Meet Our Advisor

Liddy Detar is the undergraduate advisor for the School of Writing, Literature and Film.

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

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BA in Creative Writing

Degree-fulfilling course options offered in Fall 2021:

**Lower Division:**

*Writing courses:*
- Introduction to Fiction Writing (WR 224)
- Introduction to Nonfiction Writing (WR 240)
- Introduction to Poetry Writing (WR 241)

*English courses:*
- Library Skills for Literary Study (ENG 200)
- Shakespeare (ENG 201)
- Survey of British Literature: Beginnings to 1660 (ENG 204)
- Survey of British Literature: Restoration to Romantic Era (ENG 205)
- Literatures of the World: Middle East (ENG 213)
- Survey of American Literature: 1900 to Present (ENG 254)
- The Bible as Literature (ENG 275)

**Upper Division:**

*Writing courses:*
- Short Story Writing (WR 324)
- Advanced Fiction Writing (WR 424)

*English courses:*
- Ways of Reading (ENG 301)
- The American Novel: Modernist Period (ENG 318) (post 1800)
- Introduction to Literary Criticism and Theory (ENG 345)
- Studies in Modern Irish Literature (ENG 440)
- Studies in Literature, Culture and Society (ENG 480)
BA in English

Degree-fulfilling course options offered in Fall 2021:

Lower Division:

Survey courses:
Survey of British Literature: Beginnings to 1660  (ENG 204)
Survey of British Literature: Restoration to Romantic  (ENG 205)
Survey of American Literature: 1900 to Present  (ENG 254)

Literature Courses:
Shakespeare (ENG 201)
Literatures of the World: Middle East  (ENG 213)

Library Skills Course:
Library Skills for Literary Studies (ENG 200)

Upper Division:

Post-1800 Literature Courses:
The American Novel: The Modernist Period (ENG 318)

Literary Criticism Course:
Introduction to Literary Criticism and Theory (ENG 345)

Pre/Post 1800 or elective requirements:
Studies in Modern Irish Literature (ENG 440)

Please note:

- Courses taken to satisfy major requirements may not be taken for an S/U grade.
- Undergraduate English and Creative Writing 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 Creative Writing and 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 Creative Writing and 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 Creative Writing or English major, and the student would need to meet with Liddy Detar, SWLF Undergraduate Advisor, to discuss a plan of study for their senior year.

The deadline for Fall 2022 applications is April 16, 2022.

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Minor in Applied Journalism

Degree-fulfilling course options offered in Fall 2021:

Media Storytelling (AJ 311)

Electives offered in Fall 2021:

Writing for the Web (WR 303)
Science Writing (WR 362)
Food Writing (WR 383)

Minor in English

Requirements offered in Fall 2021:

Survey of British Literature: Beginnings to 1660 (ENG 204)
Survey of British Literature: Restoration to Romantic Era (ENG 205)
Survey of American Literature: 1900 to Present (ENG 254)
See website for requirement details.
Minor in Film Studies

Degree-fulfilling course options offered in Fall 2021:

- Introduction to Film Studies: 1895 - 1945 (FILM110)
- Introduction to Film Studies: 1968 - 1999 (FILM 145)
- Difference, Power, and Discrimination: Queer Cinema (FILM 220)
- New American Cinema (FILM 245)

Minor in Writing

Degree-fulfilling course options offered in Fall 2021:

- Writing for Media (WR 201)
- Writing in Business (WR 214)
- English Composition (WR 222)
- Introduction to Fiction Writing (WR 224)
- Introduction to Nonfiction Writing (WR 240)
- Introduction to Poetry Writing (WR 241)
- Writing for the Web (WR 303)
- English Composition (WR 323)
- Short Story Writing (WR 324)
- Technical Writing (WR 327)
- Creative Nonfiction (WR 340)
- Science Writing (WR 362)
- Food Writing (WR 383)
- Screenwriting (WR 407)
- The Teaching of Writing (WR 411) (WIC)
- Advanced Fiction Writing (WR 424)
- Advanced Technical Writing (WR 466)
Baccalaureate Core Courses offered in Fall 2021

Cultural Diversity
ENG 213 LITERATURES OF THE WORLD: MIDDLE EAST

Difference, Power, and Discrimination
FILM 220 QUEER CINEMA

Literature and the Arts Courses
ENG 104 INTRO TO LITERATURE: FICTION
ENG 106 INTRO TO LITERATURE: POETRY
ENG 201 SHAKESPEARE
ENG 254 SURVEY OF AMERICAN LIT: 1900 TO PRESENT
ENG 318 AMERICAN NOVEL: MODERNIST PERIOD
FILM 110 INTRO TO FILM STUDIES: 1895 - 1945
FILM 245 NEW AMERICAN CINEMA

Western Culture
ENG 204 SURVEY OF BRITISH LIT: BEGINNINGS TO 1660
ENG 205 SURVEY OF BRITISH LIT: REST TO ROMANTIC ERA
ENG 275 THE BIBLE AS LITERATURE
FILM 110 INTRO TO FILM STUDIES: 1895-1945

WIC (Writing Intensive) Courses
WR 411 THE TEACHING OF WRITING

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 320 NARRATIVE MEDICINE
WR 323 ENGLISH COMPOSITION
WR 327 TECHNICAL WRITING
WR 362 SCIENCE WRITING
The New English Major! Coming Soon - Fall 2021

Bachelor of Arts

English

The Field of Study

Total Credit Hours: 55

Select four 200-level ENG courses (16 credits)
Select one additional 300-level ENG, FILM, or WR course (4 credits)

Required courses (15 credits)
- ENG 301 Ways of Reading
- ENG 302 Writing About Literature
  Taken with ENG 200 Library Skills for Literary Study
- ENG 304 Career Prep for English Majors
- ENG 345 Intro to Literary Criticism and Theory

Select five 400-level ENG, FILM, or WR courses in the following areas (20 credits)
- One pre-1700 course option
- One 1700-1900 course option
- One 1900-present course option
- One project-based or thesis option

HIGHLIGHTS OF THE MAJOR

- Work closely with faculty mentors passionate about their research.
- Select among a variety of courses, and design a plan that explores your interests.
- Collaborate in project-based learning experiences.
- Receive career preparation and skills for participating in a diversity of fields.

An English degree is about more than the book. English majors learn to see complex problems in their full richness and don’t take the first answer, or the simplest answer, as truth. In our courses, numerous kinds of texts – from medieval poems to postmodern novels, adapted screenplays to literary criticism itself – appear as windows into the cultures and conditions in which they were produced. English majors develop habits of mind attuned to the reasons why people do what they do and write what they write. Our graduates are engaged, empathetic people pursuing a creative, critical, and useful degree.
APPLIED JOURNALISM

AJ 311  
MEDIA STORYTELLING  
Section: 1  
CRN: 16345  
St. Jacques, Jillian

Producing multimedia news is the focus of AJ311 Media Storytelling. Specifically, students develop successful narratives for publication across an array of media, using a variety of technologies and applications. In addition to conducting interviews, gathering facts, and assembling accurate digital features by deadline, students build their stories around graphics, photographs, video clips, audio files, and anything else that brings the reader more fully into the story. Writing for publication is essential in the course, which thereby entails an intimate relationship with Associated Press style and copyediting procedures. Essentially, we are interested in composing visually dynamic and factually robust news packages that shape and inform the human community. You choose the story idea and its means of delivery—we help get the payload on target.  
Prerequisite: Minimum grade of B in WR 121

AJ 490  
MEDIA LAW AND ETHICS  
Section: 1  
CRN: 17291  
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

ENGLISH

ENG 104  
INTRO TO LITERATURE: FICTION  
Section: 1  
CRN: 10181  
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)
Course Descriptions: English

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

ENG 104
INTRO TO LITERATURE: FICTION
Section: 2
CRN: 18426
Scribner, Keith

In this course we'll read short stories and two novels. As we proceed through the term, our focus will be on close reading and how these works achieve aesthetic and emotional effect through fictional craft elements, such as plot, character, setting, voice, structure, and symbolism. Course outcomes will include developing skills in textual analysis, close reading, and critical thinking and writing. We’ll examine these works for their historical, literary, social, and political significance, as well as their varying styles and themes, keeping in mind that they are first and foremost works of art.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 104
INTRO TO LITERATURE: FICTION
Section: 400
CRN: 12953
Harrison, Wayne
Ecampus

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

ENG 104
INTRO TO LITERATURE: FICTION
Section: 401
CRN: 18292
Sheehan, Elizabeth

Works of fiction entertain, educate, and turn the world upside down. This class introduces students to the power of fiction by exploring brilliant stories by authors from across the globe. Students will learn key techniques and terms for analyzing fiction
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 106
INTRO TO LITERATURE: POETRY
Section: 1
CRN: 12849
Richter, Jen

Offers a broad introduction to poetry. Encourages students to be more skilled and confident readers of poetry. Develops an understanding of poetic craft by studying the basic elements of poetry, including detail, imagery, voice, and lineation. Considers how contemporary poetry is in conversation with poems in the American literary tradition.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 106
INTRO TO LITERATURE: POETRY
Section: 400
CRN: 13341
Biespiel, David
Ecampus

Through a close reading of traditional and innovative poetry, we will introduce and explore a variety of poetic devices and forms. We will examine traditional and innovative poetry, early English poems, American jazz poetry, experimental poetry, poems in translation, and modern voices that have been historically excluded from canonical anthologies.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Course Descriptions: English

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

ENG 200
LIBRARY SKILLS FOR LITERARY STUDIES
Section: 1 (September 22 - October 27)
CRN: 12014
Bridges, Laurie

Introduction to library resources for the study of literature. Required for English majors. Hybrid section; includes online component. Meets on campus Wednesdays, 9/22-10/27, then online for the remainder of the term.

ENG 201
SHAKESPEARE
Section: 400
CRN: 20194
Barbour, Richmond

This course treats several sonnets and four plays—a History play, a Comedy, and two Tragedies—from the first half of Shakespeare's career: the Elizabethan phase. Our primary goals are twofold: to sharpen everyone's skills in reading, viewing, and interpreting Shakespeare's work and in explaining to others, orally and textually, what we find in it. Our concerns will range from language, dramatic construction, characterization, genre, gender, and staging to wider questions of Shakespeare's involvement in the economic, political, theatrical, and popular cultures of his day and ours. To excel in this class, students must keep pace with an ambitious syllabus, engage the concerns of the text, and share their insights.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Pre-1800s

ENG 204
SURVEY OF BRITISH LITERATURE: Beginnings to 1660
Section 400
CRN: 18260
Bude, Tekla
Ecampus

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 - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)
Pre-1800s

ENG 205
SURVEY OF BRITISH LITERATURE: REST-ROMANTIC
Section: 1
CRN: 19445
Holmberg, Karen

This course provides a literary tour of British literature from the late seventeenth century to the Romantic period in the first decades of the nineteenth century. By reading broadly in British poetry and prose, the student will gain an appreciation of the movements within the history of modern literature in English, practice close reading and interpretive skills, and refine their understanding of literary forms and structure. We also will consider the cultural, historical, and intellectual contexts of the writers we study, as well as issues of influence and inheritance. Major works will include Milton's Paradise Lost, Aphra Behn's Oroonoko, and Mary Shelley's Frankenstein. Student will be evaluated based on weekly quizzes, two exams, and a final written project.
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)
Course Descriptions: English

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

ENG 213
LITERATURES OF THE WORLD: MIDDLE EAST
Section: 1
CRN: 20185
Elbom, Gilad

This class will focus on modern Middle Eastern literature from multiple perspectives: cultural, political, religious, historical, geographical, linguistic, structural, stylistic, thematic, comparative, and other points of view. Among the topics we will discuss are different languages and dialects of the Middle East, different national and cultural categories, and the idea that the distinctions between these categories are often fluid and dynamic. We will also watch and discuss Middle Eastern cinema, trying to establish connections between Middle Eastern narratives and global cultural and intellectual ideas.
Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)

ENG 254
SURVEY OF AMERICAN LIT: 1900 to Present
Section: 1
CRN: 20186
Malewitz, Ray

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.
Course Learning Outcomes
1.) We will examine the ways that American Modernist poets and novelists position themselves within regional, national, and international cultures.
2.) We will examine the strategies by which post-World War II American artists depart from the forms, themes, and styles of their literary ancestors.
3.) We will explore relationship between literature and cultural studies through discussions of race, class, gender, and sexuality.
4.) Finally, we will examine emergent genres that may shape the future directions of American literature.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 275
THE BIBLE AS LITERATURE
Section: 400
CRN: 19447
Elbom, Gilad
Ecampus

Emphasizing diversity rather than unity, the Bible is a vast collection of literary genres: stories, poems, genealogies, biographies, prophesies, aphorisms, laws, letters, and many other styles. This class will focus primarily on biblical narrative. Paying attention to a variety of literary techniques, we will try to address the complexity and richness of the Bible rather than reduce it to one truth, a single message, or important lessons. In other words, our approach will be analytical rather than didactic. We will try to broaden and deepen our understanding of the Hebrew Bible and the New Testament through a careful reading of the text and a close inspection of biblical scholarship and other related texts. Ultimately, we will try to approach the Bible from as many perspectives as possible: literary, political, theological, anthropological, linguistic, historical, psychological, philosophical, feminist, structural, postcolonial, and other points of view.
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 301
WAYS OF READING
Section: 1
CRN: 19448
Olson, Rebecca

What's the difference between reading a book for pleasure and reading it for a class? What kinds of skills are necessary for upper-level work as an English major? What exactly is literary criticism? Pursue these questions by studying a selection of texts paired with works providing historical and critical context. Learn how to think and write like a literary critic by reading carefully, discussing these works in class, and writing analytical essays.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Course Descriptions: English

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

ENG 440
STUDIES IN MODERN IRISH LITERATURE: The Writings of James Joyce
Section: 1
CRN: 19462
Davison, Neil

This course will conduct an in-depth study of three of the four major works of the 20th Irish writer James Joyce. We will examine these works in the contexts of Modernist aesthetics, Irish cultural and political history, and discussions of race, class, gender, and religion as these become essential sites of arguments over empire, nation and art. On the formalist level of Modernist experimentation with traditional literary conventions, we'll explore Joyce's progress as a technical innovator of the short story and novel genres. We'll also examine the critical implications of his work pertaining to cultural-assumptions of pre-Holocaust Europe and colonial Ireland—especially as regards the politics of race and gender. We will focus on these issues through close-readings of a selection of stories from Dubliners (1914), A Portrait of the Artist as a Young Man (1916), and Ulysses (1922). By the term's close, we may also touch on select passages of Finnegans Wake (1939) as well. Contextual readings from sources such as Joycean biography, Irish history, Irish-Jesuit Catholicism, and fin-de-siècle anti-Semitism will be mandatory Canvas file readings. We will also rely on two traditional guide-book studies to help us conduct our examination of Ulysses. Students will be evaluated through a take-home essay mid-term exam and a major term-paper that focuses on an episode or two of Ulysses. We may also opt for graded oral reports.

Recommend sophomore standing; 8 credits of ENG 200-level or above.

ENG 439
STUDIES IN MODERN IRISH LITERATURE: The Writings of James Joyce
Section: 2
CRN: 19462
Davison, Neil

This course will conduct an in-depth study of three of the four major works of the 20th Irish writer James Joyce. We will examine these works in the contexts of Modernist aesthetics, Irish cultural and political history, and discussions of race, class, gender, and religion as these become essential sites of arguments over empire, nation and art. On the formalist level of Modernist experimentation with traditional literary conventions, we'll explore Joyce's progress as a technical innovator of the short story and novel genres. We'll also examine the critical implications of his work pertaining to cultural-assumptions of pre-Holocaust Europe and colonial Ireland—especially as regards the politics of race and gender. We will focus on these issues through close-readings of a selection of stories from Dubliners (1914), A Portrait of the Artist as a Young Man (1916), and Ulysses (1922). By the term's close, we may also touch on select passages of Finnegans Wake (1939) as well. Contextual readings from sources such as Joycean biography, Irish history, Irish-Jesuit Catholicism, and fin-de-siècle anti-Semitism will be mandatory Canvas file readings. We will also rely on two traditional guide-book studies to help us conduct our examination of Ulysses. Students will be evaluated through a take-home essay mid-term exam and a major term-paper that focuses on an episode or two of Ulysses. We may also opt for graded oral reports.

Recommend sophomore standing; 8 credits of ENG 200-level or above.
ENG 480
STUDIES IN LIT, CULTURE AND SOCIETY:
Pandemics in America, A Literary History
Section: 1
CRN: 20197
Malewitz, Raymond

This course is designed to introduce students to the diverse means by which North American culture has represented viral outbreaks from the “Spanish flu” of 1918 to the ongoing COVID-19 pandemic of 2020. As the disastrous US response to COVID-19 makes clear, viruses are and have always been cultural as well as biological actors, shaping American understandings of the value of human and animal life, the nature of its political, medical, and economic systems, and its attitudes towards marginalized communities. Students will explore the contested, uneven American literary history of the virus through a variety of generic perspectives including drama, essay, fiction, and film. In addition to a shorter midterm paper, at the end of the course, students will create and deliver a conference paper on one aspect of this literary history.

Recommend sophomore standing; 8 credits of ENG 200-level or above.

Liberal Arts Humanities Core (LACH)
Course Descriptions: Film

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

FILM

FILM 110
INTRODUCTION TO FILM STUDIES: 1895 - 1945
Section: 1
CRN: 17920
Lewis, Jon

What do we talk about when we talk about movies? Moreover, what do we need to know before we can talk and write seriously about the medium? The answer, in a word, is history. To that end: this class provides an introduction to American and European film history from the advent of the medium (1895) to the U.S. entrance into World War II (1941). Of particular interest and import will be several European film movements (formalism, expressionism, surrealism, naturalism) and the evolution of American studio film production (with a focus on various important film genres and studio auteurs). Weekly screenings will include films directed by D.W. Griffith, F.W. Murnau, Sergei Eisenstein, Charlie Chaplin, Buster Keaton, Frank Capra, Howard Hawks, John Ford, Jean Renoir, Alfred Hitchcock and Orson Welles. Lectures, class discussion, and course assignments will focus on these important films and filmmakers along with key events in cultural (political, economic and social) history.

ENGF - $20.00 Flat Fee
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

FILM 145
INTRODUCTION TO FILM STUDIES: 1968-1999
Section: 400
CRN: Tentative
Rust, Stephen
Ecampus

This class will attend post-rating system Hollywood 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 class 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.

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

FILM 220
DIFFERENCE, POWER AND DISCRIMINATION: QUEER CINEMA
Section: 1
CRN: 17919
Price, Zachary

Queer cinema, despite its counter-cultural roots, must work within the larger movie industry it aims to critique. This class examines how queer cinema since the 1990s intervenes in public debates over the rights and representation of sexual and gender minorities. As a class, we will understand the stakes of this visibility and the consequences of looking closely at desire.

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

FILM 245
THE NEW AMERICAN CINEMA
Section: 1
CRN: 19541
Price, Zachary

This class will attend contemporary “New American Cinema” by closely examining important films and filmmakers of 21st-Century Hollywood (2000-present) along with key events in the business of developing, producing, distributing, and exhibiting motion pictures. There are no prerequisites for this course.

ENGF - $20.00 Flat Fee
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
WRITING

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)

WR 130
FUNDAMENTALS OF GRAMMAR, SYNTAX, and SENTENCE BUILDING
Section: 400
CRN: 16315
Kelly, Kristy
Ecampus

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 201
WRITING FOR MEDIA
Section: 1/400
CRN: 11006/15736
St. Jacques, Jillian
On Campus/Ecampus

Writing for Media introduces students to reporting news across traditional and new media forms. Students compose stories in newspaper, radio, broadcast, blog, digital reporting and multimedia styles. The course requires students to conduct interviews, compile research, and turn in publishable articles by deadline. The final assignment in this course (the multimedia package), is a team assignment that will require scheduling time outside of class for completion. Reporting the news always necessitates intensive time management skills. 

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-FOR PSYCH MAJORS
Section: 3, 12
CRN: 16933, 12853
Drummond, Rob

WR 222 for Psychology Majors. 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). 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 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)
Course Descriptions: Writing

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

WR 230
ESSENTIALS OF ENGLISH GRAMMAR
Section: 400
CRN: 17249
Bushnell, J.T.
Ecampus

Consider the following: The tume snoggled 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. 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 Ecampus 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: 14499
GTA TBA

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)

WR 303
WRITING FOR THE WEB
Section: 400
CRN: 16121
Kelly, Kristy
Ecampus

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

Bacc Core, Skills – Writing II (CSW2)

WR 320
NARRATIVE MEDICINE: BODIES, BEHAVIORS, BELIEFS
Section: 1
CRN: 20030
Richter, Jen

Focuses on contemporary poetry and nonfiction by writers who are also medical professionals, patients, and caregivers. Studies the authors’ different perspectives to consider the griefs and joys, concerns and comforts they have in common with their readers. Encourages a heightened sense of empathy. Explores the body’s struggles and failures, recoveries and triumphs. Develops a practice of thoughtful self-examination through in-depth class discussions and weekly writing prompts.
WR 324
SHORT STORY WRITING
Section: 1, 400
CRN: 15786, 19455
Bushnell, J.T., TBA
On campus, Ecampus

In this intermediate course, you'll deepen your study of literary short story writing. With your classmates, you'll conduct investigations into the architecture of the best contemporary short fiction, then share your findings with each other to discover the intersections between craft elements such as description, conflict, and character. You'll then use these discoveries to guide and enhance your own creative work, first with exercises, then a full short story, and finally revision. Along the way, you'll celebrate the successes of your classmates and offer suggestions for improvement, and they'll do the same for you. This course features a hybrid of online and in-person instruction. Successful completion of Writing 224 is a prerequisite for this course. Liberal Arts Fine Arts Core (LACF)

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-ENGINEERING: Section-Specific Characteristics
Section: 1, 5
CRN: 10143, 10146
Elbom, Emily

In the “Technical Writing for Engineers” sections of WR 327, students use an engineering communication textbook and engage with the course objectives and learning outcomes through engineering-specific activities and assignments. This approach serves two purposes. First, by focusing specifically on principles of effective engineering communication, the course builds proficiency in the kinds of communication practices you will be tasked with both in pro-school and in the engineering workplace. Second, your engagement with fundamental engineering concepts in each of the course assignments will both solidify and extend your repertoire of technical knowledge. In other words, participation in this course not only will help you become a better engineering communicator but will also lead to greater conceptual and technical fluency in your chosen field. Bacc Core, Skills – Writing II (CSW2)
WR 340
CREATIVE NONFICTION
Section: 1
CRN: 18495
St. Germain, Justin

This course will focus on reading, writing, and understanding the dynamic and fast-growing genre of creative nonfiction. Students will gain experience writing and revising their own work, as well as participating in discussion and workshops of their peers’ writing, and reading examples from contemporary and classic writers. You will be expected to read up to 100 pages per week, to participate each day in discussion, and to write assignments or exercises every week. Please consider this workload before enrolling in the course. Successful completion of Writing 240 is a prerequisite for this course. Hybrid section; includes online component. Students may substitute any 200-level WR course for WR 240 prerequisite. Liberal Arts Fine Arts Core (LACF)

WR 353
WRITING ABOUT PLACES
Section: 400
CRN:20170
Fearnside, Jeff
Ecampus

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

WR 362
SCIENCE WRITING
Section: 400
CRN:18336
Griffin, Kristin
Ecampus

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: 400
CRN:18337
Griffin, Kristin
Ecampus

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. Successful completion of Writing 121 or other courses are a prerequisite for this course. Please see OSU catalog for details.
Course Descriptions: Writing

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

WR 407
SCREENWRITING
Section: 400
CRN: 17254
Turkel, David
Ecampus

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 411
THE TEACHING OF WRITING
Section: 1
CRN: 19459
Pflugfelder, Ehren

In WR 411/511, The Teaching of Writing, we’ll study 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, to help us become aware of and strengthen our own writing processes, and to enable us to make and express connections between classroom experience and composition theory. We'll be looking at assessment, response, assignment creation, grammar, literacy, multimedia, process, and genre as we explore composition and writing. Coming out of this class, you'll be better prepared to teach and evaluate your students' writing and likely feel more confident in your own writing. Hybrid section; includes online component.

Bacc Core, Skills – Writing Intensive Courses (CWIC)

WR 424
ADVANCED FICTION WRITING
Section: 1
CRN: 16936
Dybek, Nick

This term we'll continue to build on the skills studied in WR 224 and WR 324 by reading and discussing both published and student stories with an eye towards how the pieces are constructed and crafted. Our particular focus, though, will be on reading and crafting our own “linked” short stories—that is, a collection or group of stories that can be read and understood alone and on their own terms but also work together to form a longer and cohesive narratives via such confluences as character, setting and voice. By the end of the term expect to read three linked collections of published work and to have produced your own mini collection of at least three “linked” stories.” Successful completion of Writing 324 is a prerequisite for this course.

Liberal Arts Fine Arts Core (LACF)

WR 435
SCIENTIFIC, TECHNICAL AND PROFESSIONAL COMM CAPSTONE
Section: 1
CRN: 19456
Pflugfelder, Ehren

This one-credit course is required for and limited to students enrolled in the certificate in Scientific, Technical, and Professional Communication and is designed to help students compose and design a portfolio of their existing work for future professional use. The course covers the purpose and goals in creating a portfolio, the selection and organization of materials, the formation of an editing and revision plan, the development of contextual summaries, the writing of an introductory letter, and the delivery of a finished portfolio project. The portfolio will showcase the work you have completed in the certificate program and assist you in representing those abilities to others. The course is five-weeks long, starting at the beginning of the term. Recommend completion of 18 credits towards the Scientific, Technical, and Professional Communication Certificate Meeting Info
Course Descriptions: Writing

Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

WR 460
WRITNG OF THE SEA
Section: 1
CRN: Tentative
Holmberg, Karen

Writing of the Sea introduces students to the traditions and modalities used in marine studies disciplines to write about the sea. In addition to reading critical essays, profile essays, interviews, and creative works that feature the world’s oceans, students will write technically, creatively, analytically, and journalistically about the sea and the varied human connections to it, and will take part in gathering oral histories of Oregon’s experts in oceanic science, marine research, and fisheries-related work.

WR 466
ADVANCED TECHNICAL WRITING
Section: 1
CRN:19457
Pflugfelder, Ehren

The fundamental question addressed in this class is: “what do technical writers do and how can I make a living doing it?” Through the course, students will read experiences of technical writing from academic and professional perspectives and research and report on a variety of documents in genres common in technical writing as they develop an awareness of genre. Class reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of technical writing in a variety of workplace contexts. We’ll study texts, contexts, and concepts important to the practice of technical writing and produce documents for specialized, technical audiences. We’ll also analyze organizational and institutional writing in order to critique and develop effective communicative practices and learn from existing best practices. Successful completion of Writing 121 is a prerequisite for this course.