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.

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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.

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BA in Creative Writing
Degree-fulfilling course options offered in Spring 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 202)
Survey of British Literature: Restoration to Romantic Era (ENG 205)
Survey of British Literature: Victorian Era to 20th Century (ENG 206)
Literatures of the World: Asia (ENG 210)
Difference, Power and Discrimination (ENG 220)
Children's Literature (ENG 222)
The Bible as Literature (ENG 275)

Upper Division:

Writing courses:
Short Story Writing (WR 324)
Poetry Writing (WR 341)
Poetry Writing (WR 441)
Advanced Fiction Writing (WR 424)

English courses:
The American Novel: Post WW II (ENG 319) (post 1800)
Studies in British Prose: Utopia (ENG 311)
Power and Representation: Anti-racism in English Studies (ENG 416)
Studies in Literature, Culture and Society: Premodern Sexualities (ENG 480)
Studies in Film, Culture, and Society: Horror Film: A Cultural Legacy (FILM 480)
BA in English

Degree-fulfilling course options offered in

Spring 2021:

Lower Division:

Survey courses:
Survey of British Literature (ENG 204, 205, 206)
Survey of American Literature (ENG 253, 254)
Literatures of the World (ENG 210, 211, 212, 213, 214)

Literature Courses:
Survey of British Literature (ENG 204, 205, 206)
Survey of American Literature (ENG 253, 254)
Literatures of the World (ENG 210, 211, 212, 213)
Shakespeare (ENG 201, 202)
Children's Literature (ENG 222)

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

Upper Division:

Post-1800 Literature Courses:
The American Novel (ENG 319)

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

Pre/Post 1800 or elective requirements:
Studies in British Prose: Utopia (ENG 311) WIC

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, Creative Writing Undergraduate Advisor or Steve Kunert, English Undergraduate Advisor, to discuss a plan of study for their senior year.

The deadline for Fall 2021 applications is April 16, 2021.

Minor in Applied Journalism

Degree-fulfilling course options offered in Spring 2021:

- Professional Practices in Applied Journalism (AJ 313)

Electives offered in Spring 2021:

- Writing for the Web (WR 303)
- Understanding Grammar (WR 330)
- Science Writing (WR 362)
- Advertising and Public Relations Writing (WR 414)
- Magazine Article Writing (WR 448)
- Environmental Writing (WR 462)

Minor in English

Requirements offered in Spring 2021:

- Survey of British Literature (ENG 205)
- Survey of British Literature (ENG 206)
- See website for requirement details.
Minor in Film Studies

Degree-fulfilling course options offered in Spring 2021:

Difference, Power, and Discrimination: Sexuality in Film (FILM 220)
New American Cinema (FILM 245)
Studies in Film, Culture, and Society: Horror Film: A Cultural Legacy (FILM 480)

Minor in Writing

Degree-fulfilling course options offered in Spring 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)
English Composition (WR 323)
Short Story Writing (WR 324)
Technical Writing (WR 327)
Understanding Grammar (WR 330)
Poetry Writing (WR 341)
Science Writing (WR 362)
Screenwriting (WR 407)
Advertising and Public Relations Writing (WR 414)
Advanced Fiction Writing (WR 424)
Magazine Article Writing (WR 448)
Baccalaureate Core Courses offered in Spring 2021

Cultural Diversity
ENG 210 LITERATURES OF THE WORLD: ASIA

Difference, Power, and Discrimination
ENG/FILM 220 SEXUALITY IN FILM

Literature and the Arts Courses
ENG 108 INTRO TO SCIENCE FICTION AND FANTASY
ENG 202 SHAKESPEARE
ENG 205 SURVEY OF BRITISH LIT: RESTORATION-ROMANTIC
ENG 206 SURVEY OF BRITISH LIT: VICTORIAN-20TH CENT
ENG 210 LITERATURES OF THE WORLD: ASIA
ENG 275 THE BIBLE AS LITERATURE
ENG 304 CAREER PREP FOR ENGLISH MAJORS
ENG 311 STUDIES IN BRITISH PROSE: UTOPIA
ENG 319 AMERICAN NOVEL: POST WORLD WAR II
FILM 245 NEW AMERICAN CINEMA

Synthesis Courses
Contemporary Global Issues
ENG 416 POWER AND REPRESENTATION: ANTI-RACISM IN ENGLISH STUDIES

Western Culture
ENG 275 THE BIBLE AS LITERATURE
ENG 319 AMERICAN NOVEL: POST WORLD WAR II
ENG 318 AMERICAN NOVEL: MODERNIST PERIOD
FILM 110 INTRO TO FILM STUDIES: 1895-1945

WIC (Writing Intensive) Courses
ENG 462 ENVIRONMENTAL WRITING
ENG 311 STUDIES IN BRITISH PROSE: UTOPIA

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 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 341 POETRY WRITING
WR 362 SCIENCE WRITING
APPLIED JOURNALISM

AJ 313
PROFESSIONAL PRACTICES IN APPLIED JOURNALISM
Section: 1
CRN: 56814
St. Jacques, Jillian

Specifically designed for applied journalism students entering the job market, AJ313 is a series of interactive workshops, in which participants present, critique and revise their own job portfolio -- particularly resumes, cover letters and work samples. Because the Applied Journalism Minor centralizes student development in all forms of digital and print journalism, work samples can consist of any completed projects in hard copy, audio, visual and/or multimedia journalism -- whichever field the participant seeks to enter after graduation. Field trips and guest speaker opportunities are required.
Prerequisites: AJ 311 and 312

ENGLISH

ENG 104
INTRO TO LITERATURE: FICTION
Section: 2
CRN: 56816
Elbom, Gilad

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, 401
CRN: 52732/55512
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)
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: 51697
Biespiel, David

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

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

ENG 108
INTRO TO SCIENCE FICTION AND FANTASY
Section: 1
CRN: 57743
Gottlieb, Evan

The roots of science fiction and fantasy lie in myth, folklore, and fairy tales. Although some attention will be paid to these origins, we'll focus on 19th c., 20th c., and contemporary examples of science fiction and fantasy in print, including graphic novels. As befits our increasingly diverse society, moreover, this course is committed to introducing students to a range of voices in these genres. Accordingly, we'll read contemporary authors such as Brian K. Vaughan (Paper Girls) and Nnedi Okorafor (Binti), as well as Anglo-American sci-fi and fantasy stories by both well-known and now-forgotten authors, including H.G. Wells, Margaret St. Clair, Philip K. Dick, Ursula LeGuin, and Octavia Butler.

Grade will be based on regular participation, plus midterm and final exams.

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

ENG 200
LIBRARY SKILLS FOR LITERARY STUDIES
Section: 1 (March 31 - May 5)
CRN: 54764
Bridges, Laurie

Introduction to library resources for the study of literature. Required for English majors.

ENG 202
SHAKESPEARE
Section: 1
CRN:59152
Bude, Tekla

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

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Bacc Core, Perspectives - 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 205
SURVEY OF BRITISH LITERATURE: REST-ROMANTIC
Section: 1
CRN: 59153
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 - Literature and the Arts (CPLA)
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 206
SURVEY OF BRITISH LITERATURE: VICTORIAN-20TH CENT.
Section: 1
CRN: 56820
Davison, Neil

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

As the third course in SWLF’s British literature survey sequence, this class examines key works of the Victorian age (1830's-1890's), the Modernist movement (1890's -1940's), and the Contemporary/Post-Colonial era (1950's-present). This stretch of British writing includes works of such figures as Thomas Carlyle, Elizabeth Barrett Browning, Lord Tennyson, John Stuart Mill, Robert Browning, Matthew Arnold, Charles Darwin, Oscar Wilde, George Bernard Shaw, Ezra Pound, T.S. Eliot, James Joyce, W. H. Auden, George Orwell, V.S. Naipaul, Dereck Walcott, and others. As a study of the mid-Victorian Realist novel, we will view the 1946 filmic version of one of Charles Dickens' most influential novels, Great Expectations (1862). We'll read concise introductions to each period studied throughout the course, the central points of which will be expanded in lecture. Students will be evaluated through two mid-terms and a final examination. A short essay paper may also be assigned if the class desires a fourth grade.

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

ENG 210
LITERATURES OF THE WORLD: ASIA
Section: 400
CRN: 55497
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)
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)
Course Descriptions: English

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

ENG 220
TOPICS IN DIFFERENCE, POWER and DISCRIMINATION: SEXUALITIES IN FILM (Crosslisted with FILM 220)
Section: 1
CRN: 59154
St. Jacques, Jillian

Participants in ENG 220 will articulate their own positions 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 palimpsest 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: 1
CRN: 59946
Braun, Clare

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.

ENG 275
THE BIBLE AS LITERATURE
Section: 400
CRN:53787
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 - Literature and the Arts (CPLA)
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 304
CAREER PREPARATION FOR ENGLISH MAJORS
Section: 1
CRN: 59157
Delf, Elizabeth

“English major, huh? What are you going to do with that?” Anything you want! English majors become lawyers, software testers, publishers, social media managers, non-profit outreach specialists, and even (as everyone assumes) teachers. The same skills that you’ve used to analyze Bleak House and write about Baldwin can help you in the real world, too. As Frank B. Liebold argues in his 2010 article “Where Have All the Jobs Gone?,” the current job market requires critical thinking and problem solving skills as much as anything else, and these “transferable skill-sets, or competencies, have become the new currency for success and future employability.”

We’ll cover resumes and cover letters, of course, but also discuss how to find the career path that’s right for you, and what you should be doing NOW to feel more confident when you graduate—whether you’re a sophomore or a senior.

Prerequisite: ENG 301.
A minimum grade of D- is required in ENG 301.
Course Descriptions: English

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

ENG 311
STUDIES IN BRITISH PROSE
Section: 1
CRN: TBD
Olson, Rebecca

Utopia: does the word mean “good place” or “no place”? This course will go back to the genre's development in the early modern period to explore the unique characteristics of, and impulses behind, English literary utopias. Part satire, part travel narrative, and part call to action, utopias help us think about the role fiction plays in creating ideal communities. They also raise important questions about the ways the imagination can be harnessed for the purposes of systemic exclusion. Students will conduct independent research projects centered on what they determine to be the most pressing social problems we face today and will collaborate to create their own utopias. Readings include Sir Thomas More's Utopia and Margaret Cavendish's The Blazing World.

Bacc Core, Skills – Writing Intensive Courses (CWIC), pre-1800

ENG 319
THE AMERICAN NOVEL: POST WORLD WAR II
Section: 400
CRN: 59901
Elbom, Gilad
Ecampus

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

ENG 345
INTRO TO LITERARY CRITICISM AND THEORY
Section: 1
CRN: 52559
Gottlieb, Evan

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

Prerequisite: ENG 200.
A minimum grade of C- is required in ENG 200.

ENG 416
POWER AND REPRESENTATION: ANTI-RACISM IN ENGLISH STUDIES
Section: 1
CRN: 59896
Ribero, Ana

Introduces students to research and scholarship on and around race in literature studies and rhetoric & composition. The course features a series of masterclasses presented by specialists within each field on topics including Black performance studies, anti-blackness in language and writing practices, land-based indigenous rhetorics, transnational feminism, and law and Asian-American literature. In addition, students will read, discuss, and write about anti-racism in higher education, including the racial politics of citation, tenets of Critical Race Theory, and Black radical critique of academia.

Bacc Core, Synthesis - Global Issues (CSGI)
Liberal Arts Humanities Core (LACH)
ENG 480
STUDIES IN LITERATURE, CULTURE, AND SOCIETY:
PREMODERN SEXUALITIES
Section: 1
CRN: 59158
Bude, Tekla

We in the 21st-century are heirs to intersecting frameworks of gender, sexuality, race, and class that grew out of Enlightenment-era (18th- and 19th-century) imperialism and capitalism. These frameworks include the gender binary, the tokenization and hypersexualization of black and Asian bodies, and the marginalization and criminalization of sex workers, among others – all things that gender and sexuality scholars today seek to critique and dismantle. In this class, we will look to the period BEFORE the Enlightenment for a better understanding of how these frameworks came to be. How does the period before European imperialism understand sex and sexuality? What models for gender and sexuality – and their intersections with race and class – do the medieval and early modern periods offer? The answers might surprise you: from queer nuns to cross-dressing sex workers, from female Jesuses to black Madonnas, and from trans heroes of medieval fiction to the all-male casts of Shakespearean drama, premodern literature provides us with some startling counterpoints to our received notions of gender, sex, and sexuality.

*Liberal Arts Humanities Core (LACH)*
FILM 220
DIFFERENCE, POWER and DISCRIMINATION: SEXUALITIES IN FILM (Crosslisted with ENG 220)
Section: 1
CRN: 57750
St. Jacques, Jillian

Participants in ENG 220 will articulate their own positions 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 palimpsest 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)

FILM 245
THE NEW AMERICAN CINEMA
Section: 400
CRN: 59939
Price, Zachary
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 course will be delivered via Canvas where you will interact with your classmates and with your instructor. Within the course Canvas site you will access the learning materials, such as the syllabus, class discussions, assignments, projects, and quizzes.

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

FILM 245
THE NEW AMERICAN CINEMA
Section: 1
CRN: 57751
Lewis, Jon

This class will closely examine the important films and filmmakers of post-rating system Hollywood (1968-present). Of particular interest will be the transitions and transformations in the business of developing, producing, distributing, and exhibiting motion pictures in modern Hollywood. Weekly screenings to include: The Godfather, Taxi Driver, Jaws, The Exorcist, Die Hard, Moonlight, Lady Bird, Once upon a Time in Hollywood, and Joker.

FILM 265
FILMS FOR THE FUTURE
Section: 1
CRN: TBD
Lewis, Jon R.

If thinking about the future makes you anxious, here’s ample food for the thought. This class will survey futurism, a subset of sci-fi cinema focusing on what life might be like in the years to come. The class is built around weekly film screenings to include: Metropolis, Blade Runner, Terminator 2, Ex Machina, and Gattaca.

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 121H
ENGLISH COMPOSITION
Section: 1
CRN: 38125
Kelly, Kristy

WR 120
FUNDAMENTALS OF GRAMMAR, SYNTAX, and SENTENCE BUILDING
Section: 400
CRN: 58560
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: 4
CRN: 52928
St. Jacques, Jillian
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)
Course Descriptions: Writing

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

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: 7, 14
CRN: 52500, 52564
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 121 H [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 2020-21 Catalog at https://catalog.oregonstate.edu/ for locations and times.

WR 240
INTRO TO NONFICTION WRITING
Section: 1, 400 (Ecampus)
CRN: 58621, 58562
GTA TBA, Passarelllo

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)

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 241
INTRO TO POETRY WRITING
Section: 2, 3, 400
CRN: 56846, 53327, 55501
GTA, Biespiel, David

Introduction to Poetry Writing: Poetry Factory is the kind of study every student interested in creative writing needs. It’s an opportunity to write from studying your own self-portrait via photos, drawings, snapshots, b&w, candid, distortions, &c. The approach emphasizes the concept of observational writing as a direct route to achieve new imaginative possibilities. The approach demands careful observation and the translation of those observations into clear and precise notes, jottings, and studies. Self-portrait writing is one of the foundational skill sets that all beginning poets should practice. It hones your concentration on details and the language that comes from those details, and it releases you into new zones for your memories and projections to emerge. Our focus will be almost entirely on making new poems with hardly any time dedicated to critique or revision, which you can take up in WR 341 or WR 441.

Bacc Core, Skills – Writing II (CSW2)

WR 301
PUBLISHING AND EDITING
Section: 400
CRN: 56150
Drummond, Rob
Ecampus

WR 301 invites participants to gain and demonstrate knowledge of editing and copyediting techniques, broader editorial decisions, and online publishing platforms. We will explore editing within a rhetorical dimension, considering purpose and audience, as well as conventions of grammar, mechanics, and usage.
WR 323
ENGLISH COMPOSITION
Section: 1
CRN: 57753
Kelly, Kristy
Ecampus

WR 323 is a course about style, or the ways that diction, tone, and structure combine to cultivate a voice and represent a particular view of the world. It’s also a course about genre, meaning that we’ll study how rhetorical situations, conventions, and social expectations shapes language to make our writing do things in the world. Students will read extensively, write intensively, and share feedback abundantly when reading classmates’ work. Ultimately, students will hone their own unique approach to the craft of writing, and compose a series of nonfiction essays that illuminate an issue of import to them that culminates in a final essay of feature length. This course will involve a lot of writing. It will also involve a lot of reading: reading actively, deeply, and critically. Each piece we read provides a model you might emulate, or a window into a way of writing, thinking, and viewing the world.
Bacc Core, Skills – Writing II (CSW2)

WR 324
SHORT STORY WRITING
Section: 400
CRN: 56149
Harrison, Wayne
Ecampus

In this intermediate online fiction writing workshop, students motivated to advance their creative writing skills will build upon a working knowledge of the elements of a fiction writer’s craft, including point of view, dialogue, imagery and setting, character development, voice, and dramatic structure developed in WR 224. Special attention will be paid to working in scenes – evoking emotion through dramatization, rather than through exposition. Students will study the narrative styles of a diverse selection of major contemporary authors to advance their own writing. Weekly exercises allow students to develop the beginning, middle, and end of stories, to work with imagery, and to listen for their own voice and style. In addition to these exercises, students complete weekly artistic and technical responses to anthology stories, write and revise two 4-page dialogue exercises and a final 10-12 page short story.
Bacc Core, Skills – Writing II (CSW2)

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
Section: 400, 401, 402, 403, 404,405
CRN: 51037,52746, 52157, 55006, 55021, 55502
Larison, John and Delf, Elizabeth
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.
Bacc Core, Skills – Writing II (CSW2)
WR 327
TECHNICAL WRITING-ENGINEERING
Section: 3,5
CRN: 50416, 54767
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 341/441 (Slash Class)
POETRY WRITING
Section: 1
CRN: 52101, 52281
Richter, Jen

WR 341 uses skills learned in WR 241 to practice writing, critiquing, and close-reading poems. Brainstorm poem possibilities, compose accomplished first drafts, revise work throughout the term. Analyze and imitate a variety of contemporary poems as models and inspiration.

WR 441 uses skills learned in WR 341 to write more complex and ambitious poems. Brainstorm poem possibilities, compose accomplished first drafts, revise work throughout the term. Analyze and imitate a variety of contemporary poems as models and inspiration.

WR 362
SCIENCE WRITING
Section: 400
CRN: 58476
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.

Bacc Core, Skills – Writing II (CSW2)

WR 407
SCREENWRITING: WRITING FOR TELEVISION
Section: 400
CRN: 56993
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.
Course Descriptions: Writing

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

WR 414
ADVERTISING and PUBLIC RELATIONS
Section:400400
CRN: 55503
St. Jacques, Jillian

The Real Thing. Make America Great Again. Red Bull Gives You Wings. Each of these slogans and taglines do not merely relate to a noteworthy media blitz. They underscore a specific historical moment, a lifestyle, a way of thinking, a way of life. While advertising and public relations might seem like two vastly different fields, both avocations share one deeply intrinsic task: mobilizing rhetorical skills to persuade target audiences to take a desired action. Professionals in the fields must be adept at writing in any media form that conveys their message to a selected target audience plausibly and expediently. Participants will craft persuasive prose under tight deadline constraints through producing two multi-document portfolios – the advertising campaign and the press kit.

WR 424
ADVANCED FICTION WRITING
Section:1
CRN:59165
Scribner, Keith

In this workshop we'll read and write fiction. Using published stories as models, we'll discuss methods of characterization, plotting, scene-setting, dialogue, and so on. Students will write two full-length short stories and a short short. All writing submitted must be new work from word one, i.e., no revised or expanded work from previous terms. Much of our work together will involve close reading and analysis of the texts in question. Our emphasis will be on writing more complicated and sophisticated stories with concision and economy. Reading
We are writers in this class, and we'll be reading as writers. We will ask, over and over, three questions:

• what is the effect of a sentence, paragraph, word, or image?
• what techniques produce these effects?
• of these techniques, which might we borrow, steal, or avoid?

Our first question will always be: What can we use here? Ideally, you'll discover new ways to do things you're already doing – while also discovering how your stories can be more ambitious. Through close reading we'll try to determine how certain mysterious effects are produced – why you feel joy or sorrow, why you feel excitement or boredom, why you see pink or white when those colors aren't mentioned explicitly. We'll be spending our days with our noses in these pages, so you must underline and write in the margins as you read. Often we'll spend several minutes on a single sentence. Don't be afraid to "fondle details," as Nabokov instructs – to wonder why a dress is a certain color, or why a window is open, or why a character mentions bread instead of wine.

At the same time we'll be careful to remind ourselves that writing is an art, and that not every act of writing is a conscious act. Too much conscious attention to tiny matters of craft can be paralyzing – and we'll talk about ways to avoid this kind of unhappy ending.

Genre fiction—such as sci fi, romance, mystery, fantasy, young adult—will not be considered in this class.

WR 435
SCIENTIFIC, TECHNICAL AND PROFESSIONAL COMM CAPSTONE
Section: 1
CRN:56991
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 course is five-weeks long, starting at the beginning of the term. The portfolio will be proof of the work students have completed in their certificate program and assist students in representing those abilities to others.
WR 448  
MAGAZINE ARTICLE WRITING  
Section: 1  
CRN:56029  
St. Germain, Justin

This course will focus on reading, writing, and understanding magazine articles. Class members will read a diverse selection of published magazine articles and will use them as examples of craft while writing their own. We will also discuss student works-in-progress in a workshop setting, and the process of pitching an article for publication. Students will be expected to read up to 100 pages per week, to participate each day in discussion, and to write weekly exercises and assignments.

WR 462  
ENVIRONMENTAL WRITING  
Section: 1  
CRN:57755  
Pflugfelder, Ehren

There are few issues as significant or overwhelming as the environmental problems that humanity faces. Has it always been this way, and how have we reacted to these concerns? Environmental Writing is a course that asks these questions and more. The course focuses on a range of writing and theory on the environment, examining scholars, concepts, documents, and methodologies that are central to the evolution of American environmental theory, while also touching on popular theorists who has explored specific issues in ecology, nature writing, wilderness, environmental communication, and the emergence of the anthropocene. The aim of this course is to provide students a background in environmental writing techniques and concepts, as a means of enabling us to perform critical thinking and analytical writing about the environment. Students will be able to recognize concepts in the history of environmental writing in America, as well as be able to articulate ongoing and currently unfolding debates in environmental topics in their own writing.

Prerequisites: WR 121 or 121H.
A minimum grade of C- is required in WR 121 and WR 121H. Bacc Core, Skills – Writing Intensive Courses (CWIC)