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.

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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.

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ENGLISH CLASSES

ENG 300-001 80460  WIC: INTRO TO THE ENGLISH MAJOR  
Lincoln, Sarah  
sarah.lincoln@pdx.edu

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

This intensive, online 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 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.

Course requirements include enthusiastic online 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)
The MLA Handbook for Writers of Research Papers, 7th Ed. (978-1603290241)

ENG 304-001 80461  CRITICAL THEORY OF CINEMA
Clark, Michael
clarkm@pdx.edu

ENG 305U-001 81605  TOP IN FILM: IMAGINARIUM IN FILM
Bohnaker, William
bhwb@pdx.edu

If, as Shakespeare suggested, we are such stuff as dreams are made on, movies are such dreams. To
make matters worse (or better), there are movies whose primary fictional worlds are beset by the
dream of still other worlds, worlds sometimes more real, and always more significant, than the film’s
primary world. In this course we will concern ourselves with films that brood on the peculiar nature
of these second, irreal worlds—“imaginariums”—which dramatize the social structures, cultural
presumptions, psychic patterns, and spiritual intuitions that are the warp and weft of our
consciousness. For our investigations, we’ll hope to get a little help from our friends in critical
theory, film studies, and especially post-Jungian archetypal analysis. Don’t forget to bring your
imagination.

ENG 305U-002 81606  TOP IN FILM: DAEMONIC IN FILM (Group B)
Bohnaker, William
bhwb@pdx.edu

By reputation evil lies on the opposite shore from good. Yet, life itself is a mad mixture of both evil
and good. The birth in spring and the death in winter find a multitude of avatars in mortal
existence. The human soul itself is a ragbag of the best and the worst, trundled along within the
same body. But what is the nature of their cohabitation? Shakespeare said *there is some soul of goodness
in things evil*, would men observingly distill it out. The toad, he wrote, wears a precious jewel in its
head. But it is still an ugly and venemous toad.
This course is an exploration of these inflections of the “daemonic” in film and of some of the
discourses that presume to analyze them. Bring your shadow.

ENG 305U-003 81607  TOP IN FILM: NOIR, LYNCH&BEYOND
Clark Michael
clarkm@pdx.edu
ENG 306U-001 81608    TOP: SHERLOCK HOLMES
Collins Paul
pcollins@pdx.edu

ENG 306U: Topics in Literature & Popular Culture: Sherlock Holmes

A seminar on the complete span of Sherlock Holmes novels and short stories by Arthur Conan Doyle, his predecessors Poe and Collins, and his later Victorian detective rivals. These will be discussed with a focus on the historical context of crime reporting and Victorian advances in criminology, as well as their later renderings in movies and popular culture.

This course may be used for the Group E elective requirement in the English major; it may also be used for the Popular Culture cluster in University Studies.

Texts:

ENG 307U-001 80466    SCIENCE FICTION
Knight William
wpk@pdx.edu

Even if the history of science fiction is virtually impossible to trace in four short weeks, surely we can catch something of history’s effects by turning the temporal telescope around: we'll address the new, focusing on recent winners of the Nebula Award for Best Novel, one of the two most prestigious sci-fi awards for fiction. We’ll examine three recent award winners in the novel category and three recent winners for the short story. You’ll write three short response papers and a final paper. Students will also produce blog “presentations” that will provide background detail and analysis of some of the major historical concerns of the sci-fi genre. Above all, our goal will be to do some constructive, creative, and compelling thinking about recent science fiction, attempting to capture a sense of what the present moment seems to find possible in this genre that always speaks so powerfully about the future.

What we’ll read:
Stories (links available on course website):
de Bodard, Aliette. “Immersion”
Johnson, Kij. “Ponies”

Novels:
The PSU catalog has this to say about ENG 343: “Selected works of Romantic literature; introduction to themes, genres, history, and culture of Romanticism.” Beyond these objectives, you should expect to come away from the course with an enhanced understanding of the function of poetry (as Romantic poets attempt to explain it), a sense of the historical continuity that constitutes “a poetic tradition” (a euro-western one, anyway), and emerging expertise on authors or topics of your choice related to the very broad historical and aesthetic movement commonly referred to as “Romanticism.” The course references David Perkin’s seminal work on the Romantics but doesn’t require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of relevant poems and other readings on line, gives us some wiggle room so that you don’t need to cough up the extra $$$$ for a particular text book.

Camelot never dies, nor does it live in the same way twice. Each writer imagines the court of Arthur differently and transforms the Arthurian world to reflect contemporary cultural ideals. Since all modern versions are children of Sir Thomas Malory's *Morte Darthur* from the 15th century, we will focus on the best of his work in the Winchester edition and on T. H. White's *The Once and Future King*, the greatest Arthurian work of the early 20th century. We will also survey what came between (including solemn Tennyson and risible, apocalyptic Twain), with a culminating silly walk through the Arthurian landscape accompanied by Monty Python and friends.

**Required Texts:**


Writing

WR 121 002 81456 COLLEGE WRITING
WR 121 003 81458 COLLEGE WRITING
Arante Jacqueline
arantej@pdx.edu

WR 121 004 81459 COLLEGE WRITING
WR 121 008 81460 COLLEGE WRITING
WR 212 001 81878 INTRO FICTION WRITING
WR 213 001 81462 INTRO TO POETRY
Neesa Sonoquie

This course is for students interested in learning to write poems as well as those wanting to add a lyrical dimension to their prose. The emphasis will be on process.

The regular writing exercises and readings are designed to acquaint you with basic poetic elements (line, voice, image, sound, meter) and formal verse (e.g. sonnet), and to heighten your awareness of language as an artistic medium.

You can expect to practice close reading of work by established poets, writing exercises and discussion of student work.

The emphasis of this course is literary.

WR 214 001 81463 INTRO NONFICTION WRITING
Collins Paul
collinsp@pdx.edu
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:

Garbage dumps are stinky, ugly, toxic and dangerous, places where societies send their embarrassing, broken, or just plain useless remainders. But they are also a richly productive resource, supplying not only food, shelter, valuable commodities and other necessities to millions of people around the world, but also inspiring some of the contemporary world’s most beautiful and important works of art, along with abundant writing on behalf of political, environmental, ethical, and economic causes. In this course, we will take garbage seriously as an aesthetic, social, and political object—and a subject for writing—asking what waste, excrement, refuse and disposability have to do with writing, representation, narrative, beauty, and pleasure. How do different genres of writing and other media deal with waste, and what does it mean to think of writing as itself a form of recycling? What can garbage tell us about the past, about our present, and about the possibilities for a sustainable future? How can the wasteful aspects of writing (drafting, editing, revising) become your most productive practices? As a Writing Intensive Course, the class will focus on rhetorical analysis and on
developing student skills in research, writing, argumentation, editing and other elements of successful academic writing.

**Required Texts**
Graff & Birkenstein, *They Say I Say: The Moves that Matter in Academic Writing* (978-0393933611)

WR  323  011  81470  WRITING AS CRITICAL INQUIRY

WR  323  007  81471  WRITING AS CRITICAL INQUIRY
Dunham  Jarrod  
jdunham@pdx.edu

WR  323  005  81472  WRITING AS CRITICAL INQUIRY
Dillon  Grace  
dillong@pdx.edu

WR  323  003  81473  WRITING AS CRITICAL INQUIRY
Reese  Susan  
sgreese@pdx.edu

WR  323  004  81474  WRITING AS CRITICAL INQUIRY
Knight  William  
wpk@pdx.edu

WR  323  001  81475  WRITING AS CRITICAL INQUIRY
Fisher  Thomas  
tfisher@pdx.edu

WR  323  009  81476  WRITING AS CRITICAL INQUIRY
Dillon  Grace  
dillong@pdx.edu

WR  327  001  81477  TECHNICAL REPORT WR

WR  327  002  81478  TECHNICAL REPORT WR

Textbook: *The Elements of Technical Writing*
Author: Thomas E. Pearsall
Edition: Third

WR  327  003  81479  TECHNICAL REPORT WR

WR  331  001  81614  BOOK PUBLISHING FOR WRITERS
Gaterud  Abbey  
abbey.gaterud@ooliganpress.pdx.edu
Provides an overview of the book publishing process, organized around the division of labor typically found in publishing houses. Through readings, discussion, and participation in mock publishing companies, students learn about editorial, design, production, marketing, distribution, and sales.

WR 410 005 81481 TOP: GRANT WRITING
Dillon Wint
dillont@pdx.edu

This course has wide appeal and multiple audiences: for professional writers who want to experiment with grants to non-profit volunteers who are taking on a grant writing task where they work. You might be a current student in the professional & technical writing minor or Master program, or you might be a professional who is dipping into the course as a one-time visitor to PSU, or you might be a writer who sells poetry for massive amounts of money and now wants to find out about grants. Whatever back story applies, this course offers a comprehensive engagement with grant writing by partnering you with real non-profits and inviting you to write honest-to-goodness, real-life, fundable grants. The course recommends but doesn’t require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of online materials, gives us some wiggle room so that you don’t need to cough up the extra $$ for a particular text book.

WR 410 002 82022 TOP: INDIE GAME DEVELOPMENT
LaPensee, Elizabeth
lapensee@pdx.edu

Learn about the game development process and roles; understand game genres and trends; and analyze existing games to prepare you for developing your own game.

Games are dynamic systems that engage players in structured interaction that results in measurable outcomes. This course introduces the process of game development (including roles such as design, writing, art, programming, quality assurance, and marketing); explores game genres and current trends such as the Games for Change Movement; engages in development techniques and perspectives; and walks students through analyzing video games to inform their own future designs.

Games are dynamic systems that engage players in structured interaction that results in measurable outcomes. Katie Salen and Eric Zimmerman (2003) narrow the definition to systems “in which players engage in an artificial conflict, defined by rules, that results in a quantifiable outcome” (p. 96). While not all games strive for exact measurements of their outcome(s), all games “provide both moments of resolution and measurable achievement to their players” (Fullerton, 2008, p. 43). In light of growing work in the area of games for change and most relevantly social impact games, McGonigal (2011) provides a simple alternative by focusing on the defining traits of games: “a goal, rules, a feedback system, and voluntary participation” (p. 21). This definition steps away from “artificial conflict” (Salen & Zimmerman, 2003, p. 96), “make-believe” (Caillois, 1961, pp. 10-11),
and “dramatic elements that make… emotionally engaging experiences” (Fullerton, 2008, p. 42), since often the conflict explored in social impact games in particular is not imaginary but very real.

Nonetheless, games can offer a safe space to explore conflict through engaging gameplay. Overall, these and other definitions of games share the understanding that games involve voluntary play on behalf of the player(s) and a system that structures gameplay and responsiveness to players.

This course introduces the process of game development including roles such as design, writing, art, programming, quality assurance, and marketing. Students learn about game design approaches such as iterative design, frames, and schemas (e.g. Fullerton, Salen & Zimmerman), and the MDA Framework (Hunicke et al.); and terminology such as “branching” (Ip, Nelson, Smith, & Tosca, Sheldon), “reception” (Nelson, Smith, & Tosca), “emotion” (Mäyrä; Järvinen; Ioerger, Yen, House, and Parke; McGonigal), and “flow and immersion” (e.g., Greco & Strickland; Cayley & Utterback; Grogal; Juul; Nielsen, Smith & Tosca; Mäyrä), and design motivations in the instances of persuasive games (Bogost) and social impact games (McGonigal).

Students will explore a range of game genres including first-person-shooters, third-person adventure, role-playing games, rhythm games, pervasive or location-based games (e.g., Benford et al.), alternative reality games (e.g., Montola et al.), and augmented reality games (Magerkurth, Cheok, Mandryk). Students will then explore communities such as the Games for Change Movement (e.g. McGonigal) to help guide their design choices. Finally, students will write their own game design document and create a paper prototype to playtest as a phase of iterative design (e.g. Fullerton).

Bottom line: If you’re a gamer, and you also want to make a game, this course is your starting point.

About the instructor: Elizabeth LaPensée, Ph.D. in Interactive Arts & Technology (http://www.elizabethlapensee.com/)

Elizabeth LaPensée is passionate about empowering people with the skills and access to technology necessary to develop their own games.

She designed the curriculum for the fully online Game Art Certificate at Sessions College (http://www.sessions.edu/certificate-programs/game-art) and taught the courses Game Design Documents, Game Analysis & Criticism, and Game Art Portfolio & Reel. She also designed curriculum for Skins, a game development workshop series for Mohawk youth by Aboriginal Territories in Cyberspace (http://www.abtec.org/) based out of Concordia University in Montreal, Quebec. She has given youth workshops at the United Indian Students in Higher Education Youth Day in Portland, Oregon; Aboriginal Youth Science Exchange Camp in Sault Ste. Marie, Ontario; and Urban Native Youth Association in Vancouver, British Columbia.

She is a game writer, designer, and researcher whose work includes social impact games, alternate reality games, video games, board games, and card games as well as game development education at the university level and for youth. Her games include the Indigenous social impact game Survivance (http://surivivance.org/) (2011), which encourages healing through storytelling and art. She has collaborated the Aboriginal History Media Arts Lab based in Vancouver, British Columbia on an alternate reality game to reclaim traditional medicinal knowledge with. She has consulted and written for games such as Andy Schatz’s (http://tig.wikia.com/wiki/Andy_Schatz) Venture Arctic (2007) (see http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic; http://www.pocketwatchgames.com/). She contributed writing and consultation for the transmedia property
Animism (http://animism.zeros2heroes.com/) (2011), which is among the suite of games facilitated by the company Zeros2Heros Media, Inc. (http://zeros2heroes.com/). Her most recent project as developing a board game about Northwest Native traditional foods with the Northwest Indian College as well as co-designing a suite of Tulalip traditional foods games for the Oregon Museum of Science and Industry (OMSI) funded by the National Science Foundation.

WR 474 001 81617 PUBLISHING STUDIO
Gaterud Abbey
abby.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, form acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.

WR 475 001 81618 PUBLISHING LAB
Gaterud Abbey
abby.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, form acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.

WR 510 005 81485 TOP: GRANT WRITING
Dillon Wint
dillont@pdx.edu

This course has wide appeal and multiple audiences: for professional writers who want to experiment with grants to non-profit volunteers who are taking on a grant writing task where they work. You might be a current student in the professional & technical writing minor or Master program, or you might be a professional who is dipping into the course as a one-time visitor to PSU, or you might be a writer who sells poetry for massive amounts of money and now wants to find out about grants. Whatever back story applies, this course offers a comprehensive engagement with grant writing by partnering you with real non-profits and inviting you to write honest-to-goodness, real-life, fundable grants. The course recommends but doesn’t require a particular text, in the spirit of trying to save students some money. The lectures, along with the availability of online materials, gives us some wiggle room so that you don’t need to cough up the extra $$$$ for a particular text book.

WR 510 002 82023 TOP: INDIE GAME DEVELOPMENT
LaPensee, Elizabeth
lapensee@pdx.edu
Learn about the game development process and roles; understand game genres and trends; and analyze existing games to prepare you for developing your own game.

Games are dynamic systems that engage players in structured interaction that results in measurable outcomes. This course introduces the process of game development (including roles such as design, writing, art, programming, quality assurance, and marketing); explores game genres and current trends such as the Games for Change Movement; engages in development techniques and perspectives; and walks students through analyzing video games to inform their own future designs.

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Nonetheless, games can offer a safe space to explore conflict through engaging gameplay. Overall, these and other definitions of games share the understanding that games involve voluntary play on behalf of the player(s) and a system that structures gameplay and responsiveness to players.

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Students will explore a range of game genres including first-person-shooters, third-person adventure, role-playing games, rhythm games, pervasive or location-based games (e.g., Benford et al.), alternative reality games (e.g., Montola et al.), and augmented reality games (Magerkurth, Cheok, Mandryk). Students will then explore communities such as the Games for Change Movement (e.g. McGonigal) to help guide their design choices. Finally, students will write their own game design document and create a paper prototype to playtest as a phase of iterative design (e.g. Fullerton).

Bottom line: If you’re a gamer, and you also want to make a game, this course is your starting point.
About the instructor: **Elizabeth LaPensée, Ph.D. in Interactive Arts & Technology**
(http://www.elizabethlapensee.com/)

Elizabeth LaPensée is passionate about empowering people with the skills and access to technology necessary to develop their own games.

She designed the curriculum for the fully online Game Art Certificate at Sessions College (http://www.sessions.edu/certificate-programs/game-art) and taught the courses Game Design Documents, Game Analysis & Criticism, and Game Art Portfolio & Reel. She also designed curriculum for Skins, a game development workshop series for Mohawk youth by Aboriginal Territories in Cyberspace (http://www.abtec.org/) based out of Concordia University in Montreal, Quebec. She has given youth workshops at the United Indian Students in Higher Education Youth Day in Portland, Oregon; Aboriginal Youth Science Exchange Camp in Sault Ste. Marie, Ontario; and Urban Native Youth Association in Vancouver, British Columbia.

She is a game writer, designer, and researcher whose work includes social impact games, alternate reality games, video games, board games, and card games as well as game development education at the university level and for youth. Her games include the Indigenous social impact game **Survivance** (http://survivance.org/) (2011), which encourages healing through storytelling and art. She has collaborated the Aboriginal History Media Arts Lab based in Vancouver, British Columbia on an alternate reality game to reclaim traditional medicinal knowledge with. She has consulted and written for games such as Andy Schatz's **Venture Arctic** (2007) (see http://www.pocketwatchgames.com/c/index.php/fullgames/venture-arctic; http://www.pocketwatchgames.com/). She contributed writing and consultation for the transmedia property **Animism** (http://animism.zeros2heroes.com/) (2011), which is among the suite of games facilitated by the company Zeros2Heros Media, Inc. (http://zeros2heroes.com/). Her most recent project as developing a board game about Northwest Native traditional foods with the Northwest Indian College as well as co-designing a suite of Tulalip traditional foods games for the Oregon Museum of Science and Industry (OMSI) funded by the National Science Foundation.

**WR 574 001 81619 PUBLISHING STUDIO**  
Gaterud Abbey  
abby.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, form acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.

**WR 575 001 81620 PUBLISHING LAB**  
Gaterud Abbey  
abby.gaterud@ooliganpress.pdx.edu

Perform the work of a real publishing house, form acquiring manuscripts to selling books. Gain publishing experience by participating in the various departments of a student-staffed publishing house, Ooligan Press. Departments include Acquisitions, Editing, Design and Sustainable Production, Marketing, External Promotions, Sales, Digital Content, Social Media, and Project Management and Operations. Prerequisites: Wr 300 or Wr 312 or Wr 313 or Wr 324 or Wr 327 or Wr 328 or Wr 330 or Wr 333 or Wr 394 or Wr 399.