS: SHAKESPEARE TRAGEDIES

Walker, Jonathan
walker3@pdx.edu

Study of Shakespeare's works focusing on topics such as genre (tragedy, comedy, etc.), period (Elizabethan/Jacobean) or cultural context. Some familiarity with Shakespeare and/or the Renaissance is expected. Course may be repeated for credit with different topics.

ENG 304 CRITICAL THEORY OF CINEMA

Clark, Michael

michael.clark@pdx.edu

This course is Fully Online and requires you to have an ODIN account. To create an ODIN account and get instruction for its activation, go to <http://oam.pdx.edu>. You must be enrolled in the class before you can access the course in D2L. You should be able to access the course online no later than the first day of the term. Fully online courses are assessed an online learning fee of \$40 per credit

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, sociological, and psychoanalytic analyses. Includes discussion of film as a cultural commodity.

ENG 305U UTOPIA AND DYSTOPIA IN FILM

Bohnaker, Will

bhwb@pdx.edu

When writers, film makers, and theorists imagine the society of the future, they are actually judging the world of the present and how it seems destined to evolve in the future. Increasingly in the modern era the representations of society, factual or fictional, are more critical than congratulatory, portrayed not only as utopias but as dystopias. Student will examine selected examples of these works, literary and cinematic, not only to understand their critique of society and culture but also to discern possibilities for social change. (pop culture, Film Studies, literature)

Required Text:

ANIMAL FARM (George Orwell) (any edition)

CINEMA STUDIES, KEY CONCEPTS (Susan Hayward) (3rd or 4th edition)

ENG 305U THE IMAGINARIUM IN FILM

Bohnaker, Will

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The imaginary is usually conceived as something distinct from “reality.” And yet the imaginary is so pervasive, enduring, and acknowledged in human history and society it could plausibly be said to be inseparable from reality. Movies provide a compelling demonstration of this condition. Through a willing suspension of both disbelief and emotional equipoise, we voluntarily consign ourselves to a mental state which commingles delusion,

disorientation, and deep fantasy. In this course we'll expose ourselves to films fixated on an imaginarium, while we endeavor for an alertness to its effects to make some sense of the imaginary's role in "reality," and what it means to be such stuff as dreams are made on.

(pop culture, film)

THE METAMORPHOSIS (Franz Kafka) (any edition)

CINEMA STUDIES, THE KEY CONCEPTS (Susan Hayward) (3rd or 4th edition)

ENG 306U TRANSCENDENT TEXTS

Bohnaker, Will

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Language is generally thought to be a reflection of the world or the aesthetic imagination. But what happens when the word tries to step through the looking glass itself? Can it transcend itself? What is thereby transcended, and what is the transcendence that results? And what happens when the word returns to this side of the mirror and tries to represent the unrepresentable? We'll examine some classic and contemporary texts of transcendence from Zen, Sufism, Gnosticism, fiction, and the like, attentive to their unique literary and cultural protocols of representation and practice, hoping to discover, what, after all, is the sound of one hand clapping.

(pop culture, literature)

Required Text:

THE Gnostic GOSPELS (E. Pagels) (any edition)

ZEN FLESH ZEN BONES (Paul Reps) (any edition)

CAT'S CRADLE (Vonnegut) (any edition)

ENG 306U DETECTIVE FICTION

Amato, Katya

amatok@pdx.edu

Death is natural and inevitable, the fate of all humans, but not in detective fiction, where death is at the heart of the story but is not tragic as in Sophocles or Shakespeare. Instead death is an object of inquiry, a puzzle to be solved, a corpse to be dissected, a retrospective story to be uncovered by the detective. Detective fiction both defends and attacks the status quo, reflects and critiques society, and above all responds to our need to escape from the ordinariness and boredom of our lives. Detective fiction reintroduces adventure and drama, asserts that each death is significant and must be accounted for, and converts anxiety often into comfortable closure.

Genre here is powerful so we will be tracing its historical development. As we read, we'll be asking what detective stories set in Victorian England, 1930s California, 1960s Stockholm, and other exotic locales have in common and how they reflect and critique the cultures that produced them. We'll look at the development of detective fiction in terms of heroism, justice, violence, corruption, and deception as well as the roles of detectives both on the police force and ambiguously outside it. We'll also look at the roles of women and

minorities, often marginalized in early examples of the genre. Class time will include lecture, discussion, and small-group work. Assignments will include short papers and a long one. Contact the instructor for the book list, which will include Agatha Christie, P. D. James, Dashiell Hammett, Raymond Chandler, Walter Mosley, Georges Simenon, Tony Hillerman, Janwillem van de Wetering, Maj Sjowall and Per Wahloo, Henning Mankell, and Arnaldur Indridason.

ENG 307U SCIENCE FICTION: DYSTOPIAS

Knight, William
wpk@pdx.edu

Why dystopia? Why now? Dystopian fiction has become something of an obsession in recent years; this course will consider why by thinking carefully about a series of 20th- and 21st-century engagements with science fiction dystopia and by considering what aspect of the *presents* of these novels seemed to call for the pessimism of a dystopian vision. We'll return to the classics of the mode (*The Time Machine, 1984, Brave New World*) but will also examine more recent revisions of tales of humanity's immanent production of bleak, hostile, and horrific futures. We'll engage with how the genre asks questions about the vicissitudes of human nature, the cultural tendencies of late capitalism, the function and representation of the state, and the nature of historical knowledge about the future.

Required Texts:

Atwood, Margaret. *Oryx and Crake*. ISBN: 978-0385721677
Bacigalupi, Paolo. *The Windup Girl*. ISBN: 978-1597801584
Huxley, Aldous. *Brave New World*. ISBN: 978-0061767647
Orwell, George. *1984*. ISBN: 978-0452262935
Stephenson, Neal. *Snow Crash*. ISBN: 978-0553380958
Wells, H.G. *The Time Machine*. ISBN: 978-0141439976

ENG 313U AMERICAN SHORT STORY

Mercer, Lorraine
hhlm@pdx.edu

This course covers the short story as it develops in the United States from Hawthorne through the present. It also includes attention to movements in regionalism, realism, modernism and to the issues of race, class and gender.

Note: This is a hybrid course that meets in the classroom on T and has an online component. It fulfills a group C requirement for the English major and also a requirement for an American Studies Cluster Course.

Required Text:

The Story and Its Writer, Shorter 8th Edition. Editor Ann Charters

ENG 319U NORTHERN EUROPEAN MYTH

Amato, Katya
amatok@pdx.edu

Come to Valhalla, the Spring of Mimir, the Lands of the Giants and of the Dark and Light Elves, and then travel south to the Celtic Otherworlds of Wales and Ireland before embarking on a mythic journey across America. We will immerse ourselves in Norse and Celtic mythologies collected and redacted in medieval Iceland, Wales, and Ireland and then see the myths at play in a contemporary text by Neil Gaiman.

Requirements: The usual exams, a short paper, and regular attendance. Please note that the translations listed below are all required and will be available at the PSU Bookstore.

Note: This course satisfies pre-1800, elective, medieval, and interpreting the past cluster requirements.

Required Text:

The following translations/editions are reasonably priced and required:

Jesse L. Byock, trans., *The Saga of the Volsungs*
Anthony Faulkes, trans., *Edda* by Snorri Sturluson
Carolyne Larrington, trans., *The Poetic Edda*
Thomas Kinsella, trans., *The Táin*
Jeffrey Gantz, trans., *Early Irish Myths and Sagas*
Patrick K. Ford, trans., *The Mabinogi and Other Medieval Welsh Tales*
Neil Gaiman, *American Gods*

ENG 321 ENGLISH NOVEL

Mercer, Lorraine
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The study of the English novel as it develops from the 19th to the 21st century. It includes a sampling of works by Bronte, Eliot, Hardy, Waugh, Woolf, Forster and others.

Notes: This is the second course in a sequence of two: Eng 320 and Eng 321.

ENG 330U JEWISH & ISRAELI LITERATURE

Weingrad, Michael
weingrad@pdx.edu

Introduction to modern Jewish literature in its diasporic and national contexts. Emphasis on the transition from sacred to secular literature; reflection of historical and social realities; development of literatures in Europe and the Middle East.

ENG 333U HISTORY OF CINEMA AND NARRATIVE MEDIA II

Epstein, Josh

jepstein@pdx.edu

ENGL 333U "[s]urveys the history of cinema and narrative media from the end of the Second World War through the 1970s. Issues will include the impact of post-war artistic and literary movements, postwar consumer cultures, the cold war, new wave movements, television, youth culture, and third cinemas" (PSU Bulletin). We will focus especially on major post-war auteurs who strain the conventions of classical cinema, reflecting how post-war attitudes toward nation and empire, technology and modernity, psychology and sexuality, exert new kinds of pull on the narrative and aesthetic structure of film.

The list of films is in flux, but if the class started today it would include Kurosawa (IKIRU); Hitchcock (REAR WINDOW); Godard (BREATHLESS); Fellini (LA DOLCE VITA); Tati (PLAYTIME); Bergman (THROUGH A GLASS DARKLY); Kubrick (2001); Pontecorvo (BATTLE OF ALGIERS); Lynch (BLUE VELVET); and Haneke (CACHÉ). Critical reviews of seminal TV shows will be done in the form of student group presentations.

Required Text:

Thompson/Bordwell, FILM HISTORY, 3rd ed (9780073386133)

ENG 334U TOP: FILM GENRES

Clark, Michael

michael.clark@pdx.edu

Study of major aesthetic, cultural, and social movements in film. This course may be repeated with different topics.

ENG 340 MEDIEVAL LITERATURE

ROSE, CHRISTINE

rosec@pdx.edu

English 340-(001)—Medieval Literature

Prof. C. Rose

Winter 2015

MW 2-3:50

**Office hours (NH- 483) by appt. M & W

Explore Medieval Literature beyond the basic anthologies and the 200-level survey course. We will read a variety of medieval works from a range of genres. Through these texts you will notice both what is “medieval” and what medieval minds considered “literature.” We will also examine how one discusses medieval literature critically, and why. While there is no particular unifying theme to this course, some of the readings focus on relationships between secular men and women (gender, romance, love and its complications), and the individual’s relationship with his/her God—since religious writing was an integral part of what is both Medieval and Literature during the period 800-1500. From the literature of England, France, Iceland and medieval Europe we will study poetry and prose; plays, saints’ lives and courtly

love; didactic conduct literature for women; a romance about a cross-dressing knight; and a political/revenge saga. You may be closer to defining “medieval” or “literature” at the end of the class, and you will have discovered why the wealth of compelling material makes the period so rewarding to study. Texts in Mod. English translations, excepting the Middle English play texts.

Fulfills the Pre-1800 requirement for ENG major; Counts towards Medieval Studies minor (see History Dept. website)

Required Text:

[only the editions below are to be used]

Silence, A 13th Century Romance, Roche-Mahdi, ed. (Michigan State U. Press)

ISBN: 0-87013-543-0

The Good Wife's Guide, Greco and Rose, eds. (Cornell, 2009) ISBN: 978801474743

The Lais of Marie de France, eds. Ferrante and Hanning (Baker Academic) ISBN: 080102031X

St. Benedict, Rule (Anchor-Doubleday) ISBN: 0385009488

The Death of King Arthur: The Alliterative Morte Arthur, trans. Simon Armitage (Norton) ISBN: 0393073971

The Letters of Heloise and Abelard (Penguin) ISBN: 0140442979

Njal's Saga (Penguin) ISBN: 0140447695

The Life of Christina of Markeyate, eds. Fanous, Leyser, Talbot (Oxford UP) 0199556059

ENG 341U RENAISSANCE LITERATURE

Walker, Jonathan

walker3@pdx.edu

Selected works of sixteenth- and early seventeenth-century literature (c. 1500-1660); introduction to the themes, genres, history and cultures of the Renaissance.

ENG 352U AFRICAN AMERICAN LITERATURE

Hines, Maude

mhines@pdx.edu

This is a Hybrid course and is taught partially online with reduced in-class time. You are required to have an ODIN account. To create an ODIN account and get instruction for its activation, go to <http://oam.pdx.edu>. You must be enrolled in the class before you can create your account. You should be able to access the course online no later than the first day of the term.

A study of African American literature from its oral and folk beginnings to the present. This is the second course in a sequence of three: Eng 351, Eng 352, and Eng 353. This is the same course as BSt 352 and may be taken only once for credit.

ENG 363U AMERICAN LITERATURE 1865-1965

Ensor, Sarah

sensor@pdx.edu

This course reads American literature from (around) 1865 to (around) 1965, focusing on questions and paradigms of civil disobedience. The trajectory from Thoreau's influential "Essay on Civil Disobedience" through Rachel Carson's *Silent Spring* and Martin Luther King, Jr.'s "Letter from a Birmingham Jail" may seem to be a familiar one; however, we not only will map an alternate trajectory between these points but also will re-evaluate these iconic texts themselves. What do we make of the fact, for instance, that Thoreau left jail and went huckleberrying? How do we reconcile his famous action with his (in)famous forms of retreat? What does it mean that Carson – often deemed the mother of the contemporary environmental movement – not only didn't consider herself an activist but also relied as heavily on literary tropes – and their patterns of indirection – as on scientific information to build her case against DDT? In other words, how do we make sense of the way in which civil disobedience is often as much about what we don't do – or what we don't do directly – as about what we do? How might we develop a definition of civil disobedience informed as much by *Bartleby's* proclamation "I would prefer not to" as by the forms of direct speech and action that we more commonly associate with the term? Part of our challenge, of course, will be determining what we mean (or what various historical periods meant) by "obedience" – and then considering the various ways there are to resist such norms. As we proceed, and read texts by a wide range of authors, we will ask how experiences of gender and sexuality, race and class, and national (non-)belonging – and their associated forms of power(lessness) – shape practices of civil (dis)obedience. So too will we consider the ways in which the texts at hand not only depict or represent such disobedience, but also perform it. How (and what) does literature itself disobey?

Required Text:

James Baldwin, *Giovanni's Room* (Delta)

ISBN: 978-0-385-33458-7

Rachel Carson, *Silent Spring* (Houghton Mifflin)

ISBN: 978-0-618-24906-0

Herman Melville, *Bartleby & Benito Cereno* (Dover)

ISBN: 978-0-486-26473-8

Henry David Thoreau, *Walden and Civil Disobedience* (Signet Classics)

ISBN: 978-0-451-53216-9

The remaining readings will be essays, short stories, poems, and articles made available through the library's e-reserve shelf. In addition to the books listed above, our syllabus will include works by Charlotte Perkins Gilman, Sarah Orne Jewett, Booker T. Washington, W.E.B. Du Bois, Jean Toomer, Ernest Hemingway, William Faulkner, Allen Ginsberg, Martin Luther King, Jr., and Malcolm X.

ENG 367U TOP: AMERICAN GOTHIC LIT

Miller, Hildy

milleh@pdx.edu

Gothic literature is positioned right on the boundaries between reason and madness, mind and spirit, self and Other, natural and supernatural. Always, it reflects what haunts us in some way—and what haunts American culture. In this course we will read as widely as we can through two centuries of Gothic novels, short stories, and poetry in an effort to define for ourselves the components of the American Gothic tradition. We'll consider the conventions, theories, and techniques of this genre and the fears and anxieties about race, gender, sexuality, urban and rural spaces, the unconscious and dreams, and death itself from both psychoanalytic and cultural perspectives. Questions? Contact me at milleh@pdx.edu
Counts for both American Studies and Popular Culture cluster.

Required Text:

American Gothic: An Anthology, 1787-1916. Ed. Charles L. Crow. London: Blackwell, 1999.
American Gothic Tales. Ed. Joyce Carol Oates. New York: Plume-Penguin, 1996.

ENG 368U LITERATURE AND ECOLOGY

Hunt, Alastair
ahunt@pdx.edu

The World Wildlife Federation recently reported that since 1970 the total population of wild mammals, birds, reptiles, amphibians, and fish has declined by 52 per cent. Over almost exactly the same period, according to the UN Food and Agriculture Organization, the population of farm animals in the world has increased by 196 per cent. The Humane Society estimates that since the 1970s the total number of companion animals in U.S. households has increased by over 200 per cent.

How should we read these statistics? Given the real values involved, a naively arithmetic approach would not be wrong to conclude that there are now far more animals in the world than there ever have been—thanks to human beings. But what does this net increase of the world and U.S. animal population mean? What does it tell us about the material effects of consumption-driven industrial capitalism on nonhuman living creatures? And what does it say about how human beings organize their experience of the effects of their activities on animal life?

This course considers the realities and complexities of human relations with animals as reflected in modern literature since the start of the industrial revolution. At the same time, following a persistent figuration of the writer as animal, it also considers how modern literature gets captured in literary representations of animal life.

Our menu will include literary works by Mary Shelley, Virginia Woolf, Franz Kafka, Vercors, J. M. Coetzee, David Foster Wallace, Jonathan Safran Foer, and others.

Required Text:

Mary Shelley, *Frankenstein*; or, *The Modern Prometheus* (ISBN 9780321399533)
Vercors, *You Shall Know Them* (ISBN 9780955915673)
J. M. Coetzee, *Lives of Animals* (ISBN 069107089)
Jonathan Safran Foer, *Eating Animals* (ISBN 978031669885)
Virginia Woolf, *Flush* (ISBN 9781614274902)

ENG 372U TOP: BODIES, PWR, & PLCS

McWilliams, Sara

mcwil@pdx.edu

How are gender and sexuality constructed through divergent and overlapping systems of power? How do relations of place and movement impact such constructions? Bodies are written through systems of heteronormativity, (neo)colonialism, and nationalism. Our readings will ask us to consider how bodies trouble diasporic spaces, how queer characters reshape history and literature, and what narrative techniques (e.g., graphic novel, linked short stories, first person narration, etc.) demonstrate about the power of gender and sexuality to challenge established literary categories.

Notes: This course is the same as WS 372.

Required Text:

The Round House by Louise Erdrich

Now We Will Be Happy by Amina Gautier

The Barbarian Nurseries by Héctor Tobar

ENG 387U WOMEN'S LITERATURE

Depriest, Maria

depriem@pdx.edu

A close study of writing by women from the medieval period to the present including poetry, drama, fiction and non-fiction.

ENG 414/514 CONTEMPORARY COMPOSITION THEORY

Leon, Kendall

kenleon@pdx.edu

Are you interested in how language works? Do you want to explore the way that new media technologies, gender, culture, globalization, corporality or our environments impact (and are impacted by) how we read and write? Then consider signing up for ENG 414/514!

In this course we will discuss topics like writing in digital environments, emotion and violence in the writing classroom, language and literacy policies, civic and community based writing, the inclusion of sound, visual and tactile elements of composing "texts," and the purpose and function of literacy instruction in general, among other things.

No previous experience in Rhetoric and Composition is required! This is a great course for anyone interested learning more about theories of language and literacy. This course will be especially useful for anyone interested in teaching English as we will be discussing literacy pedagogy (or theories of teaching reading and writing).

THIS COURSE FULFILLS THE CATEGORY A: THEORY REQUIREMENT FOR UNDERGRADUATES STUDENTS.

THIS COURSE FULFILLS THE THEORY REQUIREMENT FOR GRADUATE STUDENTS.

Required Text:

Cross Talk in Comp Theory (3rd Edition): 0814109772

Lives on the Boundary: 0143035460

ENG 425 PRACTICAL GRAMMAR

Jacob, Greg

jacobg@pdx.edu

Practical Grammar, is designed to help you learn grammar efficiently, beginning with basic sentence types and sentence patterns. You will also work with clauses, verbal phrases, form classes, and structure words. Punctuation and usage and matters of style will be covered.

Required Text:

A Writer's Grammar by Beth Burch

Woe is I by Patricia O'Conner.

Notes: Also offered for graduate-level credit as Eng 525 and may be taken only once for credit.

Prerequisites: Eng 300. Expected preparation: 4 upper division Literature/Writing credits.

ENG 440/540 MILTON AMONG WOMEN

Greenstadt, Amy

greens@pdx.edu

This course will examine Milton's writings from his early poetry through his polemical works to his masterpiece *Paradise Lost*. To situate Milton's work within its historical and cultural moment, alongside his writings we will examine the work of female writers who explore similar topics: religious faith, marriage and divorce, male bonding, Christian theology, chastity, education, political equality, and the natural world. These writers will include Aemilia Lanyer, Bathsua Makin, Lucy Hutchinson, Katherine Phillips, and Margaret Cavendish.

Note: This course fulfills the Pre-1800 requirement for the English major and English MA programs.

ENG 446 AMERICAN WOMEN WRITERS: 20TH CENTURY

Depriest, Maria

depriem@pdx.edu

Study of American women writers, with attention to themes, styles, and characteristic concerns, in the light of feminist criticism and scholarship. Also offered for graduate-level credit as Eng 546 and may be taken only once for credit. Prerequisites: Eng 300. Expected preparation: Eng 387 and 4 additional upper division Literature credits.

ENG 447 MAJOR FORCES: IRISH LITERATURE

Reese, Susan

sgreese@pdx.edu

A study of literary forms, theories, and movements: i.e., The Comic Novel, Literature and Theology, Southern American Women Writers. Also offered for graduate-level credit as Eng 547. Prerequisites: Eng 300. Expected preparation: 8 additional upper division Literature credits.

ENG 449 ADVANCED TOPICS IN CULTURAL STUDIES

Epstein, Josh

jepstein@pdx.edu

Topic: "The Art of Losing": Cultural and Literary Theories of Failure

*The art of losing isn't hard to master;
so many things seem filled with the intent
to be lost that their loss is no disaster.*
--Elizabeth Bishop, "One Art"

"Ever tried. Ever failed. No matter. Try Again. Fail again. Fail better."
--Samuel Beckett, Worstward Ho

It may seem sadistic to propose a class about failing. "No matter!" In THE QUEER ART OF FAILURE (2011), Judith Halberstam makes a case for the regenerative possibilities of "failing, losing, forgetting, unmaking, undoing, unbecoming, and not knowing." This class will examine literary, musical, and filmic explorations of failure, in dialogue with a body of theory that explores failure as an inroad into new understandings of text and world. These aesthetic, political, and interpretive failures, Halberstam argues, allow for "more creative, more cooperative, more surprising ways of being in the world" than those practices we qualify as "success." Accordingly, we can think about a range of gaps and structural failures that call into question our ideals of health and wholeness, productivity and value, beauty and truth.

Issues to be discussed will include some (not all!) of the following:

- * non-reproduction (Lee Edelman, Jean Rhys)
- * unemployment and "cruel optimism" (Laurent Cantet, Melissa Gregg, Lauren Berlant)
- * self-shattering and the absurdist "shudder" (Bersani, Adorno, Beckett)
- * spatial destruction (Buster Keaton, Godfrey Reggio)

- * verbal deconstruction (Derrida, Barbara Johnson, Beckett again)
- * colonial trauma (Jamaica Kincaid, Claudia Rankine);
- * the New Brutalism (Damien Hirst, Sarah Kane);
- * the musical "glitch" (Kim Cascone, Carsten Nicolai); or
- * "lack" and abjection (Kristeva, Žižek...and probably Beckett).

Required Text:

Jamaica Kincaid, *Autobiography of my Mother* (978-0374531874)
 Jean Rhys, *Voyage in the Dark* (978-0-393-31146-4)
 Samuel Beckett, *The Complete Short Prose* (978-0802134905)
 Claudia Rankine, *Don't Let Me Be Lonely* (978-1555974077)
 Sarah Kane, *4.48 Psychosis* (978-0413748300)

ENG 449/549 ADV TOPICS: COMICS THEORY AND HISTORY

Kirtley, Susan
skirtley@pdx.edu

Comics, graphic novels, comic strips, cartoons. There are many terms for them, but they are all names for innovative story-telling combining text and image. While picture-images date as far back as the Egyptian tombs, or the caves of Lascaux, our course will consider the development of the modern comic in twentieth- and twenty-first- century America. Our readings will include not just comics, but also the history of comics, art and literary theory, and articles that consider the legal, political, and social issues surrounding comics.

ENG 458/558 ADVANCED TOPICS: THEORIES OF ROMANTICISM

Hunt, Alastair
ahunt@pdx.edu

“. . . the unfinished project of deconstruction . . . goes back to Romanticism.”
 — Tilottama Rajan

The catchiest summary of Romanticism I know of is: literature about high mountains, high poetry, and getting high, in Britain between 1789 and 1832. This course will focus on a fourth quality of Romanticism: high theory. What, we will ask, are the theories of Romanticism on such topics as politics, poetry, aesthetics, representation, nature, and the subject?

Of course, the genitive phrase “theories of Romanticism” refers to more than theoretical writings produced by Romantic authors. It also implies theories produced in recent literary scholarship on the topic of Romanticism. Hence, in addition we will ask, What is Romanticism? How has it been theorized?

“Theories of Romanticism” also implies, however faintly, a perhaps not inessential link between Romanticism and modern “theory.” Hence, our third question will be, To what extent is the unfinished project of theory occasioned by the study of Romanticism? By the end of the course, students will have closely read theoretical writings by such Romantics as Edmund Burke, William Wordsworth, Percy Shelley, and Friedrich Schlegel.

They will also have read, just as closely, theoretical scholarship by such Romanticists as Isaiah Berlin, M. H. Abrams, Paul de Man, Barbara Johnson, and Timothy Morton. In other words, they will not only be familiar with the theoretical concerns of the Romantics, they will also be able to explain how Romanticism fits into literary history, literary aesthetics, and literary theory—if it does at all.

Assessment will include informal responses, critical essays, and in-class presentations, with additional responsibilities for graduate students.

Required Text:

Michael Ferber. *Romanticism: A Very Short Introduction* (ISBN 0-19-956891)

Isaiah Berlin. *The Roots of Romanticism* (ISBN 0691156204)

M. H. Abrams. *The Mirror and the Lamp* (ISBN 0-19-501471-5)

Paul de Man. *The Rhetoric of Romanticism* (ISBN 9780231055277)

Barbara Johnson, *A World of Difference* (ISBN 9780801837456)

Timothy Morton, *Ecology Without Nature* (ISBN 0674034856)

ENG 464 ADV TOP: FAULKNER

Hines, Maude

mhines@pdx.edu

Study of themes, genres, history, and culture in 20th century American literature: Topics: Cold War literature, the 1930's, new immigrant fiction, literature of exile, suburban representations. For offerings for a particular term, consult the University schedule, the English Department website and/or an adviser. May be repeated with different topics: maximum of 8 hours to be applied to master's degree. Also offered for graduate-level credit as Eng 564. Prerequisites: Eng 300. Expected preparation: Eng 363 and 4 additional upper division Literature credits.

ENG 478 AMERICAN POETRY II

Bettridge, Joel

jmbett@pdx.edu

This course will focus on American Poetry from the second decade of the twentieth century through the 1980s. We will begin with Modernist writers like Wallace Stevens, Marianne Moore, T.S. Eliot, and Gertrude Stein. We will then turn to the diverse group of poets who follow Modernism, from writers like Louis Zukofsky and Elizabeth Bishop, to the New American Poets (such as Allen Ginsberg and Frank O'Hara). Next, we will examine the various writers who take part in the narrative, free verse poetry that dominates American letters in the postwar period, and we will pay particular attention to the "confessional" writing of Robert Lowell and Adrienne Rich. We will take time as well to explore the poetry of the Black Arts movement and end by reading several of the poets now associated loosely with Language poetry, like Lyn Hejinian, Charles Bernstein, and Rae Armantrout, who celebrate textual disruption, difficulty and readers' participation in the making of a poem's meaning.

Required Text:

Allen Ginsberg, *Howl and Other Poems*
Lyn Hejinian, *My Life*
Robert Lowell, *Life Studies*
Gertrude Stein, *Tender Buttons*
David Lehman (editor), *Oxford Book of American Poetry*

ENG 492 HST LITERARY CRIT & THEORY II

Limbu, Bishopal
limbu@pdx.edu

Examines the history of Western critical approaches to language and literature from the mid-nineteenth century to the present. Also offered for graduate-level credit as Eng 592 and may be taken only once for credit. Prerequisites: Eng 300. Expected preparation: 8 upper-division credits in literature.

ENG 507 SEM: POSTCOLONIAL BILDUNGROMAN

Limbu, Bishopal
limbu@pdx.edu

Graduate only or consent of instructor. At least one Eng 507 seminar is required of M.A. candidates in English.

ENG 531 TOP: IN ENGLISH STUDIES/ RHETORIC AND COMPOSITION

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>

WRITING CLASSES

WR 300 TOPIC: WRITING ABOUT FILM

Miller, Hildy
milleh@pdx.edu

In this course we'll study various approaches to writing about film. The main focus is on writing thoughtfully and knowledgeably about films, using both film theories and film terminology. We'll move from movie reviews to theoretical and critical essays. Includes formal writing, film screenings, discussion of a variety of readings, sharing writing with other students, and reflecting on writing. Our class will run as a workshop in which you'll be collaborating with other students throughout phases of the writing processes. Questions? Contact Hildy Miller millerh@pdx.edu

Fulfills university upper division writing requirement.

Required Text:

Short Guide to Writing about Film 8th edition Timothy Corrigan, Pearson, 2011.

WR 312 INTERMEDIATE FICTION WRITING

ZUMAS, LENI

zumaspdx@pdx.edu

This course is a fiction laboratory—a place for experiments and discovery. I'll ask you to take risks, try on different voices, test new angles of vision, adhere to and violate formal constraints, and use words in ways you've never used them before. Expect to respond in depth to fellow students' writing; to receive rigorous feedback on your own work; and to look closely at published texts that may inform, enrich, and complicate your inventions-in-progress. Students are strongly advised to have taken WR 212 or its equivalent before enrolling in WR 312.

Required Text:

The Norton Anthology of Contemporary Fiction, 2nd edition (eds. Cassill and Oates). 978-0-393-96833-0

WR 410/510 RESEARCHING BOOK PUBLISHING

Henningsgaard, Per

phenni2@pdx.edu

Introduces students to the body of scholarly writing on the subject of book publishing, and prepares them to be active contributors to this conversation. Also teaches students how to find and analyze relevant data/evidence that can be used to make better informed publishing decisions. Prepares students in the MA/MS in Writing with a concentration in Book Publishing to complete the final research paper that is required for graduation.

WR 412 ONLINE FICTION WORKSHOP

Diana Abu-Jaber

abujaber@pdx.edu

This online workshop is similar to a traditional workshop, with a format even more agreeable to all those reclusive and/or coffee-house-based writers as happy to communicate

through the screen as they are through classrooms. Every week, one or more lucky participants will post a story to our D2L class site, which our writing group will read and offer thoughtful feedback on. Each week I will also be posting lectures on craft and the writing process, and together we will discuss writing questions and literary concerns, and consider everything from getting inspired to getting published, to putting together your own wild, brilliant writing life.

Interested? Send me an email: spaces will fill quickly!

WR 456 MEMOIR WRITING

Collins, Paul
pcollins@pdx.edu

Delving into the most vibrant and contentious area of creative nonfiction, Memoir Writing is a weekly writing workshop focused on the development and revision of new work, as well as exploring major authors and issues in modern memoir. Enrollment is by instructor approval, and requires having previously taken WR 214 or WR 228 (or the equivalent for transfer students). Those interested in registering should email pcollins@pdx.edu with a brief writing sample.

Required Text:

Dust to Dust (Benjamin Busch) (0062014854)
Autobiography of a Face (Lucy Grealy) (0060569662)
Hons and Rebels (Jessica Mitford) (1590171101)
Down and Out in Paris and London (George Orwell) (015626224X)
Truth and Beauty (Ann Patchett) (00605721159)
The Autobiographer's Handbook (Jennifer Traig) (0805087133)

WR 460/560 INTRODUCTION TO BOOK PUBLISHING

Gaterud, Abbey
agaterud@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 461/561 BOOK EDITING

Henningsgaard, Per
phenni2@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 462/562 BOOK DESIGN AND PRODUCTION

Gaterud, Abbey
agaterud@pdx.edu

Comprehensive course in professional book design and production. Issues specific to the design of fiction and nonfiction books in a variety of genres and markets will be covered, including the applications of both old and new technologies in design and production.

WR 464/564 BOOKSELLING

Watson, Kent
kawatson@pdx.edu

Comprehensive course in professional bookselling. Issues specific to the wholesale and retail sale of books in a variety of genres and markets will be covered. Changes in the industry and their impact on literary culture will be addressed. Students learn how bookstores, book wholesalers, and book distributors are organized and function in the marketplace. The nature of the book as both intellectual artifact and commodity will be discussed, with special emphasis on the impact of new delivery technologies.

WR 470/570 INTELLECTUAL PROPERTY AND COPYRIGHT

Clark, Michael
michael.clark@pdx.edu

Outlines the opportunities and pitfalls faced by the writer (or editor, graphic designer, or artist) in the legal and ethical spheres. Copyright law, U.S. First Amendment law, defamation, right of privacy, trademark, and trade secret law. Will discuss the importance of the Internet in rethinking many copyright and intellectual property rules.

WR 471/571 PUBLISHING SOFTWARE

Dodd, Kelley
dodd@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 473/573 DEVELOPMENTAL EDITING

Storey, Meg

Explores the relationship between an editor, a writer, and the work in the process of developmental editing—also known as global, substantive, or comprehensive editing. Examines historically significant editor/author relations, how the editorial process and relationships have changed over time, and how editorial expectations shift based on the expectations of the publisher, the constantly changing global marketplace, and the introduction of new technologies.

WR 474/574 PUBLISHING STUDIO

Gaterud, Abbey
agaterud@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 475/575 PUBLISHING LAB

Gaterud, Abbey
agaterud@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 POETRY SEMINAR

Glazer, Michele
glazer@pdx.edu

In this course we will examine topics in poetics related to description. What is an image? What are its qualities and values? What is an “exactly perceived” detail? In what ways can a phrase carry sense information? What authority do writers draw from accurate descriptive language? How are descriptive details shaped and extended by voice? To better understand and execute the range of expressive possibilities involved in description, we will begin with close readings, then imitate to inhabit the sensory visions of poets and prose writers including Basho, Buson, Issa, Rilke, Gertrude Stein, Elizabeth Bishop, James Wright, and Jim Crace. We will also explore the topic through readings by essayists Robert Hass, John Berger, Elaine Scarry, and others.

Required Text:

Robert Hass, *The Essential Haiku*
Jim Crace, *Being Dead*
Gertrude Stein, *Tender Buttons*

More TBA

Excerpts, etc. from:

Elizabeth Bishop

Rainer Maria Rilke

James Wright

Robert Hass, (“Images,” “Looking for Rilke”)

Marcel Proust

Elaine Scarry (“On Vivacity,” “On Solidity,” “Imagining Flowers”)

WR 510 MFA CRAFT COLLOQUIUM

Zumas, Leni

zumas@pdx.edu

Designed for all MFA students, this one-credit course asks writers to investigate an element of craft that's particularly troublesome, enthralling, infuriating, and/or bewildering to them. Students will read 4-5 texts (novels, poetry collections, memoirs, short stories, essays, articles, etc) that illuminate this element, then write brief reflective essays that connect the reading to their own writing projects and practices.

This course is a one-credit study group for MFA in Creative Writing students only. Held every other Thursday (starting January 15th) through the term.

WR 510 THESIS WORKSHOP II

Zumas, Leni

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 Thursday (starting January 8th) throughout the term.

WR 514 POETRY WRITING

Glazer, Michele

glazer@pdx.edu

The literary critic George Steiner wrote: *Poetry is knit of words compacted with every conceivable mode of operative force. These words are, in Coleridge's simile, 'booked atoms', so construed as to mesh and cross-mesh with the greatest possible cluster of other words in the reticulations of the total body of language.*

The class will function as a traditional workshop, with an emphasis on process and with student work the focus of discussion. To help inform the dialogue, we will read and discuss poems by established writers, as well as essays on aspects of poetics (e.g., descriptive language, syntax, rhythm, diction, form), strategies for revision, and perspectives on some of the issues and controversies that concern writers and the larger culture (e.g., audience, accessibility, academic influence, sincerity). Students will write a new or substantially revised poem each week, do regular writing exercises, and write several short critical responses to student poems.

MFA students in Fiction and Nonfiction, as well as students in Literature and Publishing, and post-backs are welcome. You will be writing poems, but also looking at expanding ways to use language in prose writing. The workshop is offered once each year.

Required Text:

The Art of the Poetic Line, James Longenbach
Others TBD

WR 521 MFA CORE WORKSHOP IN FICTION

Zumas, Leni
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. Restricted to student admitted to the MFA writing program (fiction strand).

WR 559 MEMOIR WRITING

Collins, Paul
pcollins@pdx.edu

Delving into the most vibrant and contentious area of creative nonfiction, Memoir Writing is a workshop focused on the development and revision of new work, as well as exploring major authors and issues in modern memoir. Enrollment is by instructor approval; those interested in registering should email pcollins@pdx.edu with a brief writing sample.

Required Text:

Dust to Dust (Benjamin Busch) (0062014854)
Autobiography of a Face (Lucy Grealy) (0060569662)
Hons and Rebels (Jessica Mitford) (1590171101)
Down and Out in Paris and London (George Orwell) (015626224X)
Truth and Beauty (Ann Patchett) (00605721159)
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