

Spring 2024 Undergraduate Course Descriptions



LIDDY DETAR

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Her teaching and areas of interest include memoir writing, Caribbean literary studies, feminist and queer theories, and story-based strategies for social change. Dr. Detar has also taught and advised for years in Women, Gender, and Sexuality Studies. She coordinates the MFA Graduate Internship Program and directs “Social Action Works,” a professional development initiative that supports undergraduate students to explore careers that enact social commitments. Dr. Detar trains horses and riders in natural horsemanship, rock climbs, enjoys digital media, quilting, and spending time with her teenage kids.

“This is an exciting moment in our communities and in our culture for storytelling and the power of narrative. I welcome the opportunity to meet with you (virtually or in-person) to hear of your interests and share information about our programs in [Creative Writing](#), [English](#), [Film Studies](#), [Writing](#), [Scientific, Technical, and Professional Communication](#), and [Applied Journalism](#).”



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BACCALAUREATE CORE COURSES OFFERED IN SPRING 2024

Please see the

Cultural Diversity

ENG 210 LITERATURES OF THE WORLD: ASIA

ENG 212 LITERATURES OF THE WORLD: MESO/SOUTH AMERICA, CARIBBEAN

ENG 360 NATIVE AMERICAN LITERATURE

Difference, Power, and Discrimination

ENG/WR 220 STORIES OF THE U.S.-MEXICO BORDER

Literature and the Arts

ENG 101 INTRO TO LITERATURE: YOUNG ADULT NOVEL

ENG 104 INTRO TO LITERATURE: FICTION

ENG 106 INTRO TO LITERATURE: POETRY

ENG 108 INTRO TO SCIENCE FICTION AND FANTASY

ENG 201 SHAKESPEARE (ELIZABETHAN)

ENG 221 AFRICAN AMERICAN LITERATURE

ENG 254 SURVEY OF AMERICAN LITERATURE: 1900 TO PRESENT

ENG 317 THE AMERICAN NOVEL: BEGINNINGS TO CHOPIN

ENG 319 THE AMERICAN NOVEL: POST-WORLD WAR II

FILM 145 INTRO TO FILM STUDIES: 1968 TO 1999

FILM 245 NEW AMERICAN CINEMA

Western Culture

ENG 206 SURVEY OF BRITISH LITERATURE:
VICTORIAN ERA TO 20TH CENTURY

ENG 215 CLASSICAL MYTHOLOGY

ENG 275 THE BIBLE AS LITERATURE

WIC (Writing Intensive)

ENG 302 WRITING ABOUT LITERATURE

WR 462 ENVIRONMENTAL WRITING

Many of these courses will also fulfill Liberal Arts Core classes.

Writing II

WR 201 WRITING FOR MEDIA

WR 214 WRITING FOR BUSINESS

WR 224 INTRO TO FICTION WRITING

WR 227Z TECHNICAL WRITING

WR 240 INTRO TO NONFICTION WRITING

WR 241 INTRO TO POETRY WRITING

WR 250 PODCAST STORYTELLING

WR 301 PUBLISHING AND EDITING

WR 323 ENGLISH COMPOSITION

WR 362 SCIENCE WRITING

APPLIED JOURNALISM

AJ 313
PROFESSIONAL PRACTICES IN APPLIED JOURNALISM
St. Jacques, Jill
Section: 1
CRN: 54088
MWF 11-11:50p

This course revolves around a weekly series of guest speakers from across the spectrum of professional journalism. Podcasters, TV directors, print journalists and freelance authors. These folks are not merely “connected” with journalism, but are real-time publishers and editors in the trenches, committing acts of journalism on a daily basis – and each of them are eager to help AJ students enter the job market and share their stories. Our interviews with these media professionals will dovetail with our work producing, critiquing, revising and perfecting each student’s job portfolio (resume, cover letter, query letters and work samples). Because our Applied Journalism Minor centralizes hands-on development in all forms of digital and print journalism, your work samples will consist of any completed projects in public relations, advertising, audiovisual and/or multimedia journalism -- whatever field you feel most passionately about entering upon graduation. Field trips are required.

Prerequisite: Minimum grade of B in AJ 311 and AJ 312

AJ 410
Special Internship: Environmental Journalism
Instructor TBA
Section : 1
CRN: 54089
2 credits

What are the elements of an effective environmental story? How do science journalists conduct interviews, construct scene, interview sources, incorporate research, and communicate complex ideas in clear, jargon-free prose? Every week we’ll read stories published in the New Yorker, the Atlantic, High Country News, and other national magazines, and plumb those articles for craft tips and inspiration. Students will then apply those lessons to their own work, building, over the semester, a single, feature-length story (2000 to 4000 words) on an environmental topic — and, yes, we’ll talk about how to get them published. Students should be prepared to write weekly, and to workshop their writing and the work of their peers.

ENGLISH

ENG 101
INTRO TO LITERATURE: YOUNG ADULT NOVEL
Harrison, Wayne
Section: 400
CRN: 59086
Ecampus

Over the past two decades, the young adult literary novel has quickly become the fastest-growing genre trend in fiction, thanks in part to the award-winning work of such authors as S.E. Hinton, Jason Reynolds, John Greene, Rainbow Rowell, and Nikki Grimes. Of all genres of literature, Young Adult Fiction most explicitly explores themes such as sexuality, identity, social justice, and social media that are currently relevant to college students. Analyzing these novels in an introductory literature class will allow students to think critically about the types of literature many of them are reading on their own. The class will also uniquely prepare students who intend to teach young adult literature in primary education. Weekly lectures describe how the culturally distinct literary works of Young Adult authors develop elements of craft including characterization, significant detail, dialogue, voice, point of view and theme. The online course will make use of lectures, readings and videos, online discussions, quizzes and reading checks, combining approximately 90 hours of instruction, online activities, and assignments for 3 credits.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

ENG 104
INTRO TO LITERATURE: FICTION
Norris, Marcos
Section: 1 & 2
CRN: 56616/54090
MWF 11-11:50p/MWF 10-10:50a

What is a short story? The first thought that comes to mind is probably a story that's short. But many critics disagree with this reductive definition. E.M. Exjebaum, for example, describes the short story as "a bomb dropped from an airplane" that strikes "its war-head full-force on the target." For Exjebaum and many others, the short story is so much more than a story that's merely short. This course offers students a rigorous examination of the artform as it developed artistically and generically over the past two centuries. Primary readings include stories from Edgar Allan Poe, Anton Chekhov, Virginia Woolf, Flannery O'Connor, Ernest Hemingway, Raymond Carver, and Jorge Luis Borges. Secondary readings include essays from Charles E. May's *The New Short Story Theories* (1994).

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 104
INTRO TO LITERATURE: FICTION
Bushnell, J.T.
Section: 400
CRN: 51700
Ecampus

Understanding a story is one thing, but experiencing its impact is another. In this course, you'll discover the simple routes into the heart of a story and witness how they're enriched by more subtle literary elements. The goal will be not just to understand how fiction operates but to access its full range of emotional and intellectual rewards. By the end of the term, you will have received exposure to a broad variety of narratives, cultures, and ideas, and you will have developed the skills to appreciate their meaning, value, and pleasure.

Bacc Core,



Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 104
INTRO TO LITERATURE: FICTION
Harrison, Wayne
Section: 401
CRN: 53383
Ecampus

This online introductory course will examine literary fiction in the novel and short story form from the perspective of a fiction writer. Students will develop a critical vocabulary with which to analyze how successfully the assigned authors have fulfilled the expectations of literary fiction. Craft discussions will focus on literary elements that include characterization, significant detail, dialogue, voice, point of view, and setting, as well as figurative language concepts such as symbolism, metaphor and theme. Required reading will include two contemporary novels and two collections of contemporary short stories. The voices are wide ranging and represent a good sample of contemporary literature. Course work will include a mid-term and final exam, three quizzes and weekly reading checks.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 106
INTRO TO LITERATURE: POETRY
Roush, Stephanie
Section: 1
CRN: 51010
TR 12-1:20p

You'll be introduced to a variety of published voices from the past and present; you'll study the basic craft elements of poetry including detail, imagery, voice, and lineation; you'll practice your close reading skills to become a more skilled and confident reader of poetry; and you'll establish a routine of checking in with your emotions and deepening your sense of empathy.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

ENG 106
INTRO TO LITERATURE: POETRY
Goldsmith, Jenna
Section: 400
CRN: 52003
Ecampus

Offers a broad introduction to the genre of poetry. Encourages students to be more skilled and confident readers of poetry by introducing core concepts, showcasing dynamic living poets, and giving students the opportunity to compose in a personal creative process.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

ENG 108
INTRO TO SCIENCE FICTION AND FANTASY
Gottlieb, Evan
Section: 1
CRN: 54424
TR 4-5:20p
Jumbo Class

Although not taken seriously as objects of study until relatively recently, stories that refuse to be bound by the laws of reality -- narratives of gods, miracles, the fantastic, and the impossible -- are much older than the realistic novels now considered "serious" literature. To study the development of science fiction and fantasy, then, is to trace the evolution of the human imagination. From goblins to supernovas, from folk horror to Afrofuturism, this course introduces students to a wide range of themes, voices, and styles in both genres. Along the way, we'll study Anglo-American science fiction and fantasy by both well-known and sadly-forgotten authors, including Washington Irving, Mary Shelley, J.R.R. Tolkien, Ray Bradbury, Joanna Russ, Philip K. Dick, Octavia E. Butler, and Ted Chiang.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

Liberal Arts Humanities Core (LACH)

ENG 108
INTRO TO SCIENCE FICTION AND FANTASY
Rubado, Annette
Section: 400
CRN: 59465
Ecampus

The roots of science fiction and fantasy lie in myth, folklore, and fairy tales. While we begin with these origins, we will focus on modern and contemporary science fiction and fantasy in print. The course introduces students to a range of voices and formats in these genres. Accordingly, we'll start with a contemporary graphic novel and end the course with a recent sci-fi/ fantasy novel. In between, we'll study sci-fi and fantasy stories by both well-known and now-forgotten authors, including H.G. Wells, Isaac Asimov, Philip K. Dick, Ursula Le Guin, Octavia Butler, and Ted Chiang.

ENG 201
SHAKESPEARE
Olson, Rebecca
Section: 400
CRN: 59466
Ecampus

An introduction to the first half of Shakespeare's career (the Elizabethan period), with attention to the print history of Shakespearean drama and the playwright's continued global influence. Readings include *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Hamlet*; students will select a fourth play from a list of options.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

Liberal Arts Humanities Core (LACH)

Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 206
SURVEY OF BRITISH LITERATURE:
VICTORIAN ERA TO 20TH CENTURY
Davison, Neil
Section: 1
CRN: 54091
TR 2-3:50p

Have you ever wondered how Great Britain (England, Scotland, Ireland) engaged with democracy, liberalism, technology, and race, gender, and class while it became the first great industrial power and largest Empire of the modern West? Have you ever been curious as to why World War I changed Europe forever and ushered in the Modernist/Postcolonial era? Have you ever heard of Oscar Wilde and how his outing as a gay man became the scandal of London during the 1890's? Did you know British women gained suffrage prior to U.S. women? Did you ever hear that James Joyce was an Irish writer whose artistic achievement changed the short story and novel forms forever, and yet who is now one of the most unread authors in the English language? Were you ever curious as to how former subjects of the British Empire in the Caribbean, India, or various African countries struggled to reform their hybrid or broken identities and regain the cultures and languages that had been stripped from them by the colonizer? Survey of British Literature from the Victorian Era to 20th Century engages with all of these questions while studying various literary forms of British writing from the essay, poetry, and short story to drama and the novel/film. Understanding the big story of England in the modern world allows the American student a unique and important perspective on our own nation and culture's global role in the 21st century—seventy years after we assumed many of those roles from Britain itself after World War II.

As the third course in SWLF's British literature survey sequence, this class examines key works of the Victorian age (1830's-1890's), the Modernist movement (1890's -1940's), and the Contemporary/Post-Colonial era (1950's-present). This stretch of British writing includes 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, George Orwell, V.S. Naipaul, Derek Walcott, and others. In lieu of a study of the mid-Victorian Realist novel, we will view the 1946 filmic version of one of Charles Dickens' most influential novels, *Great Expectations* (1862). We'll read concise introductions to each period studied throughout the course, the central points of which will be expanded in lecture. Students will be evaluated through two mid-terms and a final examination, each of which will be uploaded by students to our Canvas Assignments page on the respective due dates in accordance with the Course Syllabus.

ENG 210
LITERATURES OF THE WORLD: ASIA
Singh, Jaspal
Section: 400
CRN: 56549
Ecampus

In this course you will study Asian literature and culture where colonial and postcolonial writers examine historical and cultural contexts of their experiences and their reflections on the development of English literature. Students will expand on their critical abilities to read literature and literary narratives to argue and support their assertions through critical theory. It is not assumed that students are familiar with colonial and postcolonial theory; the only criteria required are their willingness to explore alternative historical and cultural viewpoints and engage with resistant representations from the formerly colonized in colonial and postcolonial English literature.

Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)



ENG 212

LITERATURES OF THE WORLD: MESO/SOUTH AMERICA, CARIBBEAN

Blomgren, Olga

Section: 1

CRN: 59102

MW 10-11:50a

This course will study Caribbean and Latin American literature and help students learn to analyze and interpret cultural works of the global south. The class will explore works in their social context. We will reflect on the human conditions that emerge across cultural boundaries and historical periods. Course readings will include short fiction, essays, film, and novels. These areas are discussed in depth through close readings of the text, class discussions, and group activities. Our aim is to think about the authors' and texts' trans/national mobilities and multi/lingualisms as we generate questions about various moments in literary production and human life.

Bacc Core, Perspectives - Cultural Diversity (CPCD)

Liberal Arts Humanities Core (LACH)

Liberal Arts Non-Western Core (LACN)

ENG 215

CLASSICAL MYTHOLOGY

Larison, John

Section: 1

CRN: 59103

MW 4-5:50p

In this class, we'll study the collapse of civilization, the stories that endure after even the grandest palaces crumble, and how those stories can give rise to new cultures and civilizations. We'll focus our attention on the Late Bronze Age in the Mediterranean as we explore the lives, beliefs, and mythology of the ancient Greeks. Through classic (and disturbing) myths—as well as recently uncovered archeological evidence—we'll learn about matriarchy's confrontation with patriarchy, the rise of monotheism in the centuries before Judaism; and how a shift in the earth's climate led to one of the most famous wars in history. We'll study two enduring and significant works of literature, Homer's *The Iliad* and *The Odyssey*, the latter of which we'll read in its entirety. We'll ask hard questions about gender, power, justice, and adventure—in ancient times and now.

Bacc Core, Perspectives - Western Culture (CPWC)

Liberal Arts Humanities Core (LACH)

ENG 220

DIFFERENCE, POWER AND DISCRIMINATION: STORIES OF THE U.S. - MEXICO BORDER

Ribero, Ana

Section: 2

CRN: 56125

TR 2-3:50p

Crosslisted with WR 220

This class analyzes stories from and about the US-Mexico border; explores and challenges conventional ideas about undocumented immigration in the US and considers immigration as a complex phenomenon with various causes; examines historical and current causes of migration across the US-Mexico border and the difficulties experienced on the migrant trail; and analyzes discriminatory practices of dehumanization, deportation, and detention and reveals immigrant resistance to oppression.

Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP)

Liberal Arts Humanities Core (LACH)

ENG 221

AFRICAN AMERICAN LITERATURE

Norris, Marcos

Section: 1

CRN: 59104

MW 2-3:50p

Between WWI and the stock market crash of 1929, significant changes took place within the African American community. Urbanization, industrialization, and the migration of six million black southerners to northern states introduced a "New Negro" whose art, literature, and music came to define an era now referred to as the Harlem Renaissance. Foremost among these emerging art forms was jazz music, an exciting but controversial new sound out of New Orleans, Louisiana based on syncopated rhythms and improvisation. The hallmarks of this new sound can also be applied to the literature of the era as writers and their characters would improvise unprecedented expressions of blackness and black identity that were sometimes "out of rhythm" with their post-Victorian worlds. This course examines 1920s culture, the early reception of jazz, racial "passing," and major figures of the Harlem Renaissance.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 275
THE BIBLE AS LITERATURE
Kurman, Nirit
Section: 400
CRN: 52330
Ecampus

The influence of the Bible on our world is immeasurable, whether it be religious, cultural, or political. This course aims to add another layer to reading the Bible while respecting all religions, beliefs, and viewpoints. With a careful reading of the text and a close examination of biblical scholarship and other related sources, we will broaden and deepen our understanding of the Old Testament and the New Testament. We will discuss the historical context of the composition of the Bible while considering the multilayered nature of the text, editorial decisions, non-biblical cultural parallels, the formation of monotheism, and the separation of Christianity and Judaism. We will also discuss literary components such as the laconic writing style of Biblical narratives, biblical characters, and biblical poetry. We will discuss and analyze the influence of the Bible on modern art, poetry, and prose. We will read the Bible through contemporary eyes, revising it from different angles, such as literary, psychological, and feminist. The course aims to emphasize the complexity and richness of the Bible.
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 302
WRITING ABOUT LITERATURE
Blomgren, Olga
Section: 1
CRN: 59105
MW 2-3:50
Writing Intensive Course

Demonstrate conventions of academic writing in the English major, with the goal of developing original textual interpretations and situating those interpretations in relation to secondary sources. Develop an understanding of a broader scholarly conversation by writing about issues of difference, including but not limited to categories of gender, race, ethnicity, sexuality, class, and ability. Practice evaluating scholarly resources.
Successful completion of ENG 301 is a prerequisite for this course.
Bacc Core, Skills – Writing Intensive Courses (CWIC)

ENG 304
CAREER PREP FOR ENGLISH MAJORS
Delf, Elizabeth
Section: 1
CRN: 54851
MW 4-4:50p
2 credits

“English major, huh? What are you going to do with that?” Anything you want! English majors become lawyers, technical writers, publishers, social media managers, non-profit fundraisers, and even (as everyone assumes) teachers. The same skills that you’ve used to analyze Bleak House and write about Baldwin can help you in the real world, too. As Frank Liebold (2010) argues, the current job market requires critical thinking and problem solving skills as much as anything else, and these “transferable skill-sets, or competencies, have become the new currency for success and future employability.” This class is designed for English (and creative writing!) majors interested in exploring and preparing for post-graduation career options. We’ll reflect on our skills and interests, attend career events, and tailor our resumes, cover letters, and LinkedIn profiles for whatever comes next.
Successful completion of ENG 301 is a prerequisite for this course.

ENG 317
THE AMERICAN NOVEL: BEGINNINGS TO CHOPIN
Schwartz, Sam
Section: 1
CRN: 59564
TR 10-11:50p

Students will read five foundational American novels of the late eighteenth and nineteenth centuries, including the gothic novel *Wieland* (1798) by Charles Brockden Brown, the epic *Moby-Dick* by Herman Melville (1851), the enduring *Little Women* by Louisa May Alcott (1868-69), the acerbic and hilarious Mark Twain satire, *A Connecticut Yankee in King Arthur’s Court* (1889), and a Naturalist novel, *The Sport of the Gods* (1902) by the most prominent turn-of-the-century African American writer, Paul Laurence Dunbar. Assignments include short, written close readings, a group research project, and a final exam.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 319
THE AMERICAN NOVEL: POST WORLD WAR II
Elbom, Gilad
Section: 1
CRN: 56556
TR 4-5:50p

As one of the major literary developments in the second half of the twentieth century, postmodernism offers curious alternatives to some of the basic building blocks of fiction: plot, characters, setting, time, dialogue, believability, conflict, resolution, and other familiar components. Through a close reading of American novels, both celebrated and neglected, this course explores the various definitions and configurations of postmodern literature, examining the ways in which innovative texts wrestle with the trauma of World War II, the mechanisms of language, the construction of narratives, identities, and realities, and the complexities of life in a technologically advanced, potentially self-destructive, arguably dystopian world.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 345
INTRO TO LITERARY CRITICISM AND THEORY
Gottlieb, Evan
Section: 1
CRN: 51599
TR 12-1:50p

This course focuses on the study and analysis of critical frameworks and methodologies for the interpretation of literature and culture. Contemporary theory derives from the radical conceptual upheavals of the late eighteenth and nineteenth centuries, at which time three major Western thinkers – Sigmund Freud, Karl Marx, and Friedrich Nietzsche – revolutionized how we understand ourselves and interpret the world around us. After seeing how their ideas play out in key early texts of Marxist, feminist, and postcolonial theory, we'll backtrack to pick up the structural linguistics of Ferdinand de Saussure. Armed with Saussure's structuralism, we will then read selections from a number of modern and contemporary theorists, including Roland Barthes, Hélène Cixous, Michel Foucault, Judith Butler, and bell hooks.

Successful completion of ENG 301 is a prerequisite for this course., which may be taken concurrently.
Liberal Arts Humanities Core (LACH)

ENG 360
NATIVE AMERICAN LITERATURE
Hausman, Blake
Section: 400
CRN: 56551
Ecampus

This class studies a range of literary arts and cultural expressions by Native American authors. We'll consider Native American literatures in their historical, cultural, geographical, political, and legal contexts. Throughout the course, we'll prioritize Indigenous experiences, worldviews, and intellectual traditions in the study of Native literatures.

Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)

ENG 454
MAJOR AUTHORS: WILDE AND SHAW
Davison, Neil
Section: 1
CRN: 59463
TR 10-11:50a

This course will be an in depth study of the two figures who first opened the seams of gender and class reevaluations in British culture at the end of the Victorian era and thus introduced the English speaking world to new 20th-century critiques of industrial capitalism, gender roles, and homophobia. To study Shaw we will engage with his ideas about Modern literature, Nietzschean thought, and how he came to revolutionize the English stage as a Fabian Socialist. We will then study some of his most complex and influential comedy-dramas, including *Man and Superman*, *John Bull's Other Island*, and both an early and mid-career drawing room drama. To study Wilde, we will first focus on the rise of the late-19th-century, neo-Hellenic/late-Romantic movement known alternately as the French Decadent period and then as English Aestheticism; in the latter, we'll engage in a brief study of Wilde's most influential teacher, the Oxford lecturer on Hellenism Walter Pater. We'll then study Wilde's essays, his only novel (*The Picture of Dorian Gray*) and one or two of his late plays. Undergraduate grades will be based on an essay midterm and longer term paper; graduates will take the midterm as well, but write a term paper essay based on the model of the publishable critical article.

ENG 490
HISTORY OF THE ENGLISH LANGUAGE
 Bude, Tekla
 Section : 1
 CRN: 59107
 MW 10-11:50a

In 2023, just under 1000 new entries were added to the Oxford English Dictionary's catalog of nearly 500,000 words in use in English. Among them were "safeword," "generative artificial intelligence," and "forever chemical" – proof that English is constantly changing to address the concerns and interests of the present. In this class, we will study the history of the English language over the last 1500 years, examining its syntax, grammar, and vocabulary in its social, political, and artistic context. How do war, trade, globalization, memes, and tourism affect language? How is it that we consider the creole of Papua New Guinea (Mi lukim dok), Old English (Ic seo thone hund), Middle English (Y se the dogge), and Modern English (I see the dog) as belonging to the same language despite their broad differences? How are imperialism, colonialism, racism, and classicism both perpetrated by and perpetuated through language and its varieties? Although we will focus on the whole history of English, this class will pay particularly close attention to Old English, Middle English, and contemporary Englishes from around the world.

Recommend Sophomore standing with 8 or more credits of level 200 ENG or above.

Liberal Arts Humanities Core (LACH)

FILM

FILM 145
INTRODUCTION TO FILM STUDIES: 1968-1999
 Lewis, Jon
 Section: 1
 CRN: 55648
 TR 12-1:20p, T 6-9:50p

Explores and examines American cinema, 1968-1999. Emphasis on important films and filmmakers as well as American cultural history.

Bacc Core, Perspectives - Literature and the Arts (CPLA)

FILM 220
DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM
 St. Jacques
 Section: 2
 CRN: 56558
 MWF 9-9:50a, M 6-8:50p

Non-binary. Genderqueer. Cis-male, pan and trans. Each of these sexualities has been "represented" in contemporary cinema—but how well have they been represented? And how do those media depictions impact how viewers interact with actual human beings? These are the central questions for FILM220 students, as we closely analyze an array of movies depicting intersecting sexualities for multifarious political ends. Because decoding the distribution of difference within any cultural venue is central to each Difference, Power and Oppression course, participants in Sexualities & Film do not merely evaluate the cultural intersection of different sexualities—they explore how these sexual subject positions are depicted as intersecting with other subjective vantage points, such as class, race and age. In addition to learning how to closely read films, students will make connections with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theories. This transdisciplinary interlacement serves as the basis for class discussion, research, writing, and personal reflection.
Bacc Core - Difference, Power, and Discrimination (CPDP)
Liberal Arts Humanities Core (LACH)



FILM 245
THE NEW AMERICAN CINEMA
Section: 400
Price, Zachary
CRN: 59088
Ecampus

A formalist, ideological, and commercial investigation into contemporary American cinema.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

FILM 399
ZOMBIES!
Price, Zachary
Section: 1
CRN: 59108
TR 2-3:20p, R 6-9:50p

The course will focus on the figures of the zombie and vampire, nightmarish creatures that have overrun much 21st-century film, TV, and video games due in part to their ability to condense a variety of anxieties about what it means to live in modernity. We trace both their historical development as well as the different technologies used to feed our seemingly endless hunger for everything undead. The class includes a final project creating zombie media.

WRITING

WR 121Z
ENGLISH COMPOSITION
See the Course Catalog for available sections.

English Composition is designed to help you develop skills and confidence in analytical writing, and to foster your rhetorical awareness—your perception of where, how, and why persuasion is occurring. This 3-credit course places emphasis on the process of writing, including acts of reading, researching, analytical thinking, freewriting, drafting, review, revision, and editing. Complementing this approach is our focus on the final product—quality compositions that demonstrate rhetorical awareness and evidence of critical thinking.

Bacc Core, Skills - Writing I (CSW1)

WR 201
WRITING FOR MEDIA
St. Jacques, Jill
Section: 1
CRN: 56137
MWF 10-10:50a

Blogging, podcasting, tweeting and seeding. Posting, boasting, ghosting and roasting. Whatever new form the media takes—and however its adherents decide to deliver their content—the post-90s proliferation of new media across the world of journalism has forever changed the ways we write the news. Still, the ethical tenets of newswriting remain fairly the same: accuracy, balance and an almost superhuman devotion to objectivity. Writing for Media participants learn how to write clear, concise, alluring news stories in any media form. Beginning with dynamic headlines, lead grafs and kickers, students progress to writing short feature stories and photoessays across a variety of media forms, including digital and multimedia styles. The following four missions are mandates for each successful student: 1) Write compelling news stories about real local events; 2) Conduct in-depth interviews with both expert and non-expert sources; 3) Compile research from credible sources, and; 4) Turn in publishable copy by deadline. Gaining a working command of Associated Press Style will prove bedrock for the course.

Recommend grade B or higher in WR 121 or WR 121H and 30 wpm typing speed.

Bacc Core, Skills – Writing II (CSW2)

WR 214
WRITING IN BUSINESS
See the Course Catalog for available sections.

As college students, you will soon enter a job market driven by new technologies, a changed economy, and the need to communicate with different audiences from all over the globe. The ability to write clearly and effectively for a wide range of purposes and audiences will be a vital skill in your future, regardless of your field of work. This course will develop your understanding of rhetoric, audience, and conventions to improve your communication skills; we will focus on the practical uses of clear and effective writing that can be applied to a variety of workplaces.

Prerequisites: A minimum grade of C- is required in WR 121 and WR 121H or minimum score of 1 in 'Exam for Waiver - WR 121'
Bacc Core, Skills – Writing II (CSW2)

WR 220
STORIES OF THE U.S.- MEXICO BORDER
Ribero, Ana
Section: 1
CRN: 56126
TR 2-3:50p
Crosslisted with ENG 220

This class analyzes stories from and about the US-Mexico border; explores and challenges conventional ideas about undocumented immigration in the US and considers immigration as a complex phenomenon with various causes; examines historical and current causes of migration across the US-Mexico border and the difficulties experienced on the migrant trail; and analyzes discriminatory practices of dehumanization, deportation, and detention and reveals immigrant resistance to oppression.
Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP)

WR 224
INTRO TO FICTION WRITING
See the Course Catalog for available sections.

WR 224 is an introduction to the writing of fiction. Our approach in this fiction writing workshop will be to develop your skills as a creative writer through several means: careful reading and analysis of our own work; careful reading and analysis of established writers' work; the execution of several meaningful fiction exercises; and a constant commitment to revision. Assessment methods include creative writing exercises, quizzes and reading checks on textbook craft sections, peer review, and the evolution of a short story from first to final, polished draft by the end of the term.

Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)

WR 227Z
TECHNICAL WRITING
See the Course Catalog for available sections.

Technical writing is practical written communication for a specialized need and a specific audience, typically instructive and/or informative, which may or may not be about science or technology. Nearly all workplaces require technical documents. Some workplaces hire trained technical writers, but in most cases technical writing is just one of your duties, often not even on the job description. Technical writing requires a problem-solving process focused on user centered design for a specific audience, purpose, and context, which is why it is sometimes called Information Management. Information must be procured, packaged, and presented in clean, attractive, error-free copy for a specific audience. This class requires you to present information in various documents, with focus on the writing in your field. Research (both primary and secondary) is required. Conferences and peer review will help. OSU's Writing Center located in Waldo with an annex in the Valley Library provides excellent assistance with writing projects.

Prerequisites: A minimum grade of C- is required in WR 121 and WR 121H or minimum score of 1 in 'Exam for Waiver - WR 121'
Bacc Core, Skills – Writing II (CSW2)



WR 227Z

TECHNICAL WRITING FOR ENGINEERING STUDENTS

Section: 3/5

CRN: 58221/58223

Elbom, Emily

In the “Technical Writing for Engineers” sections of WR 327, students use an engineering communication textbook and engage with the course objectives and learning outcomes through engineering-specific activities and assignments. This approach serves two purposes. First, by focusing specifically on principles of effective engineering communication, the course builds proficiency in the kinds of communication practices you will be tasked with both in pro-school and in the engineering workplace. Second, your engagement with fundamental engineering concepts in each of the course assignments will both solidify and extend your repertoire of technical knowledge. In other words, participation in this course not only will help you become a better engineering communicator but will also lead to greater conceptual and technical fluency in your chosen field.

These are Engineering Communication sections and are open to engineering students only.

Prerequisites: A minimum grade of C- is required in WR 121 or WR 121H or minimum score of 1 in ‘Exam for Waiver - WR 121.’

Bacc Core, Skills – Writing II (CSW2)

WR 240

INTRO TO NONFICTION WRITING

See the Course Catalog for available sections.

Creative nonfiction is the genre of creative writing that bridges the act of making literary prose--the crafting of vivid scenes, a thoughtful narrative voice, and meaningful formats--with the kinds of practical personal writing often required in our academic and professional lives. In this course, we will discuss several published pieces from the creative nonfiction genre, including personal essays, memoir, and lyric essay. More importantly, we will also write, edit, workshop, and revise several pieces of our own creative nonfiction. Expect a lively class with lots of imaginative prompts, free-writes, and hardy discussion.

Prerequisites: A minimum grade of C- in WR 121 or WR 121H.

Bacc Core, Skills – Writing II (CSW2)

Liberal Arts Fine Arts Core (LACF)

WR 241

INTRO TO POETRY WRITING

See the Course Catalog for available sections.

“The art of poetry is ultimately an art of attention—Michael Blumenthal.” Throughout this course, we will consider the tools necessary to approach poetry more attentively as both readers and writers. This course will provide a firm grounding in the rudiments of poetic craft such as word choice, line breaks, imagery, structure, and other devices, as well as an introduction to different forms available to poets. We will consistently work through writing exercises and read/ discuss the work of various poets in order to aid us in the generation of our own poems.

Prerequisites: A minimum grade of C- in WR 121 or WR 121H.

Bacc Core, Skills – Writing II (CSW2)

Liberal Arts Fine Arts Core (LACF)

WR 250

PODCAST STORYTELLING

Delf, Elizabeth

Section: 1

CRN: 56139

MWF 10-10:50a

In Podcast Storytelling, we will study the practice and conventions for writing, recording, and editing podcasts. We will listen to and analyze some of the best and most influential podcasts from the past few years and see what makes that writing and recording successful—and then we’ll write and create our own podcasts! While the course addresses some of the more practical skills involved in podcasting, such as audio recording and editing, most of the course will focus on understanding how to interview, engage a complex topic, and structure a multi-part nonfiction audio essay that showcases that topic. We’ll stress the importance of engaging multiple voices, developing a podcasting style, researching your topic, and appealing to your audience through narrative. We’ll do interviews, write scripts, and learn how to edit before launching our own podcasts, recording a full, multi-authored podcast episode.

Prerequisites: A minimum grade of C- in WR 121 and WR 121H.

Bacc Core, Skills – Writing II (CSW2)

WR 301
PUBLISHING AND EDITING
Drummond, Rob
Section: 400
CRN: 53739
Ecampus

Invites students to learn about editing and copyediting techniques, broader editorial decisions, and current publishing platforms. Students will learn about scholarly publishing in the U.S. and about how social media and public relations fit into this world. Participants will also explore editing within a rhetorical dimension, considering purpose and audience, as well as conventions of grammar, mechanics, and usage. Students will review a scholarly article reporting on research in editing and/or publishing; as well as develop a publication-ready work of their own. As part of a final project, the class will work toward a collaborative publication.

Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)

WR 310
WRITING THE YOUNG ADULT NOVEL
Drummond, Rob
Section: 400
CRN: 59090
Ecampus

Explores the literary Young Adult (YA) novel by analyzing the plot, character, language, setting, and voice of established authors. Incorporates YA-specific craft elements to produce novelistic and literary writing. Develops and adapts an established structure and outline for a YA novel. Embarks on YA novel writing journey with rigorous revisions from peer review and instructor feedback.

A minimum grade of C- is required in WR 224 and WR 224H.

WR 323
ADVANCED WRITING AND ARGUMENTATION
See the Course Catalog for available sections

While continuing the concerns of WR 121, WR 323 emphasizes the development of argumentation skills and the control of style to suit a variety of writing situations. Students will develop skills through critical thinking; discussing the style and mechanics of good writing; and workshoping and drafting formal essays. You will also study the work of professional writers for inspiration and guidance in your own writing, and approach them with a critical mind. In your reading you will learn to adopt the habit of looking closely and questioning the reliability of opinions; to identify, evaluate, and use the elements of argument; to distinguish between observation, fact, inference, etc.; to discern invalid evidence, bias, fallacies, and unfair emotional appeals; to understand how assumptions operate; to draw reasonable conclusions based on induction and deduction; and to distinguish subjective and objective approaches.

Bacc Core, Skills – Writing II (CSW2)

WR 324
SHORT STORY WRITING
Rodriguez, Loretta
Section: 2
CRN: 57327
MW 8:30-9:50a
Hybrid

In WR 324, you will explore short fiction through both reading and writing. You'll "read like a writer," contemplating the ways that both published writers and your peers construct stories to make lasting impressions. You'll read a diverse range of short fiction and engage in class discussions, analyzing authors' artistic choices and sharing how these choices influenced your reading. The goal in discussing these craft elements is not to learn the "right way" to tell a story, but to gain insight to write your own stories the way you want to tell them. To actively pursue this awareness of craft, you'll write and submit responses to class readings, address thoughtful workshop letters to your peers, and keep a Writer's Journal where you'll form a daily habit of putting your observations and ideas into words. You will also write short pieces of fiction throughout the term and revise them with special attention to particular craft elements. Then, you can choose to further develop these prompt responses— or draft new ideas— into two 7-10 page stories that will be workshoped by the class.

Liberal Arts Fine Arts Core (LACF)

WR 324
SHORT STORY WRITING
Bushnell, J.T.
Section: 400
CRN: 59099
Ecampus

In this intermediate course, you'll deepen your study of literary short story writing. With your classmates, you'll conduct investigations into the architecture of the best contemporary short fiction, then share your findings with each other to discover the intersections between craft elements such as description, conflict, and character. You'll then use these discoveries to guide and enhance your own creative work, first with exercises, then a full short story, and finally revision. Along the way, you'll celebrate the successes of your classmates and offer suggestions for improvement, and they'll do the same for you.

Successful completion of WR 224 or WR 224H is a prerequisite for this course.

Liberal Arts Fine Arts Core (LACF)

WR 340
CREATIVE NONFICTION WRITING
Smith, Cleavon
Section: 1
CRN: 59460
TR 8-9:50p

Writing 340 is OSU's intermediate creative writing course in creative nonfiction: personal essays, memoirs, travel narratives, and lyric essays. Any student who has taken a 200-level creative writing course is welcome to join the group. For this section, students will generate several very short pieces of creative nonfiction—"flash essays"—discussing and revising a few in small groups. Along the way, students will also read and discuss published examples of the flash form. Students can expect a lively schedule and a diverse reading list that prepares them to write about the world in many capacities.

Successful completion of WR 240 is a prerequisite for this course.
Liberal Arts Fine Arts Core (LACF)

WR 341
POETRY WRITING
Holmberg, Karen
Section: 1
CRN: 59461
TR 10-11:50a

In this poetry course, 341 students will further refine the skills gained in WR 241: 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 poetic lines. Students will gain practice in writing poems in persona, and in the less-used third person point of view. We will also consider how diction affects voice, and how visual formatting helps project and communicate a poem's voice or mood. Projects include a poem in a "hybrid" form, an "I go walking" poem, a poem responding to a news item, and a dramatic monologue. The final poem is an "open subject/form" poem that must be turned in in two versions: present tense and past tense. During this course, students will read widely, using a variety of on-line anthologies (no purchased texts required).
Successful completion of WR 241 is a prerequisite for this course.
Liberal Arts Fine Arts Core (LACF)

WR 362
SCIENCE WRITING
Pflugfelder, Ehren
Section: 1
CRN: 59123
TR 4-5:20p

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 the sciences in which OSU excels.

Prerequisites: A minimum grade of C- in WR 121 and WR 121H.
Bacc Core, Skills – Writing II (CSW2)

WR 362
SCIENCE WRITING
Conner, Roby/Erin Ross
Section: 400/401
CRN: 54643/56553
Ecampus

Scientists and other experts understand their field, but they don't always know how to communicate that understanding to the general public. WR 362: Science Writing teaches you strategies for identifying your audience so you can write to their interests and needs. You'll practice research, drafting, and revision skills to hone your ability to write clear documents for audiences who want learn about science and how it affects them

WR 383
Food Writing
Griffin, Kristin
Section: 1
CRN: 59124
MW 12-12:50p
Hybrid

From the recipe to the memoir essay, the investigative feature to the food crawl, this course will expose you to the booming world of food writing. We'll discuss the classics in American food writing—MFK Fisher, Edna Lewis, Madhur Jaffrey—and read deeply in what's current, from personal blogs to magazines, in print and online. Once you have a sense of the genre and its possibilities, each student will become editor, writer, and designer of a new issue of Buckteeth Magazine, an online food magazine associated with the class and produced collaboratively over the course of the term. You'll assign yourself a food-focused story, learn effective strategies for pitching it, and hone your revision skills, earning yourself a spot on the masthead and an opportunity to publish.
See OSU catalog for prerequisites.

WR 424
ADVANCED FICTION WRITING
Rodgers, Susan
Section: 1
CRN: 59621
TR 12-1:20p

Our focus in this section of WR 424 will be to explore in deeper ways both “macro” and “micro” levels of fiction writing. The macro level is narrative structure—how stories are put together. To that end, we'll be writing several short literary pieces that play with different structures. The micro level is language—words, sentences, paragraphs, openings, titles, transitions, metaphors. We will examine the work of professional writers to use as our models. By the end of the term you will have further developed your critical writing and thinking skills, applied a range of editing strategies to your revision process, and widened your knowledge of the creative writing field generally.
Successful completion of WR 324 is a prerequisite for this course.

WR 435
SCIENTIFIC, TECHNICAL, AND PROFESSIONAL COMMUNICATION CAPSTONE
Pflugfelder, Ehren
Section: 1
CRN: 54163
T 9-9:50a

This one-credit course provides an opportunity for students enrolled in the certificate in scientific, technical, and professional communication to compose and design a portfolio of their existing work for future professional use. The course covers the purpose and goals in creating a portfolio, the selection and organization of materials, the formation of an editing and revision plan, the development of contextual summaries, the writing of an introductory letter, and the delivery of a finished portfolio project. Faculty will assist students in these decisions throughout the five-week course, each week focusing on smaller elements of the portfolio project. The portfolio will be proof of the work students have completed in their certificate program and assist students in representing those abilities to others. The course is five-weeks long, starting at the beginning of the term.
Enrollment is limited to students with a program in Scientific, Tech, & Prof Comm (C750).
Department Approval Required: SAPR

WR 440
ADVANCED CREATIVE NONFICTION WRITING
Kibler, Jess
Section: 1
CRN: 56565
F 10-1:50p

This prose course uses the creative workshop model to help advanced students draft, revise, and discuss significant creative nonfiction projects. Expect a mix of reading published essays of many types (memoir, lyric, experimental, research-driven), and then developing creative material and providing significant peer feedback over the course of the term.

Successful completion of WR 340 is a prerequisite for this course.

WR 441
ADVANCED POETRY WRITING
Biespiel, David
Section: 1
CRN: 51429
TR 2-3:50p

A combination of seminar and workshop. In this advanced poetry workshop, we will read closely and write frequently, practicing poetry through fundamental and experimental methods. The course reading will consist primarily of work by contemporary poets—but also link these poets to poets of the past—to deepen your connection to poetry as a literary art across the generations. As we study how poems are built, we will also consider the ways in which, and the reasons why, poets are indebted and also resistant, to the poetry of the past. Our meetings will consist variously of performing close readings of selected poems and of sharing student writing for feedback. By the time you've completed this workshop, you'll be reading like a writer. You'll learn more about clarifying your sense of what a poem is and where yours might come from. You'll have deepened your comprehension of poetic moves. And, you will have further developed the tools with which to discuss your poems and the poems of others, in service of writing your strongest, most fully realized, and most original poems.

Successful completion of WR 341 is a prerequisite for this course.

Students with a term class standing of Freshman may not enroll.

Liberal Arts Fine Arts Core (LACF)

WR 448
MAGAZINE ARTICLE WRITING
Griffin, Kristin
Section: 1
CRN: 56566
MW 2-2:50p
Hybrid

Have you ever wondered what it takes to publish in magazines? This course will guide you through the process of pitching, writing, and selling your first magazine article. Reading deeply in the genre, you'll develop an understanding of the marketplace and learn strategies for building a freelance writing practice. This includes considerations of what makes for a good magazine article, discussions about recognizing and cultivating expertise, and exercises intended to hone your unique voice. You'll be introduced to valuable resources, will have the opportunity to chat with active editors, and will share your work with peers during in-class workshops. Expect a practical nuts and bolts class, one that leaves you a stronger and more confident writer.

WR 462
ENVIRONMENTAL WRITING
Pflugfelder, Ehren
Section: 1
CRN: 54426
TR 12-1:20p
WIC/Hybrid

There are few issues as significant or overwhelming as the environmental problems that humanity faces. Has it always been this way, and how have we reacted to these concerns? Environmental Writing is a course that asks these questions and more. The course focuses on a range of writing and theory on the environment, examining scholars, concepts, documents, and methodologies that are central to the evolution of American environmental theory, while also touching on popular theorists who have explored specific issues in ecology, nature writing, wilderness, environmental communication, environmental racism, and the emergence of the Anthropocene. Students will be able to recognize concepts in the history of environmental writing in America, as well as be able to articulate ongoing and currently unfolding debates in environmental topics in their own writing. Successful completion of WR 121 is a prerequisite for this course.
Bacc Core, Skills – Writing Intensive Courses (CWIC)

