## ENG 104: Intro to Literature – Fiction
### Harrison


### ENG 104: Intro to Literature – Fiction
### Elbom, G

One of our main goals in this class would be to pay close attention to the basic elements of fiction: setting, narration, characters, plot, conflict, tension, motives, emotions, language, style, themes, point of view, and other literary techniques, devices, components, and aspects. We will also try to consider some crucial questions about the nature and function of fiction. If it doesn't move the plot forward, is it necessary? If it’s hard to read, is it worth the effort? If nothing happens, is it just a tapestry of words? If there is no emotional release, is it just an intellectual exercise? If there is no payoff, will the reader feel cheated? If the reader is invested in the story, should the author leave the ending ambiguous? If fiction isn't real, why would we want to bother with the imaginary lives of made-up characters? Our text, Gilbert Sorrentino's Mulligan Stew (1979), is a famous postmodern masterpiece that consists of poems, plays, pamphlets, brochures, catalogues, advertisements, annotations, love letters, business letters, erotic letters, rejection letters, journal entries, newspaper reports, high school essays, academic papers, reviews, interviews, notes, blurbs, book introductions, novel excerpts, biographical sketches, cultural catechisms, and a wide variety of literary styles and genres: romance fiction, Western fiction, Jewish fiction, Irish fiction, detective fiction, and so on.

### ENG 104: Intro to Literature – Fiction
### Larison

Introduction to Fiction offers you a chance to read, ponder, and explore some of the most influential short stories of the last century. Specifically, we’ll be focusing our explorations on issues of theme, context, and craft. Expect an inspiring and intellectually rigorous—class, one in which you will produce several short writing assignments and two papers.

### ENG 104: Intro to Literature – Fiction
### Bushnell

This course introduces students to prose fiction through the short story, novella, and novel, with particular (but not exclusive) focus on 20th-century American writers. Students will learn to read closely for fundamental craft concepts such as descriptive detail, plot, characterization, point of view, structure, symbolism, and theme. By the end of the term, students will have received exposure to a broad array of narratives, cultures, and ideas, and will have developed the skills to analyze them for meaning and value.
**ENG 104: Intro to Literature – Fiction**  
**Scribner**

In this course we will consider fictional form by reading short stories and one novel. As we proceed through the term, our focus will be on elements of fictional craft, such as plot, character, setting, voice, and symbolism. Course outcomes will include developing skills in textual analysis, close reading, and critical thinking and writing. We’ll examine these works for their historical, literary, social, and political significance, as well as their varying styles and themes, keeping in mind that they are first and foremost works of art.

**ENG 104: Intro to Literature – Fiction**  
**Katz**

Introduction to Fiction offers you a chance to read, ponder, and explore some of the most influential short stories of the last century. Specifically, we’ll be focusing our explorations on issues of theme, characterization, and craft. Expect an inspiring and intellectually rigorous class, one in which you will produce several short writing assignments and two papers.

**ENG 106: Intro to Literature – Poetry**  
**Biespiel**

Study of poetry for greater understanding and enjoyment.

**ENG 106: Intro to Literature - Poetry**  
**Brock**

What is poetry, and why does poetry matter? In this class, we will read, think about, write about, and discuss a wide variety of poems, and we’ll begin to look at poetry through a critical lens. Participation in class discussions and completion of exploratory assignments will make up a significant part of your grade. Quizzes and a final exam will illuminate the understanding you’ve gained.

**ENG 106: Intro to Literature - Poetry**  
**Holmberg**

This course provides an overview of the main modes, techniques, and characteristics of poetry through an examination of world poetry. Using the anthology readings and the on-line resources above, the course will cover world poetry by geographical region, and will feature 4 week-long units focused on relevant topics or themes within world poetry: Poetics and Craft; Poetry as Cultural Performance; Poetry as Social Action and Historical Witness; Translation and Influence. During each unit, we will also study the poetic devices nearly universal to poetry, such as rhythm, sound play, image, symbol, metaphor, point of view, and tone.

**ENG 106: Intro to Literature - Poetry**  
**Sheehan**

Poetry is a way of understanding, responding to, and remaking the world through language. As an introduction to this form of art, this course aims to make you a skillful, informed, and enthusiastic reader of poetry. To accomplish this goal, the course requires you to study and write about a range of poetic forms and genres; to become familiar with broad developments in the history of poetry written in English from the 16th century to the present; and to analyze the complexities of poetic diction, figurative language, syntax, and sound through class discussion, written exercises, and a formal essay.
ENG 107: Intro to Creative Nonfiction  
St. Germain  
In this course we will study a broad selection of contemporary creative nonfiction, including personal essays, lyric essays, memoirs, and hybrid forms. We will examine the various ways a diverse genre engages with the real world, and investigate the relationship between narrative and truth, focusing on how a writer’s use of craft, context, and source material shapes the reader’s understanding.

ENG 200: Library Skills for Literary Study  
Nichols  
In this course, we will look at the topic of “library skills” very broadly. To be sure, we will spend time learning how to find and use resources from the OSU Libraries’ collections and will think about how information is organized in these (and other) collections – knowledge you can use to unlock any collection of information, in a library, on the web, or in an archive. This class will also touch on the topic of information management – being able to find useful things again will help you to be a successful college researcher and someone who effectively uses information to solve problems after college, in whatever field you pursue. A final topic we will touch on is Digital Humanities, an emerging research area that uniquely connects digital collections and information technology.

ENG 202: Shakespeare  
Barbour  
• Sharpen reading skills by mastering Shakespeare’s language.  
• Explain Shakespeare’s involvement in the politics and culture of his day.  
• Interpret Shakespeare’s influence on 21st century culture.  
• Analyze different media of production (page, stage, image, screen).  
• Sharpen skills of exposition and persuasion, orally and in writing.  
• Recognize the principles of form that shape Shakespearean drama.

ENG 202: Shakespeare  
Olson  
An introduction to the second half of Shakespeare’s career. This course is designed to help students become more confident readers (and audience members) of Shakespearean drama by focusing on language, historical context, and staging. Plays include Macbeth, Hamlet, The Winter’s Tale, and The Tempest. This course is included in two Baccalaureate Core categories: Western Culture and Literature and the Arts.

ENG 206: Survey of British Literature: Victorian Era to 20th Century  
Davison  
As the second course in our British literature survey sequence, this class examines works of 19th and 20th century English prose, poetry, drama, and fiction. These two centuries represent the aesthetic, political, and cultural changes known respectively as the Victorian age (1830's-1890's), the Modernist movement (1890's -1940's), and the Contemporary era (1950’s-present). We will situate most of our study in the first two of these eras. Studying this long stretch of English literary arts will include examinations of the works of such figures as Thomas Carlyle, Elizabeth Barrett Browning, Lord Tennyson, John Stuart Mill, Robert Browning, Matthew Arnold, Charles Darwin, Oscar Wilde, George Bernard Shaw, Ezra Pound, T.S. Eliot, James Joyce, W. H. Auden, Philip Larkin, Nadine Gordimer, and others. As a study of the mid-Victorian Realist novel, we will also read Charles Dickens’ *Great Expectations* during the middle weeks of the term. We will read concise introductions to each period throughout the course, the key points of which will be expanded through lecture. Students will be evaluated through two mid-terms and a final examination. A formal essay paper may also be assigned if the class so desires.
### ENG 206: Survey of British Literature: Victorian Era to 20th Century

Ward

Find out the backstory for some of contemporary literature’s most pressing issues. By surveying British literature from the Victorian period to today, we will explore important questions about colonial and postcolonial literature, gender politics, science and technology, and race and national identity. Along the way, we’ll define four major periods of literature – Victorian, modernist, post-modern, and contemporary – and ask whether and why each piece seems to fit the characteristics of its period. Assignments will include a position paper, a contribution to a Wikipedia article, and a mid-term and a final exam.

### ENG 213: Literatures of the World: Middle East

Elbom, Gilad

This class will focus on modern Middle Eastern narratives from multiple perspectives: cultural, political, religious, historical, postcolonial, geographical, linguistic, structural, stylistic, thematic, comparative, and other points of view. The texts on our reading list include a self-referential Palestinian novel, a feminist narrative from Egypt, a curious bildungsroman from Yemen, and a surrealistic, hallucinatory, self-deceptive novel from Iran. We will also watch and analyze several Middle Eastern movies.

### ENG 220/FILM 220: Topics in Difference, Power, and Discrimination

St. Jacques

This course will concentrate on analyzing representations of sexuality in relation to difference, power and discrimination in contemporary Western cinema. Viewing films that represent a diversity of sexual vantage points in a variety of directorial styles, ENG220 participants will evaluate the construction of sexualities in contemporary film. Beginning with overtly heterocentric films, such as What Women Want (Nancy Meyers, 2000) and Fatal Attraction (Paul Verhoeven, 1992), students will learn to critically explore and evaluate typical and atypical representations of hetero- and homosexuality, queerness, sexual aggression and homophobia, transvestism, transsexualism and intersexuality - as well as intersections of sexuality and discrimination in terms of age and race. Our exploration will be activated through student participation in research, writing, experiential exercise, group discussion forums and personal reflection.

### ENG 221: African-American Literature

Sheehan

This course explores the relationship between fashion and fiction from 1900 to the present. Focusing on work written by authors from the U.K. and the U.S., it examines how and why fashion is associated with femininity and modernity, investigates connections between literary and sartorial style, and considers the status of garments and books as global fashionable commodities. Readings include fiction by Edith Wharton, Virginia Woolf, Nella Larsen, and William Gibson as well as literary and cultural criticism, including scholarship in the field of fashion theory.

### ENG 225/PAC 331/FW 112: Literature of Fly Fishing

Malewitz

This unit of the macro-course (The Art of Fly Fishing and the Science of Fly Fishing are the other two units) is designed to rapidly introduce you to some of the major themes and formal devices of literature written about fly fishing. In four days, we will gain a sense of how four different genres—the short story, the novel, poetry, and creative nonfiction—represent and understand this activity.
ENG 254: Survey of American Literature: 1900 to Present
Schwartz

The course catalog defines English 254 as “Readings from American literature presented in chronological sequence, important eras and movements with emphasis on major writers.” This particular section will mostly adhere to this formula, but it will be defined by its emphasis on short stories and poetry. Given the short amount of time we have to cover 114 years of literature, novels and drama will be excluded, and instead we’ll examine short stories by various major American authors on Tuesdays, and on Thursdays we’ll focus on poetry. We’ll progress through the 20th century mostly decade by decade, but at times theme will trump chronology. Like most of your courses, most of the work for this course will be done outside of class—there will be plenty (but not an overwhelming amount) of reading. We’ll balance deep, vertical engagement with sprawling horizontal coverage. The course will introduce students to many different authors and poets, as well as various literary techniques, concepts and contextual backdrops. The course will be successful if it enhances your ability to think critically, and find both wisdom and aesthetic pleasure in the stories and poems that capture the (rather hubristically self-defined) “American century.”

ENG 254H: Survey of American Literature: 1900 to Present
Malewitz

This course offers a rapid introduction to the key figures and movements of American literature from 1900 to the present. The key questions that we will ask concern the ways that we might categorize the large and heterogeneous output of American literary artists during this period. We will examine the ways that American Modernist poets and novelists position themselves within regional, national, and international cultures. We will examine the strategies by which post-World War II American artists depart from the forms, themes, and styles of their literary ancestors. We will explore relationship between literature and cultural studies through discussions of race, class, gender, and sexuality. Finally, we will examine emergent genres that may shape the future directions of American literature.

ENG 275: The Bible as Literature
Anderson

In this class we’ll try to set aside everything else and look closely at the language and style of the four canonical gospels, Matthew, Mark, Luke, and John, as if we are reading any other story, the work of any other creative writer: the narrative arcs, the development of character, what the stories say and what they don’t. I’ll ask you to do a short warm-up essay, a take-home essay midterm, and a take-home essay final. There’ll also be pop quizzes along the way, as well as frequent in-class freewriting. Our emphasis will be on ways of reading—on kinds of truth and methods of interpretation. Satisfies Bacc Core Literature and the Arts; Western Culture.

ENG 275: The Bible as Literature
Elbom, G.

Emphasizing variety rather than unity, the Bible is a vast collection of literary genres: stories, poems, genealogies, biographies, prophesies, aphorisms, laws, letters, and many other styles and strategies. This class will focus on narrative, key characters, and biblical scholarship. We will try to broaden and deepen our understanding of biblical literature through a careful reading of specific stories and a close inspection of biblical commentary, looking at Scripture from different perspectives: literary, political, social, theological, linguistic, historical, psychological, feminist, and other points of view. We will focus on some famous male characters—God, Joseph, Moses, Jesus, Paul—and examine them in relation to notable women: Samson’s wife, Jephthah’s daughter, Abimelech’s killer, and other interesting, controversial, or marginalized characters. Paying attention to a variety of literary techniques, we will try to address
the complexity and richness of the Bible rather than reduce it to one truth, a single message, or important lessons. In other words, our approach will be critical and analytical, not didactic.

**ENG 319: The American Novel: Post-World War II**  
**Malewitz**

This course will examine a stylistically and conceptually diverse group of American novels and short stories written after World War II. The key questions that we will ask concern the relationship between these texts and the broader cultural movement called postmodernism. We will examine the ways that American postmodernists depict central events taking place in the United States such as the rise of new media forms, the emergence of Cold War politics, and the disruptions of a globalized economy. We will explore the complex and competitive relationship between literature and other forms of art such as American rock and roll, film, the internet, and television. Finally, we will investigate the ways that postmodern ideas concerning communication technologies, race, and language enter the literary sphere by pairing critical and creative readings.

**ENG 319: The American Novel: Post-World War II**  
**Sandor**

In this course, we will read and examine the work of six American novelists from the mid-twentieth century to the present, exploring both their literary artistry and their diverse representations of what it means to come of age in America. Decade by decade, how does our quest for identity take new forms? How does the shape and texture of each novel reflect—and resist—its own historical moment?

**ENG 330: The Holocaust in Literature and Film**  
**Davison**

Is the Nazi Holocaust of European Jewry ultimately beyond the human imagination? Should the generations who did not witness those events compose “stories” about it, or write “poetry” that attempts to envision or search for the redemptive in it? Can there ever be a film that allows us to understand its magnitude, rather than merely make spectacle or heroics from discrete parts of its known history? How do these historical events inform our own era’s violence and mass murder?

In this course we will study major pieces of fiction, memoir, and film that indeed attempt to re-imagine and gain insight into the Nazi vision of a world that, in their own terminology, would be completely cleansed of Jews. We will learn through supplementary documents about the history of European Jewry, religious-based anti-Jewishness, and racial anti-Semitism. We will position the Holocaust in the context of the wider racial science of the era, and through this, grapple with how pervasive race and racial hierarchy was, and often remains, to the Western mind. By way of these contexts, we will make reference to other genocidal actions that have occurred after the Holocaust and into our own century. Finally, through each text we study, we will consider the controversy of the uniqueness of the Holocaust, and whether its unimaginable horrors can ever be justly represented in forms that originated during more innocent periods of Western culture that preceded it—forms such as the traditional novel, the short story, poetry, and film.

Students will be evaluated through two major assignments: a literary/historical analysis of one of the written texts we’ve studied in an essay mid-term format, and a comparative critique of two of the films we’ve viewed for the course. The second assignment will be a traditional, formal essay and mandate at least five critical sources other than the subject text in question.

**Texts:**
- Selection of essays posted on Blackboard
Andre Schwarz-Bart, The Last of the Just (1960)
The World at War: Genocide, Thames Television Documentary (1982)
Europa, Europa, Directed by Agnieszka Holland (1990)

**ENG 345: Introduction to Literary Criticism and Theory**

*Ward*

Provides a rapid introduction to theories and concepts that drive current literary scholarship. By the end of the term, students should be able to. Identify major theoretical/critical movements and theorists, as well as the primary concepts with which they are associated. Define and apply specific theoretical concepts and terms to literary and cultural texts. Evaluate and analyze strengths and limitations of critical/theoretical arguments in terms of internal logic and specific applications. Examine historical contexts for the development of contemporary theory and criticism. Strengthen critical reading, writing, and interpretive practices for comprehension and analysis.

**ENG 433/533: Studies in the Long 18th Century**

*Gottlieb*

In this course we’ll explore the Enlightenment roots of our contemporary fascination with alternate futures, from the seemingly perfect (Moore’s original *Utopia*), through the outrageous (Swift’s *Gulliver’s Travels*), to the downright terrifying (Shelley’s *The Last Man*). Along the way, we’ll consider questions of gender, genre, society, politics, geography, and the (in)human. Grades will be based on attendance and participation, response papers, and a term paper. 533 students will also be responsible for an annotated bibliography and leading one class session.

**ENG 445/545: Studies in Nonfiction: Last 5 years of Nonfiction**

*Passarello*

In 2006, Time, a publication not recently known for its progressive views on contemporary literature, named as its Book of the Year Alison Bechdel’s graphic memoir *Fun Home*. This superlative mention was mirrored by reviews in major newspapers and by dozens of “best of” lists, in which it shared rosters with traditional memoirs, travel narratives, and historical inquiries—the staples of late 20th century nonfiction. That an alt-weekly cartoonist’s “family tragicomic,” told in heightened, essayistic prose and in images, achieved such mainstream critical success suggests a marked change in how we read, write, and critique nonfiction in the 21st century.

So. What forms is nonfiction “allowed” to take in the new millennium? In what ways are both the publishing industry and its readers welcoming and responding to those forms? How are these wider boundaries changing (or not changing) the ways in which we receive the traditional components of nonfiction? About what choices do we still offer mainstream protest? And how has the changing context of readership—in terms of our access to media forms, our ability to publish “instant criticism,” our knowledge of pop culture, inclinations toward or against certain structures, etc—present in the past dozen years of “literary citizenry”?

Over the course of the term, we’ll examine several examples of long-form nonfiction published within the past decade: memoir, book-length lyric essay, literary journalism, graphic nonfiction, cultural/critical response. We will also read several short-form essays on crafting, structuring, and responding to contemporary nonfiction. Our goal in doing so will be to develop as a class a “map” of the places contemporary published nonfiction can go, answering all of the questions in the above paragraph (and more!) in the process.
ENG 486/586: Studies in British Literature: Representing Art
Olson

When we encounter the description of a painting in a literary text, we experience ekphrasis, the verbal representation of the visual. Ekphrasis challenges us to consider the relationship between the “sister arts” and to ask ourselves, Is a picture really worth a thousand words? What does it mean when a poet chooses to represent representation? This course will consider a range of theoretical accounts of the relationship between word and image, from the Classical period to our own time. Our primary readings will focus on examples of early modern ekphrasis and their classical models (Virgil, Ovid, Chaucer, Shakespeare, Spenser), but will also address the development of the trope in post-Renaissance poetry.

ENG 575: Studies in Minority Aesthetics
León

The aesthetic has long been a central concern for philosophy, literature, and the arts. Often, though, aesthetic consideration resides firmly relation to a hegemonic axis of Western thought—focusing on primarily Eurocentric and American works of art. Conversely, minoritarian literary and artistic works are often measured primarily for their political impact or cultural relevance, seldom being encountered as explicitly aesthetic. Instead, this class will center minoritarian theories that explicitly address the aesthetic and readings of minoritarian aesthetic production. In so doing, we will traverse literary theory, performance studies, cultural studies, and philosophy. We will think through the following questions: how has the aesthetic been overlooked in theories of minoritarian cultural production? How do aesthetics add to and flesh out political and ethical exigencies? How do the thinking of the minoritarian and the aesthetic together shift classical terrains of both terms? How does the aesthetic form a particular kind of strategy of resistance?

ENG 580: Studies in Lit, Culture, Soc: Craft & Collage
Rodgers

LITERARY COLLAGE. In this course we will examine several works that use a collage structure, and use them as models for our exploration of this exciting and varied form. The term will begin with an introduction to the visual art of collage as a way of setting the stage for our discussions. Literary works may include David Shields’s Reality Hunger, Renata Adler’s Speedboat, Carole Maso’s The Art Lover, Maggie Nelson’s Jane: A Murder, Jenny Offill’s Dept. of Speculation, and Claudia Rankine’s Citizen: An American Lyric. We’ll study the effective use of craft elements such as fragments, juxtaposition, images, and ephemera, while always keeping in mind the relationship of part(s) to whole. Requirements: weekly creative assignments (including a collaborative exercise in which students contribute components to a group collage piece); reading responses/analyses; presentations; and a final (individual) collage project. Fiction writers, nonfiction writers, poets, and MA students are all welcome in this multi-genre class.

FILM 220: Diff, Power & Discrim: Sexuality and Film
St. Jacques

This course will concentrate on analyzing representations of sexuality in relation to difference, power and discrimination in contemporary Western cinema. Viewing films that represent a diversity of sexual vantage points in a variety of directorial styles, ENG220 participants will evaluate the construction of sexualities in contemporary film. Beginning with overtly heterocentric films, such as What Women Want (Nancy Meyers, 2000) and Fatal Attraction (Paul Verhoeven, 1992), students will learn to critically explore and evaluate typical and atypical representations of hetero- and homosexuality, queerness, sexual aggression and homophobia, transvestism, transsexualism and intersexuality - as well as intersections of sexuality and discrimination in terms of age and race. Our exploration will be activated through student participation in research, writing, experiential exercise, group discussion forums and personal reflection.
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<tr>
<th>Course Code</th>
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<th>Instructor</th>
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<tr>
<td>FILM 245</td>
<td>The New American Cinema</td>
<td>Lewis</td>
<td>This class will attend post-rating system Hollywood (1968-present) by closely examining the important films and filmmakers of the period along with key events in the business of developing, producing, distributing and exhibiting motion pictures.</td>
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<tr>
<td>FILM 245</td>
<td>The New American Cinema</td>
<td>Rust</td>
<td>This class will attend post-rating system Hollywood (1968-present) by closely examining the important films and filmmakers of the period along with key events in the business of developing, producing, distributing, and exhibiting motion pictures. There are no prerequisites for this course. This is an ambitious (but fun) academic course, not a film appreciation class.</td>
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<td>FILM 256</td>
<td>The New American Cinema</td>
<td>Zuo</td>
<td>This course surveys a broad range of non-western art cinemas produced in the modern era. We will discuss significant genres, movements, and authors in conjunction with important historical, industrial, and socio-political developments that impacted national cinemas across Asia, Africa, the Middle East, and Latin America. Beginning after the “long decade” of the 1960s and ending in the present day, we discuss the growth of new artistic cinemas produced out of continually changing contexts of transnational filmmaking and globalization. Key filmmakers we will discuss include Wong Kar-wai, Hou Hsiao-hsien, Abbas Kiarastami, Mira Nair, Takeshi Kitano, Souleymane Cissé, and Alfonso Cuaron.</td>
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<td>FILM480/580</td>
<td>Studies in Literature, Culture, Society: Star Bodies in Cinema and Media</td>
<td>Zuo</td>
<td>This course examines the cultures surrounding celebrity, stardom, and mediated performance. Why and how are some bodies privileged to become spectacular representatives of the human species in screen cultures? How do star bodies generate cultures of belonging (and exclusion) for audiences and spectators? How do gender, race and ethnicity, and class become articulated through the technologies of the celebrity body? What kinds of theories and frameworks enable us to critically discuss issues of charisma, appearance, and presence? Throughout the course we interrogate the structures of desire and fascination that determine our relationship to public bodies by screening key films and media texts that have helped launch actors/personalities to stardom and into our collective imaginations. In this course we pursue a methodology of reading the body as a kind of text (our own, as well as the star body) while examining notions of visual pleasure and “the gaze,” affect, and reception as they pertain to our imagined contact with celebrity bodies. We begin with the development of star systems in Hollywood and elsewhere, and end the course by looking at newer iterations of celebrity like “reality stardom” and transnational stardoms.</td>
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<td>WR 121</td>
<td>English Composition</td>
<td>Staff</td>
<td>WR 121 is designed to help you develop and strengthen your writing skills and prepare you for other writing you will do at Oregon State and beyond. Emphasis in WR 121 is placed on the process of writing, including acts of reading, researching, critical analysis, pre-writing, drafting, and revision. Complementing this approach is our focus on the final product—quality compositions that demonstrate rhetorical awareness and evidence of critical thinking. We envision this course as the beginning of and foundation for your writing development as an undergraduate at OSU.</td>
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WR 201: Writing for Media
Munk, Jennifer
In recent years, journalism has been transformed by information technology, corporate media systems, and new social media. This class introduces journalistic techniques and concepts that will enable you to participate in writing for newspapers, magazine, blogs, and other popular media forms. Although these various styles sometimes use different storytelling techniques, they all value the writer’s ability to generate tight, accurate, exciting stories at a moment’s notice. Students begin WR 201 by learning to write hard news, summary leads, and headlines using the inverted pyramid style. After gaining command of this basic writer’s toolbox, students’ progress to writing their own feature stories and in-depth profile articles, which are placed in a blog gallery for sharing and discussion. Students will also study basic media theory concerning ethics, First Amendment law, and the fight for objectivity in the worlds of corporate and citizen journalism.

WR 201: Writing for Media
Strini
This course introduces students to the principles and practices of news gathering and writing, with an emphasis on online media. They will learn to interview, research and write accurate, pithy copy on deadline. We will learn how traditional journalistic forms – headline, deck, creative and summary leads, and inverted pyramid – apply to business writing and to blogging. Students will write three stories over the course of the quarter and, in peer-review sessions, edit copy and write headlines and decks for classmates’ stories.

WR 201: Writing for Media
St. Jacques, Jillian
Since the golden days of print journalism, and the rock solid reporting of correspondents like Walter Cronkite, Edward R. Murrow and Kit Coleman, there has been an explosion of media culture and forms. We still have “traditional” media—magazines, journals, newspapers, newsletters, press releases, television shows, and radio. But the advent of interactive media has also given us Twitter, Facebook, blogs, podcasts, flash mobs, citizen reporting … and whatever forms of “new media” are in the works even as we speak. Although each of these media forms engages in a different style of representation, and (sometimes) conforms to a different set of rules, their core skills involve the ability to generate tight, accurate, exciting stories at a moment’s notice. Students begin WR201 by learning how to write headlines, deks and summary leads using the inverted pyramid style. Once participants are able to fully command their basic writer’s toolbox, they progress to pitching and generating their own reviews, feature stories and profiles. Along the way, they learn to conduct interviews, assemble evidence packets, and utilize journalistic databases such as Lexis-Nexis to strengthen the factual muscle of their stories.

WR 214: Writing in Business
All Instructors
Writing is a social act. Through writing we preserve or change the attitudes and beliefs of others, build and maintain relationships, and persuade others to take specific actions. To communicate effectively in the workplace, it is essential to read contexts, think critically, and write clearly. This course focuses on the rhetorical nature of organizational communication and will help you develop a better understanding of audience, argument, convention, and expression. Your work in this course will help prepare you to engage with a wide range of institutions; however, you are encouraged to use coursework to develop a better understanding of workplaces within your major.
WR 222: English Composition  
All Instructors  
This course aims to increase your textual power by increasing your ability to read, think, and write about ideas and issues in academic and civic conversations. To do this, we will consider what “they say” and what “you say” in response, as well as why (so what? who cares?). You will analyze viewpoints (with a close look at how different authors and stakeholders are situated) and study the elements that go into crafting powerful written and visual arguments in both public and academic realms. Reading contemporary and classic arguments from the textbook and the New York Times provides a sense of our rhetorical tradition over time. You will be responsible for analytical reading, thinking, discussing, researching, and writing. Instructor conferences and peer review as well as consultation with the Writing Center will guide you through various drafts. This classroom is a learning community, so we will show respect for the ideas of all individuals.

WR 224: Introduction to Fiction Writing  
Griffin  
WR 224 is an introduction to the study and practice of fiction writing. Reading deeply in the genre, you will develop the vocabulary to respond to the work of established, contemporary writers in terms of craft and technique. This reading, our discussions in class and various writing exercises will give you the practice and tools you need to compose your own pieces of short fiction. These stories will be constructively critiqued by your classmates in workshop. Out of these workshops should come energy and direction for revision. The capstone for the course is a final portfolio in which you describe your revision process in a cover letter and present the final version of your short story.

WR 224: Introduction to Fiction Writing  
Harrison  
This fiction writing workshop examines the basic techniques of fiction, with related writing exercises involving elements such as point of view, characterization, and dialogue. Students will study the work of professional fiction writers and apply the principles of contemporary fiction to their own creative writing, creating and revising a satisfying short story.

WR 224: Introduction to Fiction Writing  
Peters  
By reading the work of published authors and peers, and writing their own works of short fiction, students will develop strategies for writing and an understanding of the fundamental tools employed by fiction writers, including character, dialogue, and point of view. Students in WR 224 will become effective and respectful critics of peer writing, and learn to think critically about literature, representation, and denoted and connoted meanings in written texts. Students will become, through the practice of reading and writing, textually literate citizens.

WR 224: Introduction to Fiction Writing  
All Instructors  
WR 224 is a Writing II course that seeks to unveil the mysteries of writing literary fiction. We’ll read both craft advice and short stories as we learn the concepts and practices behind vibrant and compelling stories. Students will be expected to “workshop” the short stories of their peers, as well as write short stories of their own.
WR 239: Intro to WR: Fiction and Creative Non-fiction
Katz
This class explores how to write good stories, whether real or imagined. We'll read and write in both genres, identifying the elements that make stories more vivid, more human, and more true. Students will write informal pieces and one longer work in each genre, and will workshop one story and one essay. Students will read and write both memoir and short fiction pieces. In recent years the lines that separate these two genres have become increasingly blurry. Memoirs sometimes read like novels, and short stories often sound more true than invented. As writers, how do we know the best vehicle to tell the stories we’ve lived and observed? This course addresses this question directly. In the reading component, we’ll look at works in both genres centered around themes: parents and children, friends and lovers, living with death, and telling stories. We’ll examine and discuss the ways the tools of each genre are used to reveal the heart of the story. In the writing component, students will write one piece in each genre, using techniques from the published pieces we’ve read. Through this exploration, students will gain a deeper understanding of the ways they can use the elements of good storytelling—voice, point of view, characterization, dialogue, description, setting, and rhythm—to bring any story to life, whether true or imagined. This course combines approximately 90 hours of instruction, online activities, and assignments for 3 credits.

WR 240: Intro to Nonfiction Writing
Staff
Introduction to Creative Nonfiction offers ten weeks of experience reading, writing and workshopping the very popular genre of Creative Nonfiction. Over the course of the term, students will learn how to use their memories, as well as the facts of our world, to make essays and memoirs. The class will discuss contemporary essayists like David Sedaris, Jamaica Kinkaid, and Joan Didion; we will write several short creative prompts; we will also develop more polished writing in creative peer workshops. This fun, lively course proves very helpful to students when they write personal essays for job or graduate school applications. It’s also essential to anyone interested in creative writing practice.

WR 241: Intro to Poetry Writing
Staff
This course is designed to help you sharpen your sensitivity to language and become a skilled reader and writer of poetry. We will study the basic elements of poetry—imagery, voice, lineation, meter, and so on—to further develop our understanding of poetic techniques. We will work on in-class writing exercises to help coax your initial ideas into finished poems. In the workshop, we will discuss your own poems in depth. Our goal in work shopping one another’s poems will be to sharpen our own critical faculties, while at the same time providing a useful critical appraisal of the piece in question for its author. We will also read and study a variety of published poems to understand both the nature of contemporary poetry and the literary tradition of which we, as poets, are a part.

WR 303: Writing for Web
Jensen
Writing for the Web will prepare students to produce instructive, informative, and rhetorically savvy writing for Web-based locations and applications.
WR 323: English Composition
Jameson
WR 323 focuses on the ways and places where people read and write stylishly and seriously about ideas and culture. By engaged ready and response to articles from intellectual magazines, you will enter this ongoing conversation by writing articles with a heightened awareness of style and the way language is used to gracefully articulate ideas.

WR 323: English Composition
Passarello
This section of WR 323 investigates non-fiction forms that emphasize stylistic creativity. Our goal in this investigation will be a clearer understanding of the diverse ways in which language can be used to gracefully and persuasively articulate emotional, collective, or logical “truth.” My goal for this class is to give every student some experience in the life of a creative writer. Successful writers almost always READ extensively, take tons of daily NOTES, DRAFT essays long before their polished due dates and REVISE a piece several times (or several hundred times) before they consider it publishable. To mirror this lifestyle, you will be reading at 20-30 pages of text a week in my class. You will be writing and responding at least 500 words per week as well. Please seriously consider whether or not you can commit to this reading and writing workload before joining me.

WR 324: Short Story Writing
Dybek
Tim O’Brien writes that a story, if truly told, makes the “stomach believe.” But how do you convince a reader to believe, or even care about, something that never happened? In this class, we will attempt to answer this question—and many others—by reading and critiquing works of fiction (by published writers and by you and your classmates), and by completing short exercises that aim to illuminate the craft by calling attention to choices and effects of imagery, perspective, character, etc. This course will follow the workshop model of peer critique, so be prepared to write and read quite a bit and have at least two pieces of original fiction workshopped in class. Many would argue that writing cannot be taught. But, as with any craft—origami, ship carpentry—there is a long tradition of studying fiction in order to learn specific and/or established techniques and writing strategies. On the other hand, some of the most exciting fiction occurs when a writer disregards or flouts expected craft choices. In this course we’ll endeavor to figure out what “the rules” are and how and when to break them.

WR 327: Technical Writing
All Instructors
Technical Writing (WR 327) will prepare you to produce instructive, informative, and persuasive documents aimed at well-defined and achievable outcomes. Technical documents are precise, concise, logically organized, and based on factual information. The purpose and target audience of each document determine the style that an author chooses, including document layout, vocabulary, sentence and paragraph structure, and visuals. To this end, this course will teach processes for analyzing “writing contexts” and producing effective, clean, and reader-centered documents in an efficient manner. You can expect to gather, read, and present the technical content of your field to various audiences in attractive, error-free copy, as well as to learn strategies for presenting that content orally.
WR 330: Understanding Grammar  
Brock, Isabelle  
Through a variety of learning activities, you will demonstrate that you:  
• Are able to recognize and use a range of sentence structures and punctuate them correctly  
• Are able to compose rhetorically effective and grammatically correct sentences  
• Have the vocabulary to think about and discuss language, especially the structure of sentences  
• Are able to recognize and avoid the twenty most common errors in your writing  
• Are able to think critically about rhetorical choices in grammar and syntax based on purpose and audience  
• Understand language differences, including ethnic, international, and disciplinary differences  
• Understand ways that language usage and correctness connect with issues of power in our culture  
• Are able to analyze your own style and syntax  
• Are capable of effectively revising and editing / proofreading your own writing  
You will learn through reading assignments, Discussion Board assignments, two short formal writing assignments, and two exams. Completing all assignment will be essential for your success in this course.

WR 341/441: Poetry Writing  
Holmberg  
In this course you will be asked to focus on and further refine the skills gained in introductory poetry writing: recognizing the poetic subject, using vivid and accurate language, creating appropriate metaphors and imagery, breaking lines effectively, and maximizing the musicality and rhythmic intensity of your lines.

Because the course is also designed to give you a richer understanding of poetic traditions, I will ask you to explore the opportunities provided by certain “modes” that have been practiced over the years, and to read with historical breadth into the tradition of these forms and modes. You will write a litany or list poem, a portrait or “autobiography” poem, a poem of praise, a poem on a photograph, and a poetic sequence of at least three parts. At least 3 of your poems will be workshopped by the whole class during the course of the quarter. 441 students will be offered more challenging variations on these projects, and will be required to complete other assignments.

You will be asked to complete writing exercises, some of which we will start during class time, and critique letters for a select group of your peers. The final graded portfolio will consist of 5 poems (the initial draft, a middle version, and a final draft), introduced by a one page reflection on your growth as a writer.

WR 353: Writing About Places  
Fearnside  
Utilizing personal experience and research, students study, discuss, and practice the conventions of writing about place from a global and local perspective for various audiences. Involves reading contemporary authors of place-based writing, informal and formal writing assignments, research assignments, multimedia presentations, lectures, group and online activities, and a final portfolio. PREREQS: WR 121.
WR 362: Science Writing
Pflugfelder
In WR 362, Science Writing, we’ll study the practice and conventions for writing about science to a broader public of non-professionals. We’ll read and analyze some of the best and most influential science journalism from the past few years and see what makes that writing successful, before we write our own news pieces and feature articles, paying attention to both print and digital outlets for that work. While the course addresses some of the more practical skills involved in writing about complex scientific information, we’ll also learn about the models of science communication that support that work. We’ll work on some writing projects together, as an entire class, though all students will have the opportunity to pursue their specific areas of scientific interest – and investigate fields in which OSU excels. Reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of science writing in a variety of contexts.

WR 414: Advertising and Public Relations Writing
St. Jacques
This course will analyze the common ground between advertising – with its television commercials, glossy fashion ads, and pay per click pop-ups – and public relations, with its tactfully poised messages strategized to remedy crisis situations or promote an institution’s assets and community goodwill. Although the two fields might seem worlds apart, advertising and public relations share one intrinsic task: deploying rhetorical skills to persuade, convince and motivate their target audiences to take a desired action. To achieve this aim, advertising and public relations professionals avail themselves of any media forms that will get their point across plausibly and expeditiously. This skill set requires proficiency at writing descriptively, quickly and convincingly under tight deadline constraints. Through assembling and critiquing two portfolios – an advertising campaign and a press kit — participants in WR414 will hone their skills at advertising and public relations writing.

WR 420/520: Studies in Writing: Style and Sentence
Anderson
On one level this will be purely an exercise class, like circuit weights or pilates or yoga, in the sense that you’ll be doing lots of exercises day-to-day, including real, old-fashioned sentence-diagramming and various kinds of sentence imitations. Our focus here will be on both grammar itself and on a sequence of exercises designed to make your own sentences clearer, better, and more powerful, for any kind of writing you do, from academic to technical to creative. Also: celebrations of sentences, playing with sentences, reveling in sentences. On another level this will be a class in the theory and pedagogy of style, from classical rhetoric to contemporary composition studies, with a special focus on issues of style and culture.
Work: a freewriting journal, a final essay that grows out of the journal, and several style projects and exercise “sets.”
Texts: Williams, Style: Lessons in Clarity and Grace
Montoux, Drawing Sentences: A Guide to Diagramming

WR 424: Advanced Fiction Writing
Larison
Welcome to Advanced Fiction Writing, a course that will delve into the subtle mechanics behind compelling, moving, and thematically important fiction. Though our readings will focus on modern short stories, the lessons taught will apply equally well to novels and novellas. This term, we’ll be focusing our inquiries on issues of structure. Specifically, we’ll be asking “How does a writer create a compelling ‘present moment’? How can structure reveal the character? What is the relationship between internal conflicts and external conflicts within modern stories?” This section of WR 424 will include guided
readings of published work, workshop, and regular blogging.

**WR 448/548: Magazine Article Writing**  
**Larison**  
Most magazines pay their writers $0.25 to $3.00 a word, and most editors report a shortage of writers submitting quality work. Learn the craft of magazine writing and discover a writing career within your grasp.

WR 448 will guide you through the process of querying, writing, and selling your first magazine article. You'll finish the class with a polished feature article ready for submission, as well as an understanding of how to build a career from freelance magazine writing. Expect a practical nuts and bolts class, one that leaves you a stronger and more confident writer.

**WR 497/597: Digital Literacy and Culture**  
**Pflugfelder**  
Digital Literacy and Culture focuses on the many and varied relationships between how we express ourselves and the technological systems and networks that provide context, meaning, and shape to those expressions. From pencils to pixels, telegraphs to texts, and semaphores to social networking, this class will examine the interactions between technology and literacy throughout history. While our focus will be on how literacies have both changed and been influenced by specific technologies, we’ll also address the production, reception, and transmission of cultural texts, both analog and digital. Beyond simply defining “new media,” we’ll consider how technologies affect subjectivity, agency, power, community, relationships, careers, and cognition. Further, this class will reflect on our current technological situation, how the technologies we use to communicate have ties to older literacies, and what they may suggest about coming changes. Since digital literacy and new media do not inhabit one particular discipline, our course will be quite interdisciplinary, drawing from areas of study such as communication, law, art, history, science, economics, and rhetoric.

**WR 466: Professional Writing**  
**Pflugfelder**  
In WR 466/566, Professional Writing, we’ll study texts, contexts and concepts important to the practice of professional writing and produce documents for both paper and digital distribution. While the course addresses practical skills such as how to write memos, proposals and reports, class discussion focuses on rhetoric, ethics, and information design. As professional writers, students will be expected to analyze organizations and institutions to develop effective communicative practices. Therefore, the class is organized with an eye towards future action: while you will be reading what others have done, we will be developing strategies for communicating effectively. One fundamental question addressed in this class is: What do professional writers do? Through the course, students will read definitions of professional and technical writing from academic and professional perspectives. Students will research and report on a variety of documents in genres common in professional and technical writing as they develop an awareness of genre. Reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of professional writing in a variety of workplace contexts.
WR 518: Teaching Practicum: Writing in Business
Jameson
This practicum prepares graduate students to teach professional writing for the workplace, specifically OSU’s WR 214 Writing in Business (Business Writing). It provides grounding in rhetorical theories and practices for effective teaching of this course. The curriculum for WR 518 is consistent with the National Council of Teachers of English (NCTE) Two-Year College Association (TYCA) recommendations for graduate preparation for teaching workplace writing for undergraduates. The course will include familiarity with rhetorical principles in the workplace, typical textbooks, standard syllabus and schedule, typical assignments, managing workload, and using software such as Track changes, Excel and PowerPoint common in the workplace. Visits to current WR 214 classes will provide first-hand experience of the class in action. OSU Career Services and WR 214 instructors may visit the practicum to share their expertise and discuss issues.

WR 521: Teaching Practicum: Fiction Writing
Sandor
WR 521 is a teaching practicum; enrollment is limited to graduate teaching assistants currently teaching WR 224.

WR 522: Teaching Practicum: Poetry Writing
Richter
In WR522, Poetry Teaching Practicum, students will prepare teaching materials (syllabus, reading packets, guideline sheets, exercises, and workshop strategies) necessary to teach WR241: Introduction to Poetry Writing. Students also will develop and articulate a statement of teaching philosophy for the teaching of poetry writing. Practical matters of the course include: choosing readers and handbooks; designing poetry assignment guidelines and relevant exercises; work-shopping strategies; commenting on student work; teaching prosody and close reading skills; assessing one’s course. This class is offered every spring, and must be taken by any poetry MFA student who wants to teach poetry writing in their second year.

WR 524: Advanced Fiction Writing
Sandor
COURSE OUTCOMES:
1. To demonstrate a sophisticated working knowledge of the elements of a fiction writer’s craft, including point of view, imagery and setting, character development, voice, and dramatic structure.
2. To develop the ability to articulate, with fairness and specific support, a professional level of editing and constructive criticism of student fiction, both in written and oral form.
3. To strengthen your ability to articulate your own aesthetics as a writer, and to open yourself up to the understanding of a range of aesthetics and styles in contemporary literature.
4. To develop practices of revision to produced polished and/or publishable work;
5. To plan and conduct research appropriate to thesis and book-length projects, including digital and print sources.
### WR 540: Advanced Nonfiction Writing  
**Estreich**

Our class is primarily a workshop, but we will also discuss published essays, including brief articles on the theory and practice of nonfiction. My hope is unexceptional and vast: that you will get specific, practical help with your own writing projects, while testing and defining your ideas about contemporary nonfiction.

### WR 541: Advanced Poetry Writing  
**Richter**

WR 541 is a graduate poetry workshop which requires admittance to OSU's MFA Program. While I was getting my MFA, I read talented, famous poets who I loved and aspired to become, but I don’t remember ever feeling like one of them. Confidence-wise, craft-wise, it is essential that you see yourself as a poet in a larger context. To give you a sense of who’s writing and publishing today, we’ll read three recent first books by young American women (including Rebecca Lindenberg’s Love, An Index)—they’re doing what you’re doing, right now; this is the larger writing community of which you are part—and you’ll have the valuable opportunity to talk with one or more of them about their work and process. Form-wise, these poets offer very different yet equally successful examples; we’ll read their work as models and inspiration for what’s possible in your thesis and subsequent collections.

### WR 593: The Rhetorical Tradition & The Teaching of Writing  
**Tolar Burton**

Major past and contemporary theories of written communication, their historical context, and their impact on writing and the teaching of writing.