

TERM	Subj	Crs	Title	Instructor	Req
Winter 2009	ENG	510	Artful Sentences	Bergquist, Carolyn	
Winter 2009	ENG	510	Irish Lit: 1840-1945	Quigley, Mark	
Winter 2009	ENG	512	Literary Editing	Witte, John	
Winter 2009	ENG	513	Theories of Literacy	Clark, Suzanne	
Winter 2009	ENG	529	Top O.E. Elegies	Earl, James	
Winter 2009	ENG	540	17th C Poetry & Prose	Saunders, Benjamin	
Winter 2009	ENG	554	English Romantic Writ	Neel, Alexandra	
Winter 2009	ENG	566	Top: American Tropics	Tolentino, Cynthia	
Winter 2009	ENG	568	Top: Border Theory	Vazquez, David	
Winter 2009	ENG	569	Top: Senses of Place	Rossi, William	
Winter 2009	ENG	579	Top: Dickens	Stein, Richard	
Winter 2009	ENG	585	Television Studies	Ovalle, Priscilla	
Winter 2009	ENG	590	Top: Comedy & Grotesque	Karlyn, Kathleen	
Winter 2009	ENG	604	Intern Comm Literacy	Clark, Suzanne	
Winter 2009	ENG	611	Comp GTF Sem I	Crosswhite, James	
Winter 2009	ENG	613	GTF Comp Apprentice	Bergquist, Carolyn	
Winter 2009	ENG	615	Top Theory of Image	Pyle, Forest	
Winter 2009	ENG	620	Top Pearl Poet	Laskaya, Anne	
Winter 2009	ENG	630	Top Subj & Theology	Saunders, Ben	
Winter 2009	ENG	645	Top: Concept of Baroque	Shankman, Steven	
Winter 2009	ENG	630	Top Subj & Theology	Saunders, Benjamin	
Winter 2009	ENG	650	Top Victorian Visualities	Neel, Alexandra	
Winter 2009	ENG	660	Top Lit of the Americas	Lima, Enrique	
Winter 2009	ENG	670	Top Ecocollapse	Westling, Louise	
Winter 2009	FLR	510	Native American Issues	Baumann, John	
Winter 2009	FLR	512	Foklore of Subcultur	Wojcik, Daniel	
Winter 2009	FLR	583	Folk & Myth Brit Isles	Dugaw, Dianne	
Winter 2009	FLR	607	Sem Foklore Fieldwork	Gilman, Lisa	

ENG 510 Artful Sentences (Bergquist) In *Artful Sentences*, students will study the structure of sentences, experience the effects of their patterns, and explore their meanings. The main course text is Virginia Tufte's *Artful Sentences: Syntax as Style* (2006), a book full of examples of beautiful and varied sentence patterns that illustrate successful prose structure and style.

Students will experiment with these patterns from a variety of settings as a way improve writing and discuss methods of learning, practicing, and teaching prose style.

ENG 510 Irish Literature: 1840-1945 (Quigley) Irish writing, especially in the last hundred years or so, has constituted a marvelous literary trove made all the more remarkable by the fact that it finds its root in such a small island. Yet, despite the huge acclaim that has been won by many of its writers, Irish writers are often considered in isolation from each other and/or assimilated into a broader canon of "British" literature. This course seeks to provide an opportunity for you to develop greater familiarity with the rich diversity of Irish writing from the late-nineteenth and early-twentieth centuries while at the same time affording you the means for locating that writing within explicitly Irish contexts. Over the course of the quarter, we will trace the rise of nineteenth-century cultural nationalism in Ireland and consider its contradictory legacies in the late colonial and postcolonial eras. Beginning with the work of the Young Ireland movement, we will spend the first part of the term moving from an exploration of Yeats and the Irish Literary Revival, the Abbey Theatre, and the early work of James Joyce through a consideration of the disappointments, tensions, and challenges of the early postcolonial regime as revealed in the work of writers such as Elizabeth Bowen, Kate O'Brien, Myles na gCopaleen and Patrick Kavanagh.

ENG 512 Literary Editing (Witte) The Literary Editing seminar will explore the principles and practice of editing contemporary literature. Students will form editorial groups, read and evaluate submissions, and engage in the critical discussion of works being considered for publication. Each week will feature an Editing Roundtable with visiting editors, authors, agents, and publishers. We will develop over the course of the term viable methods of evaluation, and apply those methods to the hands-on editing of poetry and fiction. The student will acquire professional skills in editing and publishing, critical thinking, and consensus-building.

ENG 513 Theories of Literacy (Clark) Approaches to literacy through literary theory, rhetoric, and cultural studies. Examines issues involved with school and community literacy. Pre- or coreq: ENG 404, 604 Community Literacy.

ENG 523 The Age of Beowulf (Earl) A reading of Anglo-Saxon literature and culture as the intersection of Germanic, Celtic, and Christian traditions. Readings include Irish epic, Welsh romance, Norse mythology, and Icelandic saga.

ENG 527 Chaucer (Ginsberg) We will examine selections from Chaucer's *Canterbury Tales*, a few works that greatly influenced the poem, and some modes of criticism that have been brought to bear on them. In addition to Chaucer, we will read Boethius's *Consolation of Philosophy* and

passages from *The Romance of the Rose*. We will also read essays that analyze Chaucer from New Historical, Marxist, Psychoanalytic, Deconstructive, and Feminist perspectives.

Requirements: Two short papers, midterm, final.

ENG 529 Top: O.E. Elegies (Earl) The topic for this term is the Old English "elegies." These nine poems, all in the first person, explore the human experience of loss, change and mortality. They are the most popular and "modern" of Old English short poems, inevitably reminding today's readers of the interior monologue and the modernist lyric. Understanding this OE genre is one of the most persistent problems of medieval literary study. What do these poems say about medieval individuality and subjectivity? About the relation of Christian and pagan wisdom? Texts include "The Seafarer," "The Wanderer," "The Ruin," and "The Wife's Lament."

ENG 540 17C Poetry & Prose (Saunders) Poetry from the Metaphysicals and Jonson to the Restoration; prose from Burton and Bacon to Hobbes and Milton.

ENG 554 English Romantic Writers (Neel) Romantic thought and expression. The first generation including Blake, Coleridge, Dorothy and William Wordsworth.

ENG 566 Top: American Tropics (Tolentino) Where and when do "the tropics" enter into U.S. cultural and political discourse? This course focuses on the U.S. island territories that resulted from the Spanish-American War of 1898, particularly Hawaii, the Philippines, and Puerto Rico. Using novels, short stories, essays, and visual media from the nineteenth and twentieth centuries, we will investigate issues of historical memory, unclear sovereignty, and the selective visibility of questions of empire. How, we will ask, have U.S. colonial subjects attempted to articulate the meanings of their historic relationship with the U.S. nation?

ENG 568 Top: Border Theory (Vazquez) To paraphrase author Juan González, this course will take us on a 'new journey' through the American story. As such, we will read a variety of novels that document various experiences that question what it means to be 'American.' Our readings will include canonical and non-canonical novels that also seek to trouble the question of what constitutes a novel.

ENG 569 Top: Senses of Place (Rossi) This course will draw on theories of place from cultural geography and philosophy to explore how US writers have registered and, in some cases resisted, certain cultural effects and ideologies associated with modernization. Focusing on fiction and environmental non-fiction written since the mid-nineteenth century, we will examine narratives of emplacement and displacement while attending both to the literary historical movements and the particular geographical regions in which they take place. Likely authors include Henry Thoreau, Sarah Orne Jewett, Gertrude Simmons Bonnin, Wendell Berry, Sandra Cisneros, William Faulkner, Barry Lopez, Bobbie Ann Mason, Janisse Ray, John Edgar Wideman, and Karen Tei Yamashita.

ENG 579 Top: Dickens (Stein) Is Dickens the greatest Victorian novelist or the greatest novelist of all time? After 4-5 novels, you can decide for yourself. We'll read, we'll write, we'll laugh, we'll cry, we'll speak in Cockney accents. Some films may be shown. Tea will not be served.

ENG 585 Television Studies (Ovalle) Study of television's institutional contents and representational practices, including such television genres as serials, news, and reality TV. Offered alternate years

ENG 590 Top: Comedy and the Grotesque (Karlyn) Comedy is one of the most popular forms of narrative and performance. It is also one of the most difficult to define, let alone explain. Drawing on examples from film, television and other forms of popular culture, this course will examine comedy from a range of theoretical perspectives. We will study the structure of comic narrative plots as they appear in literary and dramatic texts; social theories of carnival and the grotesque; and psychoanalytic theories linking laughter with aggression, horror and taboo. We will read selections from Sigmund Freud, Mikhail Bakhtin, Northrop Frye and others and apply their insights to texts from classical Hollywood (Charlie Chaplin, Buster Keaton, Mae West), international cinema (Monty Python, Carlos Diegues, Pedro Almodovar), popular genre films (Scream, South Park), and other figures and events from contemporary culture (Roseanne and other unruly women, reality-based television shows, current political campaigns). Students will write a term paper on a comedic text of their choice.

Composition GTF Seminar I (Crosswhite)

ENG 611 Issues in pedagogy related to the university's writing requirement.

ENG 613 GTF Composition Apprentice (Bergquist) Supervised practical experience in all aspects of teaching WR 121, 122. Prereq: ENG 611 or equivalent.

ENG 615 Top: Theory of Image (Pyle) What is an image? What does it do? What are its dangers and its possibilities? This seminar will be devoted to addressing this cluster of questions by examining some important efforts -- both old and new -- to "theorize" the nature and workings of the image. The seminar is prompted by a paradox: how is it that the image, which might be regarded as the foundation of the "visual," has also been considered to be a basic element of the literary? What, if any, properties are shared by the visual and the literary image? Does the literary image "aspire" to the condition of the visual? Do the recent theoretical efforts to examine the nature and ubiquity of the visual image in contemporary culture teach us something about the literary image? What is the relationship between the image and the emblem or the icon or the rhetorical figure? How does the fear or celebration of the image manifest itself in contemporary cultural politics? Is there a politics of the image? These are some of the guiding questions that we will consider by way of our readings of such important philosophers and literary critics as Plato, Plotinus, de Man, Kermode, Deleuze, Badiou, Freid, Baudrillard, and Ranciere. And we will want to consider how poets as well as painters have both deployed and

discussed the image: I have in mind Romantic, Modernist, and post-modernist understandings of the image: Shelley and Wordsworth and Hopkins as well as Pound, Williams, Stevens, H.D. and, closer to us, Michael Palmer and Jorie Graham. Eugene Delacroix and Francis Bacon offer fascinating case studies in journals and interviews of the painter's relationship to the image.

ENG 620 Top: Pearl Poet (Laskaya) Allegory and Consolation in the works of the Pearl Poet:

This seminar will examine all four of the poems commonly attributed to the “Pearl” or “Gawain” poet: *Pearl*, *Sir Gawain and the Green Knight*, *Patience*, and *Cleanness*. We will read these texts in the original Middle English, focusing, for the first half the term, on our own close readings and rigorous analysis. In the second half of the term, we will reconsider the texts in relation to both medieval and contemporary theories of allegory and consolation.

ENG 630 Top: Sexuality, Subjectivity & Theology in 17th C Poetry (Saunders) In the England of 1601, epistemology was essentially indistinguishable from religion. Politics, philosophy, science, medicine, law, and literature had yet to separate themselves from the master discourse of theology, and religious antagonism drove most international and civil conflicts. By 1700, however, the human and the natural sciences had emerged in something like their modern forms, and sectarianism had given way to the Liberal principle of religious toleration (at least in theory). During the intervening time, the country had seen both a Puritan Revolution and a Royalist Restoration; religious radicals had challenged the ancient authorities of Crown and Church, and been challenged in turn by a monarchist backlash. Social norms, philosophical paradigms, and sexual mores all changed rapidly, as new questions emerged and were debated. For example: If religious disputes could not be settled with certainty, could one be certain of anything? If kings did not rule by divine right, then what other forms of political authority might be imagined? If the new discoveries of science allowed humankind to reshape the natural world, what did that mean for nature, for humankind, and for God? What was the relation of the body to the mind, of the mind to the self, and of the self to others? What were the moral and social implications of such knowledge? Should we denigrate bodily desire as sinful, regard it neutrally, or even embrace it as a supreme pleasure? And so on. Contemporary secular Western identity originates in these great crises of seventeenth-century European thought; to understand the period is therefore to understand where we “moderns” come from. In this course we will read four writers who grappled with the questions above to produce some of the most difficult and daring poetry in English literary history. We will focus on issues of theology, sexuality, and self-knowledge, particularly as they pertain to the transformation of religion from a public concern to a matter of private conscience, and to the problem of man’s place in nature.

Texts:

John Donne *The Complete English Poems*
Devotions Upon Emergent Occasions/Death’s Duel
George Herbert *The Temple*
Andrew Marvell *The Complete Poems*
John Wilmot, Earl of Rochester *Selected Poems*

We will also consider individual poems by Lanyer, Herrick, Crashaw, Vaughan, and others. Critical and theoretical readings will be provided in photo-copied form.

ENG 645 Top: Concept of Baroque (Shankman) Eruptions of the Ethical Baroque in the 17th and 18th Centuries “If the classical entails a balanced or fitting relationship between tenor and vehicle, or ideas and their articulation, the Baroque moment stages a tension between the two that simultaneously invites and resists resolution.” Steven Shankman and Marc Vanscheeuwijck “Now, that disqualified thought, passing as a privation relative to what is awaited and hoped for, can signify -- in the manner of a *question* or in that of a *hope* -- a *disproportion* between what contains and what is contained. (In truth, only God is a metaphor sufficient to state the *disproportion*.)” Emmanuel Levinas, “Don Quixote: Bewitchment and Hunger” In the disciplines of art history and musicology, the term "Baroque" is widely used to describe the period of European culture extending from the late sixteenth to the mid-eighteenth centuries. In Italy, Spain, Germany, and in Eastern Europe, the term enjoys wide currency, though it fares less well in English and American scholarship. This seminar asks if there is not more to be gained than lost in having access to the concept of the Baroque for arriving at a just appreciation of some of the major authors of the seventeenth and eighteenth centuries. The term "Baroque" invites us to see connections between literature, the visual arts, and the music of the period. It encourages us to analyze style in very specific and concrete terms, and to relate these stylistic elements to larger currents of English and European thought. We will focus on the connections between the work of Walter Benjamin (*The Origin of German Tragic Drama*) and Emmanuel Levinas ("Don Quixote: Bewitchment and Hunger"), paying special attention to how the Baroque emphasis on disproportion breaks the spell of art in the interests of ethics, or to what I am calling "eruptions of the ethical baroque."

Required Texts:

Walter Benjamin, trans. Osborne, *The Origin of German Tragic Drama* (Verso, 2002)

Descartes, *Meditations of First Philosophy* (Kessinger, 2004)

Robert Harbison, *Reflections on Baroque* (Chicago, 2000); students should work through the whole of this volume by the end of the quarter

Michael Marissen, *Lutheranism, Anti-Judaism, and Bach's "St. John Passion"* (Oxford, 1998)

Alexander Pope, *The Dunciad in Four Books* (Longman)

Shakespeare, *The Tempest* (Arden Shakespeare)

Jonathan Swift, *A Tale of a Tub and Other Works* (Oxford, 1999)

ENG 650 Top: Victorian Visualities (Neel) This seminar will explore the rich diversity of visual culture in the Victorian period, ranging from the deluxe photo album to the illustrated serialized novel. Part of our work will be to establish a vocabulary for analyzing the relation between text and image, whether it is the photographs in Francis Frith's travel book *Egypt and Palestine Photographed and Described*, the documentary lithographs in Henry Mayhew's work of social investigation *London Labour and the London Poor*, or Hablot K. Brown's illustrations for Charles Dickens's novel *Little Dorrit*. What do images "say" that words cannot? Do illustrated works complicate our understanding of genre? How did the invention of photography in 1839 impact how Victorians saw and framed the world? Our study will also cover theories of

technological reproduction (Benjamin); media-specific analyses of the photographic image (Barthes, Bazin, Krauss); interdisciplinary approaches to the relation between word and image (Mieke Bal, J Hillis Miller, Susan Stewart, WTJ Mitchell, Carol Armstrong), and feminist studies on visual cultures (Griselda Pollock, Nancy Armstrong). During the course of the term, we'll also explore the UO Library's extensive collection of nineteenth-century illustrated periodicals

ENG 660 Top: Literature of the Americas (Lima) The novel, the great narrative form of capitalist modernity, has been equally at home in capital's peripheries. Urban spaces and rural "backwardness," free market relations and coerced labor, social progress and in Roberto Schwarz' words "the regressive potentialities of modernization," the prosaic condition of life and the baroque lyricism of experience, the plasticity of American—used here in the hemispheric sense—novel has been capable of representing such extremes. Through the theoretical work of Georg Lukács, Schwarz, and Lois Parkinson Zamora, among others, and the novels of William Faulkner, Machado De Assis, Gabriel García Márquez, Leslie Marmon Silko, and Miguel Angel Asturias we will examine the rich and contradictory worlds represented in the novel in the Americas.

ENG 670 Top: Ecocollapse (Westling) Borrowing a term from Donna Haraway, this seminar's title indicates its focus on literary and visual media attention to interrelationships between human communities and regional biosystems during the Great Depression of the 1930s. The collapse of the U.S. financial system happened during the same years that saw devastating natural disasters such as the Dust Bowl and catastrophic floods of the Mississippi and Ohio Rivers. Streams of refugees poured north and west from the drought-stricken Plains states and Southern landscapes gouged by erosion, impoverished by monocropping, and blasted by rapacious mining. Readings are clustered around particular disaster areas and ecological problems. For the Dust Bowl, Steinbeck's *Grapes of Wrath*, Timothy Egan's *The Worst Hard Time*, and Richard Manning's *Grassland* will be complemented by Pare Lorentz's film *The Plough that Broke the Plains*. Lorentz's film *The River* will accompany Mary Hamilton's *Trials of the Earth* and Richard Wright's "Down by the Riverside." We will read works on mining disasters such as Muriel Rukeyser's *Book of the Dead* and Denise Giardina's *Storming Heaven*, watch John Sayles's film *Matewan*, and read selected poems by Simon Ortiz. We will also examine interrelated works of prose and photography by Wright, Welty, James Agee and Walker Evans that anticipate environmental justice writing and criticism of recent decades. Readings in environmental justice, ecofeminism, and environmental ethics will be supplemented by student research into historical contexts and contemporary debates. Questions to be explored include how socio-economic and environmental destabilization intersect with aesthetic purposes in writing and visual media, how literary representation of "nature" functions in works with urgent polemical motivations, and the ways in which "human" and "natural" are delineated in these texts.

FLR 512 Folklore of Subculture (Wojcik) Examines recent research on subcultures, especially the relation of folklore to subcultural identity and communication, and the ways folklore may challenge or reinforce dominant ideologies.

FLR 583 Folklore & Myth British Isles (Dugaw) Basic folk traditions in the British Isles (e.g., ballads, folktales, legends, myths) and their treatment in the written literature of major British authors.