

A photograph of a snowy winter scene. The top half shows a close-up of snow-covered tree branches against a bright, overcast sky. The bottom half shows a long, straight path covered in snow, lined with tall, bare trees whose branches are also covered in snow. The path leads into the distance, creating a sense of depth.

# Winter Term 2021

## Undergraduate Course Descriptions

**dam write!**  
School of Writing, Literature, and Film



**Oregon State**  
University

# Meet Our Advisors



## **Steve Kunert is the advisor for English majors and for English, Applied Journalism, Film, and Writing 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.

**Office: Moreland 220**  
**skunert@oregonstate.edu**  
**541-737-1643**

## **Bachelor of Arts in English**

- 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.**

# Meet Our Advisors



**Liddy Detar is the advisor for the undergraduate Creative Writing major.**

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

**Office: Moreland 236**  
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## Bachelor of Arts in Creative Writing

Take all three 200-level WR courses (9 credits)

- WR 224: Introduction to Fiction Writing
- WR 240: Introduction to Nonfiction
- WR 241: Introduction to Poetry Writing

Select any two 200-level ENG courses (8 credits)

### **IMMERSE YOURSELF IN A COMMUNITY OF WRITERS AND THINKERS:**

Select two 400-level courses that correspond to the prerequisites taken at the 300 level (8 credits)

- WR 424: Advanced Fiction Writing
- WR 440: Advanced Creative Nonfiction Writing
- WR 441: Advanced Poetry Writing

### **DEFINE YOUR PATH:**

Select two 300-level WR courses from the following (8 credits)

- WR 324: Short Story Writing
- WR 340: Creative Nonfiction Writing
- WR 341: Poetry Writing

Select 1 pre-1800 upper-level ENG course (4 credits)

Select 1 post-1800 upper-level ENG course (4 credits)

\*WR 324, 340, 341, 424, 440, 441 are repeatable for up to 8 credits.

Select three upper-level elective courses in ENG, WR or FILM (12 credits)

\*For additional credit requirements, see Oregon State University and College of Liberal Arts core requirements.

# Winter Term Bacc Core Courses in Writing, Literature, and Film

## Writing II Courses

**WR 201** WRITING FOR MEDIA  
**WR 214** WRITING IN BUSINESS  
**WR 220** DIFFERENCE, POWER & DISCRIMINATION  
**WR 222** ENGLISH COMPOSITION  
**WR 224** INTRO TO FICTION WRITING  
**WR 240** INTRO TO NONFICTION WRITING  
**WR 241** INTRO TO POETRY WRITING  
**WR 250** PODCAST STORYTELLING  
**WR 303** WRITING FOR THE WEB  
**WR 323** ENGLISH COMPOSITION  
**WR 324** SHORT STORY WRITING  
**WR 327** TECHNICAL WRITING  
**WR 330** UNDERSTANDING GRAMMAR  
**WR 362** SCIENCE WRITING

## Literature and the Arts Courses

**ENG 104** INTRO TO LITERATURE: FICTION  
**ENG 106** INTRO TO LITERATURE: POETRY  
**ENG 201** SHAKESPEARE  
**ENG 205** SURVEY OF BRITISH LITERATURE: REST/ROMANTIC  
**ENG 210** LITERATURES OF THE WORLD: ASIA  
**ENG 215** CLASSICAL MYTHOLOGY  
**ENG 254** SURVEY OF AMERICAN LITERATURE: 1900-PRESENT  
**ENG 275** THE BIBLE AS LITERATURE  
**ENG 318** AMERICAN NOVEL: MODERNIST PERIOD  
**ENG 320** STUDIES IN PAGE, STAGE, AND SCREEN: DOCUMENTARY THEATRE  
**ENG 321** STUDIES IN PAGE, STAGE, AND SCREEN: INTRO TO GRAPHIC NOVELS  
**ENG 330** THE HOLOCAUST IN LITERATURE AND FILM  
**ENG 433** STUDIES IN THE LONG 18TH CENTURY: DYSTOPIA/UTOPIA  
**FILM 125** INTRO TO FILM STUDIES: 1945-PRESENT  
**FILM 245** THE NEW AMERICAN CINEMA

## Cultural Diversity

**ENG 210** LITERATURES OF THE WORLD: ASIA

## Difference, Power, and Discrimination

**ENG/FILM 220** SEXUALITY IN FILM  
**WR 220** STORIES OF THE US/MEXICO BORDER

## Western Culture

**ENG 201** SHAKESPEARE  
**ENG 205** SURVEY OF BRITISH LITERATURE: REST/ROMANTIC  
**ENG 215** CLASSICAL MYTHOLOGY  
**ENG 254** SURVEY OF AMERICAN LITERATURE: 1900-PRESENT  
**ENG 275** THE BIBLE AS LITERATURE  
**ENG 311** STUDIES IN BRITISH PROSE  
**ENG 318** AMERICAN NOVEL: MODERNIST PERIOD  
**FILM 125** INTRO TO FILM STUDIES: 1945-PRESENT

## WIC (Writing Intensive) Courses

**ENG 311** STUDIES IN BRITISH PROSE  
**WR 411** THE TEACHING OF WRITING

# Course Descriptions: Applied Journalism/English

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

## APPLIED JOURNALISM

**AJ 312**  
**ADVANCED MEDIA STORYTELLING**  
**Section: 1**  
**CRN: 36922**  
**St. Jacques, Jillian**

In Advanced Media Storytelling, participants take skills they acquired in AJ311 to the next level, to produce multimedia hard news projects. To those ends, students build two major assignments: 1) Reportage on government agencies (local and regional courts, town hall meetings, school boards, etc.), and; 2) A multimedia news packet on the topic of their choice, with an emphasis on risk and investment. Producing and developing our stories in a workshop scenario will hone skills at effectively entwining video, audio, photographic and textual information into compelling narratives. Note: Because government agencies meet at the time and place of their choosing, AJ312 requires a high degree of time management.

Prerequisite: minimum grade of B in AJ 311

## ENGLISH

**ENG 104**  
**INTRO TO LITERATURE: FICTION**  
**Section: 1**  
**CRN: 31040**  
**Malewitz, Ray**

This course offers a rapid introduction to fiction—the central genre of literary studies. The key questions that we will ask concern the ways that we might categorize the large and heterogeneous output of literary artists over the last two centuries. We will examine the ways that genre classifications can help us to understand the forms and themes of individual stories. We will explore relationship between literature and cultural studies through discussions of race, class, gender, and nation. Finally, we will examine how artists draw upon or depart from the forms, themes, and styles of their literary ancestors as they experiment with storytelling.

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

**ENG 104**  
**INTRO TO LITERATURE: FICTION**  
**Section: 400**  
**CRN: 33055**  
**Delf, Elizabeth D.**  
**Ecampus**

What is a story? How does fiction create or reflect the culture and historical moment in which they are written? Why do we (or why should we) read literature at all? In this class, we will build answers to these foundational questions. Using a critical lens, we will work to understand both the implied and stated meaning of short stories and a novel from the last two centuries, as well as developing our knowledge of the key elements of fiction. There are no prerequisites for this course.

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

**ENG 104**  
**INTRO TO LITERATURE: FICTION**  
**Section: 401**  
**CRN: 40143**  
**Bushnell, J.T.**  
**Ecampus**

Through a close reading of influential works of fiction, this class will explore a variety of literary elements: setting, characters, plot, conflict, motives, emotions, language, style, themes, point of view, and other techniques, devices, and components. We will discuss the conventions of fiction, observe innovative modes of writing, and examine fiction in larger contexts: historical, comparative, structural, theological, modernist, postmodern, psychological, philosophical, feminist, postcolonial, and so on. We will begin with a selection of short stories and end with a famous novel: *Mist* by Miguel de Unamuno, a tragicomic romance that illuminates the mechanisms of fiction itself and raises interesting questions about reality and the imagination, God and humanity, author and authorship, and the interplay of writers, fictitious characters, and readers.

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

# Course Descriptions: English

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

**ENG 106**  
**INTRO TO LITERATURE: POETRY**  
**Section: 2**  
**CRN: 37197**  
**Richter, Jennifer B.**

This course is a broad introduction to poetry designed to help you become more skilled and confident readers. To develop an understanding of poetic craft, we'll study the basic elements of poetry, including imagery, voice, and lineation. At the same time, we'll be studying a variety of poems—to examine those craft elements at work, to get a sense of what's being written and published today, and to consider 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: 33438**  
**Elbom, Gilad**  
**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)

**ENG 200**  
**LIBRARY SKILLS FOR LITERARY STUDIES**  
**Section: 1**  
**CRN: 30990**  
**Bridges, Laurie**

Introduction to library resources for the study of literature. Required for English majors. Hybrid section; includes online component

**ENG 201**  
**SHAKESPEARE**  
**Section: 400**  
**CRN: 38376**  
**Olson, Rebecca R.**  
**Ecampus**

An introduction to the first half of Shakespeare's career (the Elizabethan period), with attention to the print history of Shakespearean drama and the playwright's continued global influence. Readings include *A Midsummer Night's Dream*, *Romeo and Juliet*, and *Hamlet*; students will select a fourth play from a list of options. Bacc Core, Perspectives - Literature and the Arts (CPLA), Western Culture (CPWC) Liberal Arts Humanities Core (LACH) Pre-1800 Course

**ENG 205**  
**SURVEY OF BRITISH LITERATURE: RESTORATION TO ROMANTIC ERA**  
**Section: 1**  
**CRN: 35410**  
**Gottlieb, Evan**

Occupying the middle part of the School of Writing, Literature, and Film's survey of British Literature, this course begins with the literature of the late seventeenth century and runs through the first decades of the nineteenth century. As we examine the best-known writers of the age, we will read great works in most of the major genres: poetry, fiction, and non-fiction prose. Our challenge will be to understand these texts in their socio-historical contexts while simultaneously appreciating their aesthetic qualities. Grades will be based on attendance and participation, two exams, and a term paper; major texts to be studied include significant excerpts from Milton's *Paradise Lost*, Smollett's *The Expedition of Humphry Clinker*, and Wordsworth and Coleridge's *Lyrical Ballads*. Bacc Core, Perspectives - Literature and the Arts (CPLA), Western Culture (CPWC) Liberal Arts Humanities Core (LACH)

# Course Descriptions: English

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

## ENG 210

### LITERATURES OF THE WORLD: ASIA

Section: 400

CRN: 40144

Fearnside, Jeff

Ecampus

Utilizing multiple perspectives—cultural, geographical, historical, linguistic, political, religious, structural, stylistic, thematic, and other points of view—students read, discuss, analyze, and write about representative works of fiction, both short and long forms, from Asia, with a special emphasis on the literatures of countries along the historic Silk Road. Texts will be examined in a comparative context and analyses expanded with the help of secondary sources. Involves reading modern and contemporary authors, formal writing assignments involving research, lectures, moderated discussions, and online activities.

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

Liberal Arts Humanities Core (LACH)

Liberal Arts Non-Western Core (LACN)

## ENG 215

### CLASSICAL MYTHOLOGY

Section: 1

CRN: 39375

Olson, Rebecca

Athena. Orpheus. Zeus. Medusa. Greek and Roman myths continue to inform Western culture, from the logo on our tennis shoes to the adventures of Percy Jackson. This course provides a comprehensive overview of the world of the Olympian gods: we will read excerpts from Classical literature and also consider how the myths are represented—and reworked—in a variety of modes (statues, film, dance, novels, internet memes) up to the present day. Why do we turn to these powerful archetypes to better describe and understand the human experience? And when, and in what ways, do they fail us in this respect?

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

Western Culture (CPWC)

Liberal Arts Humanities Core (LACH)

## ENG 220

### TOPICS IN DIFFERENCE, POWER and DISCRIMINATION: SEXUALITY IN FILM (Crosslisted with FILM 220)

Section: 1

CRN: 36923

St. Jacques, Jillian

Participants in ENG 220 concentrate on articulating their own viewpoints concerning the social construction and distribution of difference, power and discrimination in contemporary cinema. By closely analyzing the ways in which an array of films depict sexualities for multifarious political and libidinal ends, participants evaluate the intersection of sex, class, race and age through a variety of genres, nationalities and periods. Along with learning to closely read films, students make connections with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theories. This transdisciplinary mélange serves as a basis for research, writing, group discussion and personal reflection.

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

Liberal Arts Humanities Core (LACH)

## ENG 222

### CHILDREN'S LITERATURE

Section: 400

CRN: 38905

Braun, Clare

Ecampus

What counts as children's literature? Is its purpose to entertain, to socialize, to indoctrinate, or something else? With a focus on close-reading, 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.

# Course Descriptions: English

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

## **ENG 254 SURVEY OF AMERICAN LITERATURE: 1900-PRESENT**

**Section: 1**  
**CRN: 35411**  
**Rodgers, Larry**

The course is an introduction to American Literature from the tail end of the 19th century through the early 21st century. Focusing on short fiction, poetry, and drama, the course aims to survey the period's main literary movements—realism, naturalism, modernism, post-modernism—and to showcase how the literature is as diverse as the population of the country itself. Our goal in the course will be to read, discuss and comprehend the assigned texts as individual works that can be appreciated formally and thematically on their own; as works that reflect the broader values, aesthetics, and interests of like-minded writers (i.e. Harlem Renaissance poets, Beat writers, cold war fiction writers, etc. ); and as works that shed broader light on the historical, social, and cultural worlds in which the works were written and read. Outcomes include students gaining familiarity with American literary traditions since 1900, understanding how writers and texts both respond to and rebel against these traditions, and developing abilities to read, speak, and write about texts critically in ways that lead to nuanced, thoughtful and informed interpretations.

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

## **ENG 275 THE BIBLE AS LITERATURE**

**Section: 1**  
**CRN: 37970**  
**Elbom, Gilad**

Emphasizing diversity rather than unity, the Bible is a vast collection of literary genres: stories, poems, genealogies, biographies, prophecies, 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 - Literature and the Arts (CPLA),  
Western Culture (CPWC)  
Liberal Arts Humanities Core (LACH)

## **ENG 311 STUDIES IN BRITISH PROSE**

**Section: 1**  
**CRN: 39377**  
**Ward, Megan**

The novels we will read and discuss in this class, each in its own way, offer unique, original, often surprising perspectives on the trauma of World War II, life in a postmodern world, the mechanisms of language and literature, and the construction of narrative, identity, subjectivity, and reality. In *Wise Blood* (1952), a young ex-soldier returns from the war to challenge common concepts of sin, faith, sincerity, redemption, personal convictions and commercial enterprise, self-sacrifice and mass deception. In *Nightmare in Pink* (1964), Florida detective Travis McGee is temporarily in New York, trying to protect an attractive woman—and himself—from hallucinatory drugs, a lobotomized millionaire, a corrupt medical institution, and changing codes of masculinity and femininity. *His Own Where* (1971), a coming-of-age novel written in Black English, calls attention to the fact that domestic sociopolitical struggles may be much harder to win or resolve than major international conflicts. In similar ways, *How German Is It* (1980) examines familiar notions in new contexts: history, family, national character, intimate relations, and the very idea of fiction.

Bacc Core, Skills – Writing Intensive Courses (CWIC)



# Course Descriptions: English

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

## **ENG 318 THE AMERICAN NOVEL: MODERNIST PERIOD**

**Section: 1**  
**CRN: 39378**  
**Davison, Neil**

The novels we will read and discuss in this class, each in its own way, offer unique, original, often surprising perspectives on the trauma of World War II, life in a postmodern world, the mechanisms of language and literature, and the construction of narrative, identity, subjectivity, and reality. In *Wise Blood* (1952), a young ex-soldier returns from the war to challenge common concepts of sin, faith, sincerity, redemption, personal convictions and commercial enterprise, self-sacrifice and mass deception. In *Nightmare in Pink* (1964), Florida detective Travis McGee is temporarily in New York, trying to protect an attractive woman—and himself—from hallucinatory drugs, a lobotomized millionaire, a corrupt medical institution, and changing codes of masculinity and femininity. *His Own Where* (1971), a coming-of-age novel written in Black English, calls attention to the fact that domestic sociopolitical struggles may be much harder to win or resolve than major international conflicts. In similar ways, *How German Is It* (1980) examines familiar notions in new contexts: history, family, national character, intimate relations, and the very idea of fiction.

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

## **ENG 320 STUDIES IN PAGE, STAGE, and SCREEN: DOCUMENTARY THEATRE**

**Section: 1**  
**CRN: 39379**  
**Passarello, Elena**

This class covers a fascinating subset of contemporary American theater: nonfiction storytelling. Course texts include TED talks, stand-up routines, one-act monologues, and plays that dramatize the experiences of real people (like *The Laramie Project*, *My Name is Rachel Corrie*, and *Fun Home*). As the class examines how nonfiction theater-makers first compile source material and then adapt it for live performance, we will also practice storytelling, interview techniques, and even some dramatic writing and production. Students interested in literature, nonfiction, journalism, playwriting, acting, and activism are all invited to bring their perspectives to our lively virtual classroom.

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

## **ENG 321 STUDIES IN PAGE, STAGE, AND SCREEN: AN INTRODUCTION TO GRAPHIC NOVELS**

**Section: 1**  
**CRN: 40219**  
**Malewitz, Ray**

This course provides a rapid introduction to some of the key artists, styles, and theories associated with the literary genre called graphic narrative. The key questions that we will ask concern the productive tensions that are generated in graphic narratives by the fusion of “low” comic forms and “high” narrative themes. We will explore the ways that contemporary graphic narratives repurpose superhero conventions to make political and philosophical arguments about the world. We will examine the ways that comic artists use the form to document personal and filial conflict and tragedy. We will explore the ways in which these personal stories often intersect with larger national and global histories. Finally, we will investigate the methods by which literary artists represent race, class, gender, and sexuality within and beyond the United States. In so doing, we will determine how graphic narratives relate to more conventional narratives within the period labeled “postmodern.”

100% Remote Learning Course (EREM)  
Bacc Core, Perspectives - Literature and the Arts (CPLA)

## **ENG 330 THE HOLOCAUST IN LITERATURE AND FILM**

**Section: 1**  
**CRN: 37973**  
**Davison, Neil**

This course focuses on literary and cinematic representations of the demonization, dehumanization, and systematic extermination of Jews in Europe during World War II, also known as the Holocaust. We will approach the topic through a close inspection of written and visual narratives: historical texts, short fiction, poetry, novels, memoirs, feature films, documentaries, and other key sources. We will try to grapple with questions about the roots of anti-Semitism, the construction of national and racial identities, the recruitment of millions in the service of an elaborate death industry, the various configurations of personal experience, and the ways in which the trauma of the Holocaust continues to haunt second-generation and third-generation survivors.

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

# Course Descriptions: English/Film

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

## **ENG 433 STUDIES IN THE LONG 18TH CENTURY: UTOPIA/DYSTOPIA**

**Section: 1**  
**CRN: 39380**  
**Gottlieb, Evan**

Today's popular media and fiction are obsessed with the end of the world as we know it, whether from climate change, genetic engineering, or something else altogether. But although dystopian fiction is more popular now than ever, there is a long tradition of utopian fiction that believes in humanity's ability to make a better world. By pairing early texts written primarily in "the long eighteenth century" (i.e. circa 1660-1830) with contemporary works of fiction, this course will identify and analyze their shared conventions, including travel (through time as well as space), technology (to protect as well as to control), and identity (communal as well as individual, with a special emphasis on gender). Authors to be studied include Sir Thomas More, Jonathan Swift, Mary Shelley, and Naomi Alderman. Prerequisite: Sophomore standing; 8 credits of ENG 200-level or above. Liberal Arts Humanities Core (LACH)  
Pre-1800 Course

## **FILM**

### **FILM 125 INTRO TO FILM STUDIES: 1945 - PRESENT**

**Section: 1**  
**CRN: 39386**  
**Lewis, Jon R.**

This class will focus on American and European cinema, 1942-1967, closely examining the important films and filmmakers as well as key events in American and European 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: SEXUALITY IN FILM (Crosslisted with ENG 220)**

**Section: 1**  
**CRN: 39376**  
**St. Jacques, Jillian**

Participants in FILM 220 concentrate on articulating their own viewpoints concerning the social construction and distribution of difference, power and discrimination in contemporary cinema. By closely analyzing the ways in which an array of films depict sexualities for multifarious political and libidinal ends, participants evaluate the intersection of sex, class, race and age through a variety of genres, nationalities and periods. Along with learning to closely read films, students make connections with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theories. This transdisciplinary mélange serves as a basis for research, writing, group discussion and personal reflection.  
Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP)  
Liberal Arts Humanities Core (LACH)

# Course Descriptions: Film/Writing

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

## FILM 245 NEW AMERICAN CINEMA

Section: 1  
CRN: 40221  
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. 100% Remote Learning Course (EREM)  
Bacc Core, Perspectives - Literature and the Arts (CPLA)  
Liberal Arts Humanities Core (LACH)

## FILM 480 STUDIES IN FILM, CULTURE AND SOCIETY: MEDICINE AND MEDIA

Section: 1  
CRN: 36924  
Price, Zachary

Medicine and media both participate in the tradition of searching for hidden knowledge on and within the body. This course will examine how different forms of media production after WWII have come to shape cultural narratives of sickness and medical intervention today. Texts will include a mix of media objects, from outbreak films, to hospital drama TV shows, to addictive video games.  
Sophomore standing; 8 credits of ENG 200-level or above is recommended. 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: 38891  
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: 400  
CRN: 36346  
Elbom, Emily  
Ecampus

WR201 Writing for Media introduces students to reporting news across traditional and new media forms. Students compose stories in newspaper, broadcast, blog, digital reporting and multimedia styles. The course requires students to conduct interviews, compile research, and turn in publishable articles by deadline.  
Recommend grade B or higher in WR 121 or WR 121H and 30 wpm typing speed. Bacc Core, Skills – Writing II (CSW2)

# Course Descriptions: Writing

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

## **WR 214 WRITING IN BUSINESS**

See the Course Catalog for available sections.

As college students, you will soon enter a job market driven by new technologies, a changed economy, and the need to communicate with different audiences from all over the globe. The ability to write clearly and effectively for a wide range of purposes and audiences will be a vital skill in your future, regardless of your field of work. This course will develop your understanding of rhetoric, audience, and conventions to improve your communication skills; we will focus on the practical uses of clear and effective writing that can be applied to a variety of workplaces. Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)

## **WR 220 DIFFERENCE, POWER & DISCRIMINATION: STORIES OF THE US/MEXICO BORDER**

**Section: 1**  
**CRN: 39397**  
**Ribero, Ana**

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

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

Bacc Core, Skills – Writing II (CSW2)

## **WR 222 ENGLISH COMPOSITION** **Sections: 400, 401, 403, 405, 406, 407** **Harrison, Wayne** **Ecampus**

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 workshoping and drafting formal essays. You will also study the work of professional writers for inspiration and guidance in your own writing, and approach them with a critical mind. In your reading you will learn to adopt the habit of looking closely and questioning the reliability of opinions; to identify, evaluate, and use the elements of argument; to distinguish between observation, fact, inference, etc.; to discern invalid evidence, bias, fallacies, and unfair emotional appeals; to understand how assumptions operate; to draw reasonable conclusions based on induction and deduction; and to distinguish subjective and objective approaches. Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)

# Course Descriptions: Writing

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

**WR222**  
**ENGLISH COMPOSITION-FOR PSYCH MAJORS**  
**Section: 16, 19, 404 (Ecampus)**  
**CRN: 33032, 37980, 36300**  
**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. Successful completion of Writing 121 is a prerequisite for this course.  
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)

**WR 224**  
**INTRO TO FICTION WRITING**  
**Section: 400**  
**CRN: 32370**  
**Harrison, Wayne**  
**Ecampus**

This online fiction writing workshop examines the basic techniques of fiction, with related writing exercises. We will discuss literary craft elements that include characterization, significant detail, dialogue, voice, point of view, tone, pacing and setting, as well as figurative language concepts such as symbolism, metaphor and theme. Students will develop a critical vocabulary with which to analyze how successfully fiction meets the expectations of literature. Students will study the work of professional fiction writers and apply the principles of contemporary fiction to their own writing to establish dimensional characters and plotlines, and to create dialogue that is rich and revealing; they will explore aspects of narrative, point of view, tone, pacing, plot, theme to develop a satisfying short story. They will also critique the creative work of their fellow students in weekly peer review workshops. Assessment methods include creative writing exercises, quizzes and reading checks on textbook craft sections, peer review, and the evolution of a short story from rough draft to an 8-10 page final draft that meets the structural and thematic qualifications of literature. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)  
Liberal Arts Fine Arts Core (LACF)

**WR 240**  
**INTRO TO NONFICTION WRITING**  
**Section: 1**  
**CRN: 34132**  
**Instructor 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. 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 2020-21 Catalog at <https://catalog.oregonstate.edu/> for locations and times.

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

## **WR 250 PODCAST STORYTELLING**

**Section: 1**  
**CRN: 39399**  
**Griffin, Kristin**

In WR 250, podcast storytelling, we'll study the practice and conventions for writing, recording, and editing podcasts. We'll listen to and analyze some of the best and most influential podcasts from the past few years and see what makes that writing and recording successful, before we write our own podcasts. While the course addresses some of the more practical skills involved in podcasting, such as audio recording and editing, the majority of the course will focus on understanding how to interview, engage a complex topic, and structure a multi-part audio essay that showcases that topic. We'll stress the importance of engaging multiple voices, developing a podcasting style, researching your topic, and appealing to your audience through narrative. We'll do interviews, write scripts, learn how to edit, before launching our own podcasts, recording at least two, multi-authored podcasts. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)

## **WR 303 WRITING FOR THE WEB**

**Section: 400**  
**CRN: 38373**  
**Kelly, Kristy L.**  
**Ecampus**

Writing for the Web prepares students to produce instructive, informative, and rhetorically savvy writing for Web-based locations and applications. Web-based writing is often written differently than writing meant for different media, because writing on the Web is more often concerned with helping people find information, get things done, convey their opinions, build communities, and collaborate on complex projects. This course also responds to the need for clear, effective, and detail-oriented writing in existing genres and for analysis and production in new and developing platforms. Instruction is grounded in rhetorical theory and by current research in digital rhetoric and technical writing as well as current multimedia writing practices. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2) Bacc Core, Skills – Writing II (CSW2)

## **WR 324 SHORT STORY WRITING**

**Section: 1**  
**CRN: 30091**  
**Griffin, Kristin**

This class is a workshop for writers experienced in writing fiction. Students learn techniques of the form by discussing their work, as well as the assigned readings, in a group setting. We'll be reading work by current writers, some of whom will Skype in with advice, and learning the features of today's literary landscape. The course assumes familiarity with major fiction writers and fundamental craft concepts such as point of view, characterization, dialogue, and theme. If you're hoping to take your short story writing skills to the next level, this course is for you!

Successful completion of Writing 224 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2) Liberal Arts Fine Arts Core (LACF)

# Course Descriptions: Writing

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

## **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. Please call ahead to determine open hours during the COVID closure. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)

## **WR 327 TECHNICAL WRITING**

See the Course Catalog for available sections.

**Ecampus**

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 as to learn strategies for presenting that content orally. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II

## **WR 327 TECHNICAL WRITING-ENGINEERING**

Section: 3, 10, 17

CRN:30130, 31720, 33200

**Elbom, Emily**

**Roush, Stephanie**

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. Enrollment limited to students in the College of Engineering or Pre-Engineering Program colleges. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II

## **WR 330 UNDERSTANDING GRAMMAR**

Section: 400

CRN: 38375

**Bushnell, J.T.**

**Ecampus**

WR 330 is an advanced study of traditional grammatical forms with special emphasis on linguistic structures and functions. We'll study the sentence, its patterns, its required slots, its optional slots, its alternative structures, its modification, its coordination, its punctuation, and your own intuitive knowledge of these concepts. In the process, we'll gain the vocabulary to discuss grammar and linguistics, explore various (and sometimes oppositional) theories about linguistic “correctness,” deepen our awareness about the conscientious use of language, and develop an appreciation of language, form, and style. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)

# Course Descriptions: Writing

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

**WR 362**  
**SCIENCE WRITING**  
**Section: 400**  
**CRN: 40193**  
**Perrault, Sarah**  
**Ecampus**

Students learn and practice the conventions for writing scientific material for a variety of audiences. Involves writing and research assignments, multimedia presentations, lecture, and in-class and online activities.

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

**WR 407**  
**SCREENWRITING**  
**Section: 1**  
**CRN: 40239**  
**Turkel, David**

This creative writing course focuses on three main topics: story structure, story outlining and the development of a properly formatted screenplay. The class examines a range of professional materials including outlines, screenplays, series documents and “story bibles” from a range of existing films and television shows. Students then apply this understanding toward pitching, outlining, composing, workshopping, and revising the pilot episode of a series of their own creation. 100% Remote Learning Course (EREM)

**WR 411**  
**THE TEACHING OF WRITING**  
**Section: 1**  
**CRN: 39400**  
**Jensen, Tim**

WR 411 is designed to provide current and future teachers of writing with an overview of and entry into Composition Studies and its pedagogical theories. The course is also an opportunity to practice, reflect on, and refine several processes endemic to the teaching of writing. To ensure that our efforts will have the maximum positive effect on our students, this course also focuses on your personal connection to writing, how you view its value in our society, and why teaching it to others is a pursuit worthy of investment, focus, and study. Bacc Core, Skills – Writing Intensive Courses (CWIC)

**WR 414**  
**ADVERTISING and PUBLIC RELATIONS WRITING**  
**Section: 1**  
**CRN: 35412**  
**St. Jacques, Jillian**

Platforms: TikTok, Vanity Fair, Inside OSU, Spam.

Content: fashion, soda pop, political awareness, activism.

WR414: this course centralizes how content and delivery interact in sculpting the rhetoric of contemporary advertising and public relations. Although the two fields might seem worlds apart, advertising and public relations share one deeply intrinsic task: deploying rhetoric to persuade and motivate target audiences to take desired actions. To achieve this aim, professionals in advertising and public relations must be adept at writing in any media form that conveys their message plausibly and expediently. Through assembling and critiquing two multi-document portfolios – an advertising campaign and a press kit – WR414 participants hone skills at writing for advertising and public relations in an increasingly saturated media marketplace. Successful completion of Writing 121 is a prerequisite for this course.

**WR 420**  
**STUDIES IN WRITING: WRITING WOMEN’S LIVES**  
**Section: 400**  
**CRN: 34595**  
**Detar, Liddy**  
**Ecampus**

How can we transform our lives from lived experience into written texts of many different forms: from autobiography, memoir, poetry, fiction to personal essays and academic writing? While challenging the very category of “woman,” this course explores what moves us to write the stories of our lives or someone else’s and how questions of genre and form are related to the stories we need to tell – and the narratives we must resist, about ourselves and our communities. In addition to reading great memoirs, this course includes BOTH creative and critical projects designed to support a personal practice of memoir writing. Successful completion of Writing 121 is a prerequisite for this course.



# Course Descriptions: Writing

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

**WR 440**  
**ADVANCED CREATIVE NONFICTION**  
**Section: 1**  
**CRN: 39403**  
**St. Germain, Justin**

This course is open only to nonfiction MFA students; others must have instructor approval in advance to enroll. This graduate workshop will focus on discussing student work and providing feedback to works in progress. Each member of the class will be required to submit original pieces of creative nonfiction for discussion, and provide thoughtful feedback to their peers. The class will also read published works as departure points for discussing specific craft issues. Successful completion of Writing 340 is a prerequisite for this course.