School of Writing, Literature and Film
Fall Term 2020
Undergraduate Course Descriptions
Advising

Meet Steve Kunert: Advisor for English Majors and English, Writing, and Film Minors

Steven Kunert has served as Undergraduate Academic Advisor since 2005, as a Senior Instructor in writing from 1998 to 2016, and as editor of the English Letter from 1999 to 2015. He has published his works for 40 years, including “William Stafford Once Told Me” in the creative nonfiction anthology Six Sentences: Volume 3. Other creative nonfiction, fiction and poetry have appeared in Word Riot, Rio Grande Review, Fogged Clarity, decomP, Apeiron Review, Word River, Poetry Super Highway and many other publications. His articles and opinion pieces have appeared in The Oregonian, El Paso Times, and Corvallis Gazette-Times. He also served as an editor of his father’s autobiography, The Other Side of the Coin by Hans J. Kunert (Heritage Books, 2002), deemed “the most memorable book of the year” by The Bradenton (FL) Herald; his article, “Autobiographical Writing: Therapeutic for Aged Individuals, Meaningful for Gerontologists,” appeared in the Journal of Aging and Identity in 1997.

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English Major Requirements

• Courses taken to satisfy major requirements may not be taken for an S/U grade.

• Undergraduate English majors must attain proficiency in a foreign language, as certified by the Department of Foreign Languages and Literatures, equivalent to that assumed at the end of the second-year language course.

• Courses can be taken in any order, though some upper division courses may require a prerequisite course.

• At least ONE upper division course must be a Writing Intensive Course (WIC).

• Lower and Upper-Division Electives may count toward requirements of a chosen minor.

• Internship (ENG 410) credits may be applied to English Major requirements or to Writing Minor requirements and/or to Upper-Division Electives.

• For more information about the english major requirements visit our website at https://liberalarts.oregonstate.edu/wlf

Work on your graduate degree now!

The School of Writing, Literature, and Film has instituted a program through the OSU Graduate School that would enable select English majors to begin work toward a master’s degree in English during their senior year and then to complete the master’s degree the following year. The program, called the Accelerated Master’s Platform, gives students chosen the opportunity to complete both their B.A. and M.A. in five years, as they would take two graduate-level courses during their senior year that would double count toward their undergraduate requirements in the major. During the senior year, students would also have the option to take up to two graduate-level courses that would count as graduate coursework alone. The second year would encompass the rest of their graduate coursework and their thesis.

To be eligible for the program, a student must have a minimum GPA of 3.85 in the English major, and the student would need to meet with Steve Kunert, Undergraduate Advisor, to discuss a plan of study for their senior year.

The deadline for Fall 2021 applications is April 17, 2021.
Fall Term Bacc Core Courses in Writing, Literature, and Film

Writing I Courses
WR 121 English Composition
WR 121H English Composition

Writing II Courses
WR 201 Writing for Media
WR 214 Writing in Business
WR 222 English Composition
WR 224 Intro to Fiction Writing
WR 230 Essentials of English Grammar
WR 240 Intro to Nonfiction Writing
WR 241 Intro to Poetry Writing
WR 303 Writing for the Web
WR 323 English Composition
WR 324 Short Story Writing
WR 327 Technical Writing
WR 327H Technical Writing
WR 362 Science Writing

Cultural Diversity Courses
ENG 210 Literatures of the World: Asia
ENG 212 Literatures of the World: Meso/South America, Carribbean

Difference, Power & Discrimination Courses
FILM 220 Diff, Power and Discr: Queer Cinema
ENG 220 Diff, Power and Discr: Stories of the U.S. /Mexico Border

Literature and the Arts Courses
ENG 104 Intro to Literature: Fiction
ENG 106 Intro to Literature: Poetry
ENG 107 Intro to True Crime
ENG 201 Shakespeare
ENG 204 Survey of British Literature: Beginnings to 1660
ENG 210 Literatures of the World: Asia
ENG 212 Literatures of the World: Meso/South America, Carribbean
ENG 253 Survey of American Literature: Colonial to 1900
ENG 275H The Bible as Literature
ENG 318 The American Novel: Modernist Period
ENG 320 Studies in Page, Stage and Screen: True Crime
FILM 110 Intro to Film Studies: 1895-1945
FILM 245 New American Cinema
FILM 265 Films for the Future

Western Culture Courses
ENG 201 Shakespeare
ENG 204 Survey of British Literature: Beginnings to 1660
ENG 253 Survey of American Literature: Colonial to 1900
ENG 275H The Bible as Literature
ENG 318 The American Novel: Modernist Period

WIC (Writing Intensive) Courses
WR 495 Introduction to Literary Studies
Course Descriptions: Applied Journalism/English

Please see the 2020-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

AJ 311
Media Storytelling
Section: 1
CRN: 17225
St. Jacques, Jillian

In AJ311 Media Storytelling, student journalists develop bedrock skills in crafting successful narratives for publication across an array of media, with a special emphasis on producing multimedia stories. In addition to conducting interviews, gathering facts, checking for accuracy, writing compelling body copy and assembling accurate digital features by deadline, students concentrate on editing for publication. As the course title implies, the central skill set in AJ 311 revolves around composing a visually dynamic news package that your reader can't put down. In peer-to-peer workshops and meetings with professionals in the Orange Media Network (and beyond), students will produce tight multi-media packages in short and long feature formats. Prerequisite: Minimum grade of B in WR 121

AJ 490
Media Law and Ethics
Section: 1
CRN: 18507
St. Jacques, Jillian

When journalists break laws or compromise their ethics, it does not merely result in high costs to employers (as in multi-million-dollar lawsuits)—it takes an incalculable toll on our profession in terms of credibility and prestige. We will begin AJ490 by articulating the difference between media law and media ethics, then evaluate (and write about) specific case studies that engage and support ethical and legal precedent. As this concerns media law, students review contemporary legal casework to identify and verbalize legal dispositions towards defamation, libel, plagiarism, copyright, fair use, public domain and privacy. Concerning media ethics, students identify and explain pivotal concepts such as fairness, conflict of interest, cultural sensitivity, balance, diversity issues, gratuitousness, stereotyping, objectivity and the protection of the rights of minors. This class will be taught in a hybrid format, with a high degree of online and interpersonal interaction. Prerequisite: Minimum grade of B in AJ311

ENG 104
Intro to Literature: Fiction
Section: 2
CRN: 20005
Bushnell, J.T.

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. You'll read terrific stories from some of the best writers of the last century and a half, such as Anton Chekhov, James Baldwin, and Alice Munro. You will also be asked to think critically about the ideas and issues you encounter, such as gender, class, race, power, trauma, free will, the open marketplace, and what it really means to be a vampire. 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
Section: 400
CRN: 13282
Harrison, Wayne

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 104
Intro to Literature: Fiction
Section: 401
CRN: Bushnell, J.T.

Understanding a story is one thing, but experiencing its impact is another. In this online 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. You’ll read terrific stories from some of the best writers of the last century and a half, such as Anton Chekhov, James Baldwin, and Alice Munro. You will also be asked to think critically about the ideas and issues you encounter, such as gender, class, race, power, trauma, free will, the open marketplace, and what it really means to be a vampire. 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 106
Intro to Literature: Poetry
Section: 2
CRN: Holmberg, Karen

This course provides an overview of the main modes, techniques, and characteristics of poetry through an examination of world poetry. We will explore world poetry by geographical region, and will divide the quarter into four main topics or themes: Poetics and Craft; Poetry as Cultural Performance; Poetry as Social Action and Historical Witness; Translation and Influence. During each unit, we will also study the poetic devices nearly universal to poetry, such as rhythm, sound play, image, symbol, metaphor, point of view, and tone.

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

ENG 106
Introduction to Poetry: In Search of the Good Life
Section: 400
CRN: 13711
Biespiel, David

This course will teach you a set of questions posed by poets about living a more satisfying life. Throughout the course we’ll explore what poetry teaches us about how to be alert to happiness, stress, joy, love, death, curiosity, imagination, knowledge, history, music, art, politics, psychology, and more, as well as how to flourish in the small moments of living and, even, how to live a more fulfilling life. This course raises the central question: what makes a satisfying life? We’ll see that many things we think matter in our daily lives, such as wealth, material possessions, even good grades, don’t. There are studies to show that these ambitions in fact hinder well-being. Poets have long been interested in these questions, which remain especially relevant for a detailed examination as you become more and more involved in making the decisions that will shape your future and the future of others. We’ll end the course by thinking about how to use what we’ve learned to continue the search for the good life and make a difference in our communities.

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

ENG 107
Intro to Nonfiction: True Crime
Section: 1
CRN: 19949
St. Germain, Justin

In the sixty years since true crime writing went mainstream, it has become one of the most popular genres in American literature. In this course, we will read, watch, and discuss prominent examples of American true crime, from its beginnings in the earliest colonial writing to the latest true crime boom in other media, including podcasts and documentaries. Along the way, we’ll define what true crime means, discuss how true it really is, and ask why it has become so popular.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
**ENG 200**  
**Library Skills for Literary Study**  
Section: 2  
CRN: 12257  
Bridges, Laurie  

In this course, we will look at the topic of “library skills” broadly. We will spend time learning how to find and use resources from the OSU Libraries’ collections and will think about issues related to information. We will look at how information is organized; knowledge you can use to unlock any collection of information, in a library, on the web, or in an archive. We will also explore how to learn from and integrate primary sources (materials from Special Collections and Archives) into our research; we will examine the expertise, authority and credibility of those who create the information we use; we will learn about fair use and the rights we have to information we create and consume. We will also consider the social, political and economic aspects of information and knowledge production to better understand today’s information society. The skills and perspectives you develop in this course will help you to be a successful researcher both during and after college, in whatever field you pursue.

**ENG 201**  
**Shakespeare**  
Section: 1  
CRN: 20004  
Olson, Rebecca  

This course is an introduction to the first half of Shakespeare’s career, and will focus on close-reading Shakespeare’s language and analyzing his poetry within its cultural, historical, and literary context as well as considering how these texts are read and made relevant today. We will read four plays, a selection of sonnets, and a longer narrative poem, and will focus on problems of genre and form, class and race, nation and empire, gender and sex, and material textual history as well as performance theory. Class will include discussion, lecture, readings, and viewings.

- Bacc Core, Perspectives - Literature and the Arts (CPLA), Western Culture (CPWC)  
- Liberal Arts Humanities Core (LACH)  
- Pre-1800 Course

**ENG 204**  
**Survey of British Literature: Beginnings to 1660**  
Section: 400  
CRN: 19804  
Bude, Tekla  

This course is an introduction to English literature from its beginnings through Chaucer and Shakespeare. From Old English riddles and charms to bawdy fabliaux, from travel narratives to sonnets and the rise of professional theater, this course will survey nearly a thousand years of English literary forms in their political, cultural, and artistic contexts, with an eye to understanding how premodern literature and language shaped the course of history. In 800 CE, “England” was merely a loose conglomeration of small kingdoms, a backwater in the North Atlantic fighting to survive against Viking invaders. By 1660, the English Empire was a growing colonial power internally fragmented by political and religious dissent. What was literature in this early period of English history, and how did its definition, power, and use change over time? What did it mean to read? What relationship did early English literature have to music, the visual arts, and scientific thought? How did English literature create the idea of an English nation?  

- Bacc Core, Perspectives - Literature and the Arts (CPLA), Western Culture (CPWC)  
- Liberal Arts Humanities Core (LACH)  
- Pre-1800 Course
Course Descriptions: English

Please see the 2020-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

ENG 210
Literatures of the World: Asia
Section: 400
CRN: 18447
Fearnside, Jeff

In this course, we will vicariously travel through literature (in English translations) from Turkey to India, visiting Central Asia along the way—all stops along the fabled Great Silk Road. By the end of the term, we will be able to demonstrate an informed acquaintance with an important region of the world, as well as an understanding of major modern and contemporary achievements in its rich literary heritage.

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

ENG 212
Literatures of the World: Caribbean Literature, Culture and Thought
Section: 1
CRN: 19852
Detar, Liddy

The Caribbean, as a geographical and metaphorical space, encompasses crucial histories for thinking through 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, political, cultural, and philosophical representations. Our conversations will connect literary texts to theories of resistance and revolution, multimedia forms of representation, and activism. The Caribbean is a space of first colonial contact, where the plantation system dominated economies and culture, and where the first successful slave revolt (Haiti) took place. We will explore how these past legacies haunt contemporary neo-colonial conditions. Texts will include fiction, poetry, essays, and film across the Anglophone, Hispanophone, and Francophone islands with a consideration for how these linguistic spaces are at once related and singular.

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

ENG 220
Difference, Power and Discrimination: Stories of the U.S./Mexico Border
Section: 2
CRN: 19392
Ribero, Ana

Through close reading and analysis of stories from and about the US-Mexico border, this course aims to challenge conventional stories about undocumented immigration in the US and to consider immigration as a complex global phenomenon with multivariate causes.

Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP), Liberal Arts Humanities Core (LACH)

ENG 222
Children's Literature
Section: 400
CRN: 19909
Braun, Clare

What counts as children's literature? Is its purpose to entertain, to socialize, to indoctrinate, or something else? In this class, we will tackle these questions (and more) as we examine the development of children's literature over time, beginning with the first "golden age" of the nineteenth century and ending with our current "golden age" in the twenty-first century. We will think about how conceptions of childhood have changed over time, shaped by and shaping the literature produced for children. Additionally, we will look at children's literature from the perspective of craft, investigating how literary devices and styles are used by children's authors to influence the child reader in a myriad of ways.
ENG 318
The American Novel: Modernist Period
Section: 400
CRN: 18442
Elbom, Gilad

Focusing on some of the prominent thematic, stylistic, historical, and cultural aspects of American modernism, this class will combine famous classics with important novels other than the ones commonly perceived as canonical. Through close textual analysis and active participation in ongoing discussions, we will examine seminal works of American modernism that have paved the way for previously silenced voices, paying attention to the rise of nontraditional authors, characters, literary strategies, and subject matters.

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

ENG 320
Studies in Page, Stage and Screen: True Crime
Section: 1
CRN: 19395
St. Germain, Justin

In the sixty years since Truman Capote's *In Cold Blood* first popularized the genre, “true crime” stories have become one of the most popular forms of writing in America. This course will introduce students to true crime in different forms, including books, podcasts, and TV shows. What do true crime stories typically have in common? How do they reflect the cultural assumptions of their creators or historical era? How true are they, really? Why are stories about crime so popular? We’ll ask all of those questions and many more in order to better understand the true crime genre and its importance in popular culture.

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

ENG 345
Introduction to Literary Criticism and Theory
Section: 1
CRN: 19935
Malewitz, Ray

ENG 345 provides a rapid introduction to theories and concepts that drive current literary scholarship. By the end of the term, students should be able to:
- Identify major theoretical/critical movements and theorists, as well as the primary concepts with which they are associated
- Define and apply specific theoretical concepts and terms to literary and cultural texts
- Evaluate and analyze strengths and limitations of critical/
Theoretical arguments in terms of internal logic and specific applications
• Examine historical contexts for the development of contemporary theory and criticism
• Strengthen critical reading, writing, and interpretive practices for comprehension and analysis
Prerequisite: Minimum grade of C in ENG 200

ENG 438
Studies in Modernism: Fin-de-Siecle to Interwar Years
Formalist Fiction
Section: 1
CRN: 19402
Daveison, Neil

This course examines intellectual, cultural, and aesthetic aspects of the pre-and-post-World War I era of literature characterized by the practitioners of its day as Modernist. Modernism from its fin de siècle inception onward was a pan-arts movement based on the overarching assertion that 20th-century consciousness mandated new “purified” forms for the arts to match psychoanalytic, gender, race, class, and imperialist revisions of 19th century paradigms or what Francois Lyotard dubbed “master narratives” from a Postmodern perspective. As a studies course, we will not dwell long on the history of the era nor conduct a survey of various genres, but will narrow our focus to a study of Modernist fiction in particular from 1890’s-1940. Each work studied represents an example of formalist experimentation with former conventions of the novel, novella, or short story that was fundamental to the movement from its beginnings. We will early on trace this formalism as it arises from the overlap of the late-19th-century school of Naturalism with Literary Impressionism/Symbolism; we will also grapple with Modernist Free and Indirect narrative style, stream-of-consciousness, and a late version of Dada/Surrealism. We will examine how these schools represent subjectivity from psychoanalytic, racialized, gendered, and liberal humanist perspectives. Simultaneously we will study political and cultural issues that inform the era along theses same lines with the addition in some works of colonial/post-colonial discourse. Please note that this is an upper-division course: students are expected to have previously studied some examples of Modernist literature and to have acquired at least a cursory knowledge of the movement (ENG 206, 214, or 318 are all viable but unofficial prerequisites). Undergraduates will be evaluated through a mid-term exam, a formal longer essay (10-12 pages), and a final exam. Graduates may sit for the mid-term, but will be predominately evaluated through a graduate level research/analysis essay modeled on the standard article in the discipline.

Texts:
Conrad, Joseph, Heart of Darkness (1900)
Crane, Stephen, Great Short Works of Stephen Crane (1891-1900)
Joyce, James, Dubliners (1914)
Virginia Woolf, To the Lighthouse (1927)
Nathaneal West, The Day of the Locust (1939)
Prerequisite: Sophomore standing; 8 credits of ENG 200-level or above. Liberal Arts Humanities Core (LACH)

ENG 489
Writing, Literature and Medicine: Self-Examination: Bodies, Behaviors, and Beliefs
Section: 1
CRN: 19405
Richter, Jennifer

In this multi-genre class, we'll study contemporary poetry and nonfiction by authors who are also medical professionals or patients to explore where our lives intersect: our shared griefs and joys, our concerns and comforts, and our bodies' failures and triumphs. In-depth class discussions and weekly writing prompts will encourage this practice of self-examination.

Possible texts include Sarah Manguso's memoir The Two Kind of Decay, poetry by C. Dale Young, Rafael Campo, and Belle Waring, and selections from Bodies of Truth: Personal Narratives on Illness, Disability, and Medicine.

Poet C. Dale Young is a practicing oncologist; discussing his collection Torn in the Los Angeles Review of Books, a reviewer notes, “Like medicine, poetry may demand that we treat wounds, that we understand mortality, that we apply all possible skill to...
Course Descriptions: Film/Writing

Please see the 2020-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

the often messy terrain of human life.” Each writer we study will offer us powerful, practical examples of how to approach the “often messy terrain” of our lives and our work.

*Note: this split-level course is offered as both a core class for students earning Medical Humanities Certificates and a craft class for students enrolled in OSU’s Master of Fine Arts program.

FILM 110
Intro to Film Studies: 1895-1945
Section: 1
CRN: 19409
Lewis, Jon

This class will focus on American cinema, 1895-1941, closely examining the important films and filmmakers of the period as well as key events in Hollywood industrial and American cultural (political, economic, and social) history.

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

FILM 220
Difference, Power and Discrimination: Queer Cinema
Section: 2
CRN: 19408
Price, Zachary

Queer cinema, despite its counter-cultural roots, must work within the larger industry it aims to critique. This class examines how queer cinema since the 1980s intervenes in public debates over the rights and representation of sexual minorities. As a class, we will understand the stakes of this visibility and the effects of looking at desire too closely.

Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP), Liberal Arts Humanities Core (LACH)

FILM 245
New American Cinema
Section: 400
CRN: 14200
Rust, Stephen

This class will attend post-rating system Hollywood (1968-present) by closely examining the important films and filmmakers of the period along with key events in the business of developing, producing, distributing, and exhibiting motion pictures. There are no prerequisites for this course. This is an ambitious academic course, not a film appreciation class. This course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes. To preview how an online course works, visit the Ecampus Course Demo.

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

FILM 265
Films for the Future: Alien Technologies
Section: 1
CRN: 19407
Price, Zachary

This course explores key technological advancements in filmmaking practices since the digital revolution of the 1990s. Through a survey of Science Fiction films over the past 30 years, we will answer how these technological advancements, while initially alien to the film industry, have influenced its portrayals of future societies. Films for the course include Jurassic Park, District 9, World War Z, Annihilation, and Gravity.

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

WR 121
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)
Course Descriptions: Writing

Please see the 2020-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

WR 130
Fundamentals of Grammar, Syntax & Sentence Building
Section: 400
CRN: 17189
Kelly, Kristy

This course provides opportunities to improve writing at the sentence level. It focuses on the fundamental elements of a sentence (grammar), the principles and rules of sentence structure (syntax), and techniques for writing meaningful, compelling sentences (sentence building).

WR 130

WR 201
Writing for Media
Sections: 1 & 400
CRN: 11160/16474
St. Jacques, Jillian

WR201 students write and report news in a variety of forms, from traditional media (newspaper, magazine and broadcast) to digital media (liveblog, video and multimedia styles). This course requires students to conduct interviews, compile research, and turn in publishable articles by deadline. The final assignment in the course (the multimedia package), is a team assignment and will require scheduling time outside of class for its successful completion.
Recommend grade B or higher in WR 121 or WR 121H and 30 wpm typing speed. Bacc Core, Skills – Writing II (CSW2)

WR 214
Business Writing
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. Successful completion of Writing 121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)

WR 222
English Composition
See the Course Catalog for available sections.

Argument may seem like a simple word; it’s anything but. One look at the title of your textbook supports that claim. Arguments live in everything we see, think and do. They can be as overt as a Presidential debate and as subtle as a paint color. When you start seeing argumentation in this way, the possibilities are endless. As varied as arguments come, there are tried and true constants in the analysis and crafting of their myriad messages. Arguments are conversations. There is more than one voice in the room. They are grounded in the art of persuasion. They succeed and fail on an understanding of audience. In this course, you will learn the basics of what goes into good argumentative writing through extensive reading, analyzing, brain storming, peer reviewing, revising, debating and (of course) writing. You will develop strategies to help you interpret a variety of texts and compose in a variety of media. This course will show you how a sound argument moves, considering structure, support and form. You will improve your ability to revise your ideas, the reasoning that supports those ideas, and the writing that illustrates them.
Bacc Core, Skills – Writing II (CSW2)

WR 222
English Composition (Online)
See the Course Catalog for available sections.
Harrison, Wayne

While continuing the concerns of WR 121, WR 222 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 workshopping 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)
Course Descriptions: Writing

Please see the 2020-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

WR 222
English Composition for Psychology
Section: 14
CRN: 52759
Drummond, Robert

These specialized sections of WR 222 will continue practice in expository writing with an emphasis on argumentation and research specifically for Psychology Majors. (Bacc Core Course)
PREREQS: WR 121 [C-] or WR 121H [C-] or Placement Test
WWRI(1) Course Description: Arguments live in everything we see, think, and do. They can be as overt as an intense debate and as subtle as a paint color. As varied as arguments come, there are tried and true constants in the analysis and crafting of their myriad messages. Arguments are grounded in the art of persuasion, and they succeed and fail on an understanding of audience. In this course, you will learn the basics of what goes into good argumentative writing through extensive reading, analyzing, and writing. In addition, this section of WR 222 is specific to Psychology majors; students will gain additional preparation for making arguments in the Psychology major, including writing approaches, research and reading techniques, and APA style.
Bacc Core, Skills – Writing II (CSW2)

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 online 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. Successful completion of Writing 121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)

WR 230
Essentials of English Grammar
Section: 400
CRN: 18443
Bushnell, J.T.

Consider the following: The tume snogged a gumulent vreep. The words aren’t real, but you can recognize the purpose of each from its place in the sentence, right? You know grammar. I

It’s there in your head, helping you form coherent speech every day of your life. But how do you know it? How does it work? How do you translate it into your writing? Where, for example, do the commas really go? When should you use “whom,” and to whom does it actually matter? And is it really so wrong to start a sentence with “and”? This course will answer these questions and many others, introducing you to the structure of sentences with a focus on beginning grammar, so that your own writing choices can be more conscientious and effective—whether you stick to the rules or not.
Bacc Core, Skills – Writing II (CSW2)

WR 240
Intro to Nonfiction Writing
Section: 1
CRN: 15040
TBD

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.
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.
Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)
Course Descriptions: Writing

Please see the 20-21 Catalog at https://classes.oregonstate.edu/ for locations and times.

WR 303
Writing for the Web
Section: 400
CRN: 16940
Kelly, Kristy

In Writing for the Web, students analyze the complex interactions between audiences, texts, and digital writing technologies. Students examine the shifts in purpose, genre, and rhetorical approach across digital platforms, learning to adapt their own message to suit a given medium. Throughout the term, we will interact with various networked communities and hone skills in creating rhetorically-savvy web documents on social media, Wikipedia and beyond.
Prerequisite: WR 121 or WR 121H
Bacc Core, Skills – Writing II (CSW2)

WR 323
English Composition
Section: 400
CRN: 13053
Elbom, Emily

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.
Successful completion of Writing 121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)

WR 324
Short Story Writing
Section: 1
CRN: 16531
Scribner, Keith

In this course we’ll study the basic elements of fiction—character, dialogue, point of view, tone, and so on—to further develop our understanding of fictional techniques. Our class will combine reading, writing, and discussion. Assignments will include a full-length short story (7-12 pages), a short-short, writing exercises, and written critiques on workshop stories.
Prerequisite: WR 224.
Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)

WR 324
Short Story Writing
Section: 2
CRN: 18002
Bushnell, J.T.

In this intermediate short story writing course, the assumption is that students have already learned basic fiction writing skills and are ready for more complex considerations of the craft of short story writing. We will study elements of fiction such as character, conflict, dialogue, narrative structure, point of view, and tone—to further develop our understanding of fictional techniques. Our class will include reading, writing, discussion, and workshop in a hybrid of in-person and Ecampus activities.
Prerequisite: WR 224.
Bacc Core Requirement(s) Fulfilled: Core, Skills, WR II

WR 327
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.
Bacc Core, Skills – Writing II (CSW2)

WR 327
Technical Writing (online)
See the Course Catalog for available sections.

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 factually based. The purpose and target audience of each document determine the style that an author chooses, which includes document layout, vocabulary, sentence and paragraph structure, and visuals. Hence, this course will teach processes for analyzing “writing
contexts” and producing effective, clean, and reader-centered documents efficiently. You can expect to gather, read, and present the technical content of your field to various audiences in attractive, error-free copy, as well 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 factually based. The purpose and target audience of each document determine the style that an author chooses, which includes document layout, vocabulary, sentence and paragraph structure, and visuals. Hence, this course will teach processes for analyzing “writing contexts” and producing effective, clean, and reader-centered documents efficiently. You can expect to gather, read, and present the technical content of your field to various audiences in attractive, error-free as to learn strategies for presenting that content orally.

**WR 327**  
**Technical Writing for Engineers**  
Sections: 1 & 5  
CRNs: 10150/10153  
Elbom, Emily

WR 327 for Engineers: Section-Specific Characteristics: 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 pre-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.

Bacc Core, Skills – Writing II (CSW2)

**WR 340**  
**Creative Nonfiction Writing**  
Section: 400  
CRN: 20084  
Passarello, Elena

Writing 340 is OSU's intermediate creative writing course in creative nonfiction: personal essays, memoirs, nature writing, and travel narratives. Any student who has taken a 200-level creative writing course is welcome to join. Students will draft, workshop, and discuss some of the most noteworthy flash essays of the past twenty years. Expect a lively, vibrant class with a diverse reading list that prepares you to write about the world in many capacities, with lots of creative and professional applications! This course features a low-cost textbook.

Prerequisite: WR 240, Liberal Arts Fine Arts Core (LACF)

**WR 353**  
**Writing About Places**  
Section: 400  
CRN:  
Fearnside, Jeff

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. 441 students will continue work on these skills as well, while expanding the complexity, ambition, and literary sophistication of their poems; more demanding versions of the poem prompts will be provided.

Bacc Core Requirement(s) Fulfilled: Core, Skills, WR II

**WR 362**  
**Science Writing**  
Section: 400  
CRN: 19911  
Griffin, Kristin

Online Science Writing explores the practice and conventions for writing about science to a public audience of non-professionals. We will read and analyze some of the best and most influential science journalism from the past few years to see what makes that writing successful. The course addresses the practical skills involved in writing about complex scientific information and the models of science communication that those skills enable. Then we'll write our own news pieces and feature articles that communicate that information to the public. Students will explore their specific areas of scientific interest and work to inspire that same interest in their audience, both in print and online. Reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of science writing in a variety of contexts. Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)
WR 383  
**Food Writing**  
Section: 1  
CRN: 19913  
Griffin, Kristin

From the recipe to the memoir essay, the investigative feature to the food crawl, this online course will expose you to the booming world of food writing. We'll discuss the classics in American food writing and read deeply in what's current, from personal blogs like Smitten Kitchen to online magazines like Serious Eats to print magazines like Saveur. Once you have a sense of the genre and its possibilities, each student will become writer, editor, 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 a publication for your resume.

WR 407  
**Screenwriting**  
Section: 400  
CRN: 18448  
Turkel, David

This creative writing course focuses on three main topics: story structure, story outlining and the development of a properly formatted screenplay. This class will examine a range of professional materials including the outlines, screenplays, series documents and “story bibles” from a range of existing films and television shows. Students will then apply this understanding toward pitching, outlining, composing, workshopping, and revising the pilot episode of a series of their own creation.

WR 424  
**Advanced Fiction Writing**  
Section: 1  
CRN: 18003  
Drummond, Rob

In this advanced fiction writing course, our focus will be to explore in deeper and more sophisticated ways both macro and micro levels of fiction writing. The macro level is narrative structure—how stories are put together and how to choose or create the best possible structure for our material. The micro level is our attention to language—words, sentences, paragraphs, openings, titles, transitions, metaphors, and more. Together we will read, analyze, and discuss stories from professional writers as our models. By the end of the term you will have further developed generative techniques for your own writing, applied a range of editing strategies to your revision process, experimented with a variety of storytelling models, and widened your knowledge of contemporary authors' work and the creative writing field generally. This section of WR 424 will include guided readings and analysis of published work, rigorous workshopping, and regular writing and commenting.  
Prerequisite: WR 324, Liberal Arts Fine Arts Core (LACF)

WR 495  
**Introduction To Literacy Studies**  
Section: 1  
CRN: 19617  
Ribero, Ana

This course introduces students to the field of literacy studies. The class approaches literacy from a critical perspective, looking to question dominant narratives about literacy and to unveil the ways such narratives are implicated in colonization and oppression.  
Bacc Core, Skills – Writing Intensive Courses (CWIC)

WR 497  
**Digital Literacy and Culture**  
Section: 1  
CRN: 16928  
Kelly, Kristy

Digital Literacy and Culture examines the relationships between human expression and the technologies we use to mediate those expressions. This class will explore the various literacy practices that shape our experiences of writing, thinking, and meaning-making in this age of information. We will trace the historical and cultural lineages of digital technologies, thinking through the ways that social networks, smartphones, and digitized mass media have reshaped the means and ends of cultural production. While our focus will be on how literacies have both changed and been influenced by specific technologies, we'll also address the production, reception, and transmission of cultural texts, both analog and digital. Beyond simply defining “new media,” we'll consider how technologies affect subjectivity, agency, power, community, relationships, careers, and cognition. Successful completion of WR 121 is a prerequisite.