Fall Term 2015 Course Descriptions, School of Writing, Literature, and Film

Course
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
Harrison
This course examines contemporary fiction from the perspective of a fiction writer. We will study the elements of craft including characterization, significant detail, dialogue, voice, point of view and theme. Students will develop a critical vocabulary with which to analyze how successfully the assigned authors have fulfilled the expectations of literary fiction. We will read and discuss four books whose voices are wide ranging and represent a good sample of contemporary literature.

ENG 104: Introduction to Literature: Fiction
Elbom
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
Dybek
The novelist Richard Ford says, “If loneliness is your disease then the story is the cure.” Though a well-told story certainly has the power to engage us, one need not be unhappy or otherwise infirm to appreciate the power of a fictional narrative. (I have it on good authority, for example, that Homer was quite cheerful and always a hit at the big sacrificial feasts!) But what is it about stories—fictional stories, in particular—that fosters this powerful, even curative, emotional and intellectual engagement? In this course, we will attempt to answer that question by reading and discussing several short stories and three novels with an eye towards how each is made, identifying and interrogating the author’s use of tools such as point of view and image. This attention to craft will ultimately help us become better, closer readers, able to pick apart the means by which texts illuminate and critique the mysterious world in which we live and reveal the surprising, familiar secrets that lurk in our lonely hearts and minds.

ENG 104: Introduction to Literature: Fiction
Delf
What is a story? How does fiction create or reflect the culture and historical moment in which they are written? Why do we (or why should we) read literature at all? In this class, we will build answers to these foundational questions. Using a critical lens, we will work to understand both the implied and stated meaning of short stories and a novel from the last two centuries, as well as developing our knowledge of the key elements of fiction.

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 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 examines the kind of knowledge poetry makes—and makes available to us. Students will learn about the techniques and conventions of poetry and will study the way they are followed and challenged, preserved and adapted over time. We will also consider the cultural contexts of the poets we study, as well as issues of influence and inheritance. By reading broadly in British and American poetry from the seventeenth century to the present, the student will gain an appreciation of the movements within the history of modern poetry in English, will practice close reading and interpretive skills, and learn the basic terms of poetic form and structure. Students will also consider the poetry collection as a shaped and coherent thing; we will devote the last two weeks of the course to Rita Dove’s book of poems *On the Bus with Rosa Parks*.

ENG 107: Introduction 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 201: Shakespeare
Barbour
This course treats several sonnets, a narrative poem, and four plays from the first half of Shakespeare’s career: the Elizabethan phase. The primary goal is to sharpen our skills as readers and interpreters of Shakespeare’s work and its cultural energies. Our concerns will range from language, characterization, genre, and staging to wider questions of Shakespeare’s involvement in the economic, political, theatrical, and popular cultures of his day and ours. Our sessions will combine lecture and discussion, readings and viewings. Students are expected to keep pace with an ambitious syllabus and contribute to discussion.

ENG 204: Survey of British Lit; Beginnings to 1660
Olson
In this survey of the literature of the medieval and early modern periods, we will discuss topics such as magic, religious visions, regicide, and forbidden love. Readings will include one of the first poems in English (Beowulf), two of Britain’s most famous authors (Geoffrey Chaucer and William Shakespeare), and two of the earliest women writers (Margery Kempe and Elizabeth I). This course fulfills requirements for the bacc core (Western Culture or Literature and the Arts).
ENG 205H: Survey of British Lit; Restoration to Romantic Era
Gottlieb
This Honors course, the middle part of the School of Writing, Literature, and Film’s survey of British Literature, begins with the literature of the late seventeenth century and runs through the first decades of the nineteenth century. As we examine the best-known writers of the age, we will read great works in most of the major genres: poetry, fiction, and non-fiction prose. Our challenge will be to understand these texts in their socio-historical contexts while simultaneously appreciating their aesthetic qualities. Grades will be based on participation, two exams, and a term paper; major texts to be studied include Milton’s *Paradise Lost*, Smollett’s *The Expedition of Humphry Clinker*, Wordsworth and Coleridge’s *Lyrical Ballads*, and Austen’s *Persuasion*.

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 207: Lit of Western Civ: Classical - Renaissance
Anderson
A survey of ancient Western literature from the Athens to Jerusalem, including discussion of selections from Homer, Virgil, the Christian Bible, Augustine, and Dante. Frequent in and out of class freewriting, leading to a midterm and a final essay, and four exams. Text: The Norton Anthology of World Literature, shorter second edition, volume I Note: Students who are planning to take 208 later on should also buy volume II.

ENG 212: Literatures of the World: Meso/South America, Caribbean
León
The Caribbean, as a space, is a place that encompasses crucial histories for thinking the formation of the Americas. In this class, we will reflect upon the multiple historical legacies of the Caribbean and how they translate into contemporary literary, aesthetic, and philosophical representations of such a complex archipelago. During our readings, we will be attentive to the Caribbean as a space of first colonial contact, as a place where the plantation system reigned, as the site of the first successful slave revolt (Haiti), and how these past legacies haunt contemporary conditions across the Caribbean. In the mode of translation, we will read in English across the Anglophone, Hispanophone, and Francophone islands and see how they are, at once, related and singular. Readings may come from: Jean Rhys, Derek Walcott, Jamaica Kincaid, Maryse Condé, Rosario Ferré, Julia de Burgos, Edwidge Danticat, Édouard Glissant, Antonio Benítez Rojo, Frantz Fanon, Virgilio Piñera, Michelle Cliff, Junot Díaz, and Dionne Brand.
ENG 213: Lit of World: Middle East
Elbom, G.
This class will focus on modern Middle Eastern narratives from multiple perspectives: cultural, political, religious, historical, 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 253: Survey of American Lit: Colonial to 1900
Betjemann
Far from just moralizing Puritan sermons or the heady philosophy of writers like Ralph Waldo Emerson, the literature of early America runs the gamut of literary genres, styles, and popularity. In this course we'll survey works ranging from settlement narratives (Bradford's Of Plymouth Plantation) to sensational literature (Poe's stories) to a now-famous book that was a failure in its time (Henry David Thoreau's Walden). Our goal will be both to study these works as they relate to their own moment and as they set thematic and stylistic standards for American literature of later periods.

ENG 254: 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 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 254: Survey of American Literature: 1900 to Present
León
This course offers an introduction to an array of writers and movements of American literature from 1900 to the present. We will examine how literature responds to and helps shape the variant historical, social, and political movements that develop over the course of the twentieth and twenty-first centuries. Our readings will take us through many wars, political movements, and literary genre experimentations. We will be especially attuned to questions of: modernity, post-modernism, globalization, immigration, new identity formations, and desire. Reading through these texts, we will see how American writers have written through and beyond the nation as an ongoing process—as a set of persistent questions.

ENG 312: Studies in British Drama
Davison
English 312 is an upper division study of the genre of dramatic arts in British literature with intensive practice in reading and writing skills for literary study. For English Majors, this course is intended as a bridge between 200-level survey and 400-level courses in advanced literary studies. For all students, the amount and type of writing assignments in the course satisfies the OSU WIC requirement. The goal of this course is to give each student a working knowledge of the dramaturgical, cultural, political, and philosophical aspects of British drama through a study of various eras from term to term. Iterations of the course range from Medieval Drama, Restoration, 19th-Century and or Modernist to Contemporary drama. In each version, the course will focus on a study of a selection of key playwrights of each period as they can be set against relevant movements, issues, and schools of drama. In the fall 2015 version, we will study the trajectory of 20th century British and Anglophone drama from the early-century work of George Bernard Shaw to postcolonial and commonwealth African playwrights such as Arthol Fugard and Wole Soyinka. Students will be responsible for the assigned readings as they are due in accordance with the syllabus (assignments are to be completed by the end of the week in which they appear unless otherwise indicated). The scope of the class will link the texts of the dramas with relevant historical, aesthetic, and cultural contexts. Through both lecture and assigned background readings, students will be expected to introduce these contexts as aspects of their interpretations. Several informal writing assignments, an all essay mid-term and final, and a major paper examined by student peer editors and the professor at both revisionary and final stages will be used as the evaluative tools to determine final grades in the course.
ENG 318: The American Novel: Modernist Period  
Malewitz  
This course will examine a stylistically and conceptually diverse group of American novels written during the 1920s and 1930s. The key questions that we will ask concern the relationship between these texts and the broader, international literary movement called Modernism. We will examine the ways that American Modernists, like their European counterparts, depict central events taking place throughout the Western world such as the first World War and the industrialization of urban centers. We will explore the complex and competitive relationship between literature and other forms of art such as American jazz and post-Impressionism. We will investigate the ways that modern ideas of psychoanalysis, economics, and communication technologies enter the literary sphere. Finally, we will examine the “American-ness” of American Modernism through discussions of regional literature.

ENG 319: The American Novel: Post-World War II  
Elbom, G.  
From a thematic perspective, this class will focus on the American tradition of exploration, self-discovery, and transformation. From a stylistic point of view, each of the novels on our reading list, in its own original way, inspects, combines, and reinvents several literary traditions, most notably ones that are commonly conceived as uniquely American. Set in a thinly disguised version of Corvallis, at an institute of higher education not unlike Oregon State University, A New Life (1961) is an academic novel that enters into a curious dialogue with another familiar genre: the Western. Against the harsh, tense, vivid backdrop of Cold War era New York, Up (1968), an urban coming-of-age story, constructs a labyrinth of childhood dreams, adult fantasies, political nightmares, personal and professional failures, big city misadventures, small victories, postmodern narrative techniques, and pop culture references. In similar ways, His Own Where (1971), a young adult novel written in Black English, offers a distinctively American version of the bildungsroman, an educational journey in which language itself plays an important role. Set in Kentucky during World War II, Too Much Flesh and Jabez (1977) is an interesting variation on the Southern Gothic: a rural reverie that challenges social norms, gender roles, moralistic restrictions, notions of the grotesque, and the boundaries between fiction and reality. I Love Dick (1997), a cross between an epistolary novel and a personal diary, investigates the complexities of feminist thought and paves the way to what critics have termed theoretical fiction. What is common to all these novels is a high degree of tension between established conventions and self-determination. This type of tension occurs on multiple levels: historical, national, regional, personal, social, political, economic, linguistic, and, perhaps most importantly, literary. In other words, each of these narratives presents highly introspective main characters whose quests for new lives, new frontiers, and new beginnings often parallel the self-examining qualities of the text itself.

ENG 320: Studies in Page, stage, and Screen  
Barbour  
This course gains leverage on the creative process by interrogating the powers, constraints, and opportunities that different modes of production—page, stage, and screen—hold for writers, performers, and audiences. Focusing on the great contemporaries Ben Jonson and William Shakespeare, we will explore the industries of publication and performance as they have shaped the careers of authors and texts across various media: manuscript, print, theater, and film. At the outset, we will look at textual and theatrical practices in early modern London. Then we will take up modern stagings and cinematic adaptations of four plays by Shakespeare and one by Tom Stoppard: Rosencrantz & Guildenstern Are Dead, inspired by Hamlet.
ENG 345: Into to Literary Criticism and Theory
Gottlieb
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-nineteenth century, at which time three major Western thinkers – Friedrich Nietzsche, Sigmund Freud, and Karl Marx – revolutionized how we understand ourselves and interpret the world around us. With the structural linguistics of Ferdinand de Saussure as our bridge to the twentieth century, we will then read selections from a number theorists who have made major contributions to the modern critical study of literature, language, and culture, including Roland Barthes, Jacques Derrida, Michel Foucault, Gloria Anzaldua, and Judith Butler. The course will conclude with a foray into some emerging theoretical trends, including Actor-Network-Theory and Digital Humanities. Grades will be based on attendance/participation, mid-term and final exams, and a term paper.

ENG 356: Continental European Literature: 20th/21st Century
Davison
GOALS: The goal of this class is to conduct a broad-based survey of some of the most influential literature to issue from twentieth-century Continental Europe (all works read in English translation). Course discussions will place each work in the context of its historical period as well as within larger aesthetic and political movements including Modernism, Socialism, Fascism, Existentialism, and Post Colonialism. Students will be responsible for assigned readings as they are due in accordance with the syllabus. Students will be expected to introduce and grapple with contextual material from lecture and supplementary readings (hand-outs) as part of their interpretations of the literary works discussed. SCOPE: The scope of the class links literary texts with historical/aesthetic/intellectual contexts relevant to the works in question. Through formal lecture, assigned supplementary background readings, and their own research, students will be expected to introduce these contexts as aspects of their interpretations.

ENG 362: American Women Writers
Sheehan
This course brings together the work of geographically, culturally, and temporally diverse writers who both fit and trouble the categories of American and woman. The class will explore what these writers’ novels, poems, and short stories reveal about the construction of nation and gender as well as the relationship between the two. It will also focus on how texts reflect and engage the beliefs about social mobility, the natural world, race, sexuality, and citizenship that shape America as a nation. Throughout the term, these women’s American fictions will help us to understand the cultural fictions that create various visions and experiences of America and womanhood.

ENG 374: Modern Short Story
Sandor
In this upper-level survey of the short story, we will look closely at several great works from the 19th century to the present, with a focus on the history and development of the art form from such early masters as Nikolai Gogol and Edgar Allan Poe to the realism and experimentation of 20th and 21st century writers as Flannery O'Connor, Gabriel Garcia Marquez, Eudora Welty, Alice Munro, and others. Written work required: several short analyses, a midterm, final exam, and final essay.
ENG 416/516: Power and Representation
León
Latina/os have been on the stage of America since its inception. Yet contemporary media headlines often report an increasing, and often alarmist, “browning” of America. In this class, we will look to Latina/o literature and art to note how aesthetics tell a different story, one that is complex, fluid, and highly contestatory. As we consider the multiplicities of Latina/o narratives, we will reflect upon questions of indigeneity, colonial hauntings, migration specificity, gender pluralities, and queer configurations. We will pay special attention to how these aesthetic pieces respond to (or resist) cultural expectations to perform a Latina/o script.

ENG 436/536: Studies in Victorian Literature
Ward
We usually think of the Victorian period as well-mannered, moralistic prudes. What, then, are we to make of the Victorian fascination with freakery? With sideshow mutants, trick photography, imposters, and sensations? This course will seek to understand “typical” Victorian literature and culture by examining representations of the freak. We will read an assortment of fiction, poetry, non-fiction, and drama from 1830 to 1900 in order to understand a period equally captivated by respectability and aberration. Assignments will include an in-depth study of an instance of freakery, essays, and a final exam.

ENG 470/570: Studies in Poetry: Hybrid Forms
Richter
In this craft class, we will study contemporary writers who have roots in poetry but who’ve launched from lineation into inventive new formal territory. Without the framework of line and stanza, how are a poet’s obsessions expressed? In-depth discussions and extensive in- and out-of-class writing assignments will ask you to consider how your own poetry changes when given the chance to push the boundaries of the page. Each collection we consider will redefine what’s possible—for us as writers, and for the book as art and artifact.

ENG 485/585: Studies in American Literature: The Harlem Renaissance
Sheehan
This course examines the intellectual, artistic, and political movements known as the Harlem Renaissance, which flourished in the early twentieth century and has undergone many subsequent reconsiderations and reanimations. Though associated with Harlem, these intertwined movements stretched across the Americas and to Europe and Asia, and involved writers, visual artists, activists, business people, and intellectuals of various political, cultural, racial, ethnic, sexual, and gender identities. This class focuses on current critical issues and debates related to the study of the Harlem Renaissance, including the dynamics of black internationalism in the era; emergent ideas and practices of gender and of sexuality; literature’s intersections with other artistic practices, including painting and music; and the role of black-authored periodicals in generating and sustaining various cultural and political formation during the Harlem Renaissance.
ENG 490/590: History of the English Language
Williams
How has English evolved from the language of Beowulf ("Hwaet!") to txt spk? Where do new words come from and how do such words (like "hellzapoppin" or "D'oh") get into the dictionary? In this course, we will consider the history of English from a chronological perspective while always keeping in mind its cultural and literary contexts; along the way, we'll examine many quirks of English grammar and vocabulary. We'll pay particular attention to how writers from the Middle Ages to the present have both reflected and reshaped the language of their time periods. Note: this class fulfills a pre-1800 requirement.

ENG 514: Intro to Graduate Studies
Betjemann
Required for graduate students entering the NIA program, this course has two aims. Our first, narrowest purpose will be to review the requirements, presumed trajectory, and formal procedures of graduate study at OSU; we'll also discuss the two thesis options, and detail strategies for selecting a project advisor. This work will be accomplished during the first week of class as well as during the first twenty minutes of our Tuesday sessions.
Our second, broader purpose will be to study analytical methodology itself. To that end, the course centers on readings of published scholarship by faculty in the School of Writing, Literature, and Film. On Tuesdays, we will discuss this scholarship - as well as some related content - amongst ourselves. On Thursdays, the author of that week's reading will visit the class for an in-depth conversation about the work. Throughout the course, our focus will be as much on the craft of criticism as on the intellectual/analytical content of the scholarship we are studying.

FILM 125: Intro to Film Studies: 1945-Present
Zuo
The 1960s was an exciting time for cinemas around the world, as post-war atmospheres, revolutionary politics, and new technologies kindled innovation and experimentation with film form, genre, and style. Surveying various national cinemas of the ‘60s throughout the Americas, Europe, and Asia, this course explores the development of modern cinemas by focusing on the period’s key filmmakers and film movements. New cinemas of this era were often in dialogue with one another, and we will examine film as a global phenomenon that developed within diverse historical and industrial contexts. In this introductory course, students will be equipped with foundational tools with which to critically engage with cinema as both cultural art-form and commercial artifact.

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.
FILM 245
Lewis
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.

FILM 360: International Film Festival
Heiduschke
TBD

FILM 552: Studies in Film: Film Noir
Lewis
• This class will offer an interdisciplinary approach to film noir.
• We will explore the “movement’s” roots in Depression era hard-boiled fiction, German expressionist filmmaking, and L.A. urban history.
• We will study the movement’s cultural history (the Red Scare, the blacklist, the Cold War).
• At stake throughout will be an immersion in the film noir filmic style and form.

WR 121: English Composition
Staff
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.

WR 201: Writing for Media
Munk
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
St. Jacques
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
Larison
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 two short stories of their own.

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 240:
Introduction to Creative Nonfiction
All Instructors
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
Richter
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 workshopping 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
Pflugfelder
Writing for the Web will prepare students to produce instructive, informative, and rhetorically savvy writing for Web-based locations and applications. Web-based writing is often written differently than writing meant for different media, because writing on the Web is more often concerned with helping people find information, get things done, convey their opinions, build communities, and collaborate on complex projects. To this end, Writing for the Web will teach students processes, strategies, and principles for analyzing writing contexts and producing writing for different content management systems, Websites, Webwares, and apps. This course also responds to the need for clear, effective, and detail-oriented writing in existing genres and for analysis and production in new and developing platforms. Instruction is grounded in rhetorical theory and by current research in digital rhetoric and technical writing as well as current multimedia writing practices. Students learn effective strategies for writing and producing Web content, particularly through the use of existing Websites and services, but also through the construction of their own Websites. To achieve success in this course, students must demonstrate knowledge of advanced writing techniques adaptable for numerous networked, multimedia contexts.

WR 323: English Composition
Peters
Writing and the reading of writing are social processes that encourage the reader to interpret and respond to texts in varied, unique, and often complex ways. Students in WR 323 will be asked to read and respond to the work of others and compose their own texts with a heightened awareness of style, or the way in which language is used to clearly and gracefully articulate one’s own worldview. Students will be challenged to conceive of and develop their own style, focusing on elements of diction, tone, emphasis, shape and clarity.

WR 323: English Composition
Katz
Writing and the reading of writing are social processes that encourage the reader to interpret and respond to texts in varied, unique, and often complex ways. Students in WR 323 will be asked to read and respond to the work of others and compose their own texts with a heightened awareness of style, or the way in which language is used to clearly and gracefully articulate one’s own worldview. Students will be challenged to conceive of and develop their own style, focusing on elements of diction, tone, emphasis, shape and clarity.

WR 323: English Composition
St. Germain
This course will focus on reading and writing creative nonfiction based on the author’s personal experience. Students will read extensively and gain experience writing and revising their own work, as well as participating in discussion and workshops. We’ll examine contemporary works of creative nonfiction from writers such as Eula Biss, Anne Carson, and David Foster Wallace to analyze their use of craft--form, scene, commentary, research, etc.--and to use them as examples. You will be expected to read at least 30 pages per week, to participate each day in discussion, and to write at least 2 pages per week, as well as to write multiple drafts of creative pieces. Please consider this workload before enrolling in the course.
WR 324: Short Story Writing
Harrison
This course is a workshop for writers with experience in writing fiction. Students learn techniques of the form by discussing their work, as well as the assigned readings, in a group setting. The course assumes familiarity with major fiction writers and fundamental craft concepts, such as point of view, characterization, dialogue, and theme. Special attention will be paid to working in scenes—evoking emotion through dramatization, rather than through exposition.

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 324: Short Story Writing
Brock
This course satisfies the Writing II requirement for Bac Core. In this course, you will:
• Apply multiple theories, concepts, and techniques for creating and evaluating written communication.
• Write effectively for diverse audiences within a specific area or discipline using appropriate standards and conventions.
• Apply critical thinking to writing and writing process, including revision.

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 assignments will be essential for your success in this course.

WR 341: Poetry Writing
Biespiel
The essential duty of a poet is to tell the truth, through intensified speech, about the inner and outer world, and to do so requires of the poet an ambitious engagement with the history of poets and poetry. To write poems is to engage not only the world and the word, but also the world of the word. This poetry workshop will work at moving your poems above and beyond personal expression into the larger realm of poetry (like sculpture, painting, dance, etc.) as art. By using lyric, dramatic, and narrative styles, we'll get at the ways you can make and remake poems, intensifying their form and meaning. Special emphasis: sound, rhythm, lines, and form. A workshop for poets who want to take risks with your poetry.

The course is designed for students to immerse themselves in the forms and patterns of traditional English-language poetry as a method to begin to develop your own voice and style. As the intermediate level workshop, the philosophy of this course is that you must know the conventions -- whether you decide to break them later or not. With that in mind, this course will focus on the long-established ABCs of poetry-writing: metrical lines, rhyme, and traditional stanza patterns (couplets, tercets, quatrains, etc.), as well as working in the basic forms of English-language poetry - including the sonnet, sestina, pantoum, villanelle, heroic couplet, blank verse, nonce forms and more. Emphasis on mastery of traditional lines and stanzas in a contemporary idiom. Revision is required.
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 407/507: Seminar: Screenwriting
Lewis
TBD

WR 411/511: The Teaching of Writing
Pflugfelder
The Teaching of Writing focuses on research about the teaching of writing and practice what it means to assign, evaluate, and respond to student writers. This course is designed to introduce current and future teachers of writing to theory and pedagogy in composition studies, help them become aware of and strengthen their writing processes, and enable them to make and express connections between classroom experience and composition theory. Students look at issues of assessment, response, assignment creation, grammar, literacy, multimedia, process, and genre and explore composition and writing. Students will be expected to complete substantial reading assignments, informal and formal writing assignments, collaborative assignments, reading responses, and oral presentations, as well as participate in class discussions and activities. Coming out of this class, students will be better prepared to teach and evaluate their own future students’ writing. Because this course is four credits, some meetings outside of class time will be expected (we will schedule these meetings during the term), and because this course is at the 4/500-level, readings will be more complex and (at times) theoretical.

WR 416: Advanced Composition
Jameson
WR 416 Advanced Composition focuses on the development of style and voice in essays, with particular attention to personal essays through the ages and your engagement with that ongoing tradition. Essays are said to have started with French author Michel Montaigne’s 16th century attempts (essais) to ponder a topic. Reflecting on a topic rather than persuading anyone is our goal. Bring out your wandering muse. Defend the unexpected. Wonder about great ideas and everyday objects. Capture a transitory moment. Share a mental snapshot. Draw on the rich history of this genre to explore many ways to think and write: a casual, pleasurable, feast of words. The course challenges you to expand your writing style, focusing on clarity, shape, tone, voice, and details to develop a philosophical curiosity about the world and ideas. We will have daily in-class writing, weekly online Reading Journals, and frequent craft workshops on drafts plus conferences with me to revise your ideas and polish your work.

WR 424: Advanced Fiction Writing
Sandor
In this advanced fiction writing-course, students will study the art of writing literary fiction, and produce several short exercises and one full-length short story. Pre-requisite: WR 324. Our sessions will involve the discussion and rigorous written and oral critique of student writing, as well as a study of the writer’s craft through close reading of short story masters from the 19th and 20th/21st centuries.
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 449: Critical Review
Jameson
This class offers an opportunity for students to gain experience writing, reading, and analyzing reviews and critical essays of various genres including Performing arts (film, television, music), Visual Arts (2 and 3D and architecture), and Literary arts (books, etc.) in print and online, which is a great way to start as a freelance writer. In today’s online journalism market, taking this class online makes great sense.
The course challenges you to develop and attune your own writing style(s) to specific publications, articulating educated opinions adjusted for specific print and online audiences. You will write a short review and a long critical essay, and create three Case Studies (The Work of Art, The Critic at Work and The Media Project). Some readings are chosen for you, and others you will choose.

WR 508: Workshop: Technical Editing
Chapman
TBD

WR 517: Teaching Practicum: English Comp
Jensen
This seminar continues your training in and preparation for WR 121 instruction, further exploring the pedagogical practicies and principles introduced during orientation. Specifically, whereas orientation served as an overview of the curriculum—its objectives, assignment sequence, and theoretical trajectory—this course is designed to provide you with more practice in the nitty-gritty of actually teaching it from week-to-week, while also developing your overall framework for quality teaching. In other words, orientation is about getting ourselves pointed in the right direction; practicum is about actually walking the walk. To this end, the course provides an opportunity for you to discover and devise teaching skills, share strategies, and participate in guided reflection. Moreover, WR 517 provides opportunities to contribute to the ongoing development of course the WR 121 curriculum and delivery.
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  
Holmberg  
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  
Rodgers  
TBD

WR 540: Advanced Creative Nonfiction  
Passarelo  
For the first leg of the nonfiction program’s three-term workshop sequence, MFA writers will focus on generating content, unpacking the creative impulse, and getting their writing motors running. In other words, this term’s workshop is all about process. Instead of honing and fine-tuning established drafts, we will keep putting a blank page in front of us and note what happens. We will impart obstructions on our creative process to see what new fruits are borne from within a cage of limitations. Then, once a week, we’ll get together and discuss all we noted. Graduate standing in Oregon State’s MFA program, or special permission by the instructor, is required for registration in this course.
WR 541: Advanced Poetry Writing
Holmberg
In this graduate poetry workshop, we will explore poetic responses to the news, and to culture and history more broadly; poets will be encouraged to invite events unfolding on the global stage into their poems. Although the workshop will be a forum for any work the poet wants to submit, poets will also go “on assignment” to intentionally respond to the news. During this workshop, we will read collections by poets such as Rita Dove, Kevin Prufer, and Suzanne Parker whose work engages with the news and with history broadly, and whose approaches to socially engaged poetry are wildly diverse and compellingly personal.