School of Writing, Literature, and Film

Spring 2022

Undergraduate Course Descriptions
Welcome to the School of Writing, Literature, and Film!

Liddy Detar is the Academic Advisor for the School of Writing, Literature, and Film.

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

“This is an exciting moment in our communities and in our culture for storytelling and the power of narrative. I welcome the opportunity to meet with you (virtually or in-person) to hear of your interests and share information about our programs in Creative Writing, English, Film Studies, Writing, Scientific, Technical, and Professional Communication, and Applied Journalism.”

Meet with Liddy:

Office: Moreland Hall 224 or
Join Liddy in her Virtual Office
Call her at: 541-737-1636
Email her at: liddy.detar@oregonstate.edu or
Schedule a Meeting
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Baccalaureate Core Courses
offered in Spring 2022

Difference, Power, and Discrimination
ENG/WR 220 STORIES FROM THE US/MEXICO BORDER
ENG/FILM 220 SEXUALITY IN FILM

Literature and the Arts Courses
ENG 104 INTRO TO LITERATURE: FICTION
ENG 106 INTRO TO LITERATURE: POETRY
ENG 108 INTRO TO SCIENCE FICTION AND FANTASY
ENG 201 SHAKESPEARE (ELIZABETHAN)
ENG 202 SHAKESPEARE (JACOBEAN)
ENG 254 SURVEY OF AMERICAN LIT: 1900 TO PRESENT
ENG 319 AMERICAN NOVEL: POST WORLD WAR II
ENG 320 STUDIES IN STAGE, PAGE AND SCREEN: CLASS, MONEY AND SELF
PERCEPTION IN AMERICAN LITERATURE AND FILM
ENG 330 THE HOLOCAUST IN LITERATURE AND FILM
FILM 145 INTRO TO FILM STUDIES: 1968-1999
FILM 265 FILM FOR THE FUTURE

Western Culture
ENG 206 SURVEY OF BRITISH LIT: VICTORIAN ERA TO THE 20TH CENTURY
ENG 215 CLASSICAL MYTHOLOGY
ENG 275 THE BIBLE AS LITERATURE

WIC (Writing Intensive) Courses
WR 462 ENVIRONMENTAL WRITING

Writing II Courses
WR 201 WRITING FOR MEDIA
WR 214 WRITING IN BUSINESS
WR 222 ENGLISH COMPOSITION
WR 224 INTRO TO FICTION WRITING
WR 240 INTRO TO NONFICTION WRITING
WR 241 INTRO TO POETRY WRITING
WR 250 PODCAST STORYTELLING
WR 301 PUBLISHING AND EDITING
WR 303 WRITING FOR THE WEB
WR 327 TECHNICAL WRITING
WR 330 UNDERSTANDING GRAMMAR
WR 362 SCIENCE WRITING
Applied Journalism
Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

APPLIED JOURNALISM

AJ 313
PROFESSIONAL PRACTICES IN APPLIED JOURNALISM
Section: 1
CRN: 56040
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.
Prerequisite: Minimum grade of B in AJ 311 and AJ 312

Special Opportunity Internship with Ben Goldfarb!

AJ 410
Environmental Storytelling Internship
Section 1
CRN: 56041
Goldfarb, Ben

Don’t miss this unique opportunity to work closely with Environmental Journalist and Author, Ben Goldfarb, winner of the 2019 PEN/E.O. Wilson Literary Science Writing Award for his book, Eager: The Surprising Secret Life of Beavers and Why They Matter which was one of the “Best Books of 2018” by the Washington Post. Goldfarb’s writing has appeared in The Atlantic, Science, National Geographic and many more publications. For more information and how to apply, contact: Liddy Detar at liddy.detar@oregonstate.edu
ENGLISH

ENG 104
INTRO TO LITERATURE: FICTION
Sections 1 & 2
CRN:60418/56042
Norris, Marcos

This course offers students a rigorous examination of the short story as it has developed artistically and generically in the Western world over the past two centuries. Primary readings include such authors as Edgar Allan Poe, Anton Chekhov, Charlotte Perkins Gilman, Virginia Woolf, Flannery O'Connor, Ernest Hemingway, Raymond Carver, and contemporary authors C. Pam Zhang, Stephanie Soileau, Nicole Krauss, and George Saunders. Secondary readings include selections from Paul March-Russell's The Short Story: An Introduction and The New Short Story Theories, edited by Charles E. May. Students will develop critical stances on the short story as a genre, they will develop their skills as literary critics, and they will practice the art of literary criticism, a genre all its own.

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

ENG 104
INTRO TO LITERATURE: FICTION
Section: 400
CRN: 54943
Harrison, Wayne
Ecampus

Understanding a story is one thing, but experiencing its impact is another. In this online course, you'll discover the simple routes into the heart of a story and witness how they're enriched by more subtle literary elements. The goal will be not just to understand how fiction operates but to access its full range of emotional and intellectual rewards. You'll read terrific stories from some of the best writers of the last century and a half, such as Anton Chekhov, James Baldwin, and Alice Munro. You will also be asked to think critically about the ideas and issues you encounter, such as gender, class, race, power, trauma, free will, the open marketplace, and what it really means to be a vampire. By the end of the term, you will have received exposure to a broad variety of narratives, cultures, and ideas, and you will have developed the skills to appreciate their meaning, value, and pleasure.

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

ENG 106
INTRO TO LITERATURE: POETRY
Section: 2
CRN:51502
Davison, Neil
Ecampus

This class will be an introduction to poetry written in English. We will conduct an initial, brief study of the rudiments of poetic form and poetic-linguistic conventions, then spend most of the term studying a sampling of poets and poems of major movements of English and American poetry from the period known as the Romantic movement (1790's onward) to that of Contemporary era (1950's onward). Students will be responsible for the assigned readings as they are due in accordance with the syllabus. The scope of the class will link close-readings, conducted in class, of each poem's structure and meaning with relevant historical, psychological, and aesthetic backgrounds. Students will be expected to introduce and explain each poem's details (structure, metaphors, figurative language, implies meanings, etc.) and contexts (historical period, etc.) as an aspect of their interpretations. Students will be evaluated and graded through bi-monthly (every other week) in-class quizzes and a mid-term and final examination. The format for the quizzes will be short answer questions; format for the exams will be multiple-choice, short-answer questions, and a prompt for a long-answer question.

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

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

ENG 106
INTRO TO LITERATURE: POETRY
Section: 400
CRN: 52928
Moore, Walter
Ecampus

From Walt Whitman to Dorothy Parker, Langston Hughes, Allen Ginsberg, James Wright, Sylvia Plath, Ai, Yusef Komunyakaa, Corey Van Landingham, and Michael Robbins, among others, this class explores poetry from the past two centuries and today. Bacc Core, Perspectives - Literature and the Arts (CPLA) Liberal Arts Humanities Core (LACH)

ENG 108
INTRO TO SCIENCE FICTION & FANTASY
Section: 1
CRN: 56774
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 and Nnedi Okorafor, as well as Anglo-American sci-fi and fantasy stories by both well-known and now-forgotten authors, including H.G. Wells, Isaac Asimov, Margaret St. Clair, Philip K. Dick, Ursula LeGuin, and Octavia Butler. Bacc Core, Perspectives - Literature and the Arts (CPLA)

ENG 200
LIBRARY SKILLS FOR LITERARY STUDIES
Section: 1
CRN: 54278
Bridges, Laurie

Introduction to library resources for the study of literature. A 1 credit course which is required for English majors. Hybrid section; includes online component.

ENG 201
SHAKESPEARE
Section: 400
CRN: 60473
Olson, Rebecca
Ecampus

An introduction to the first half of Shakespeare's dramatic career (the Elizabethan period), with attention to the plays' print histories and to the playwright's continued global influence. This course is designed to help students become confident readers of Shakespeare's language and analyze the plays in light of specific cultural and historical contexts, both early modern and contemporary. Plays include Romeo and Juliet, A Midsummer Night's Dream, Hamlet, and a fourth play chosen by each student. Bacc Core, Perspectives - Literature and the Arts (CPLA) Liberal Arts Humanities Core (LACH) Pre-1800s

ENG 202
SHAKESPEARE
Section: 1
CRN: 57674
Bude, Tekla

This course is an introduction to the second half of Shakespeare's career. In it, 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) Liberal Arts Humanities Core (LACH) Pre-1800s
Please see the 2021-22 Catalog at https://catalog.oregonstate.edu/ for locations and times.

ENG 206
SURVEY OF BRITISH LITERATURE: VICTORIAN ERA TO THE 20TH CENTURY
Section: 1
CRN: 56046
Gottlieb, Evan

This course, the third and final part of SWLF’s British Literature survey, will introduce students to great literary works of the nineteenth and twentieth centuries. In the Victorian Era, Britain sat astride a worldwide empire, but World War I (known at the time as ‘the Great War’) put an end to those certainties and ushered in a new era of experimentation, social and political as well as literary. We’ll follow Britain’s changing fortunes both domestically and on the world stage through close but contextualized readings of representative poetry, fiction, and drama. Attention will be paid throughout to the increasingly diverse voices that contribute to the vitality and range of modern British literature.

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

ENG 215
CLASSICAL MYTHOLOGY
Section: 1
CRN: 59523
Elbom, Gilad

How do different cultures envision the creation of the world? How do ancient texts imagine gender relations, political relations, human-divine relations, and other social, philosophical, psychological, and theological concerns? Who are the gods and goddesses of such texts? How do these texts explore love, work, adventure, heroism, justice, mercy, punishment, reward, friends, enemies, and other key concepts? How do these texts grapple with the tension between good and bad, the physical and the spiritual, the emotional and the logical? Focusing on Greek and Roman mythology, this class will examine the above questions in the context of parallel narratives: biblical, Mesopotamian, Islamic, kabbalistic, and other related civilizations. We will also pay attention to modern retellings of mythological stories, especially in film.

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

ENG 220
DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM (crosslisted with FILM 220)
Section: 1
CRN: 57676
St. Jacques, Jillian

In this DPD course, students analyze films that depict sexuality for multifarious political and libidinal ends. In addition to developing their own political vantage point, participants evaluate the intersection of sex, class, race and age as these are represented in films across a variety of genres, styles and periods. Students will connect what they see in these films with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theory. At the heart of this course is intensive group discussion, and, hopefully, personal reflection.

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

ENG 220
DIFFERENCE, POWER, AND DISCRIMINATION: STORIES FROM THE US/MEXICO BORDER (Crosslisted with WR 220)
Section: 2
CRN: 60427
Ribero, Ana

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

Bacc Core, Perspectives - Difference, Power, and Discrimination (CPDP)
Liberal Arts Humanities Core (LACH)
ENG 222
CHILDREN'S LITERATURE
Section: 400
CRN: 60474
Braun, Clare
Ecampus
This course surveys a variety of genres, which may include fairy tales, folktales, fables, nonsense poetry, picture books, historical and fantasy novels, examining how these texts represent childhood and connect with historical, cultural, and psychological contexts. What counts as children's literature? Is its purpose to entertain, to socialize, to indoctrinate, or something else? Who gets to decide where and how the boundaries around this genre are defined? 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 254
SURVEY OF AMERICAN LIT: 1900 TO PRESENT
Section: 400
CRN: 60480
Schwartz, Samuel
Ecampus
American Literature 1900-present explores various literary modes—poetry, short fiction, novels, autobiography—and their production in the context of the aesthetic movements, politics, culture, and history that foregrounded their creation. The reading list reflects the diversity of U.S. regional literatures and their respective populations. We will balance between works that are “canonical” with those works that are not as often included in survey-level courses. Students will take written exams, participate in discussions, and collectively annotate selected works.

ENG 275
THE BIBLE AS LITERATURE
Section: 400
CRN: 53410
Kurman, Nirit
Ecampus
The Bible's influence on our world is unmeasurable: religiously, culturally, and politically. The Bible also holds great narratives and stories, among other literary and textual forms. This course will be dedicated to a close encounter with some of the Bible's fascinating and ambiguous narratives. This reading will add another layer to understanding the Bible itself while respecting all religions, beliefs, and points of view. 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. 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 read the Bible through contemporary eyes, revising it from different approaches, such as linguistic, psychological, philosophical, feminist, and political.

ENG 304
CAREER PREPARATION FOR ENGLISH MAJORS
Section: 1
CRN: 57677
Delf, Liz
“English major, huh? What are you going to do with that?” Anything you want! English majors become lawyers, technical writers, publishers, social media managers, non-profit fundraisers, 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 argued 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.” This class is designed for English majors interested in exploring and preparing for post-graduation career options. You'll consider your own personal strengths and interests, reflect on the English degree and what you've gained, and get real experience and feedback on your resume, cover letter, and—yes, you need one—LinkedIn profile.

*Successful completion of ENG 301 is a prerequisite for this course.*
English

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

ENG 319
THE AMERICAN NOVEL: POST WORLD WAR II
Section: 400
CRN: 58300
Elbom, Gilad
Ecampus

This is a survey of the American novel from the post-WWII era of the 1950’s to the present. During this era, the novel in the West was influenced by the exhaustion, trauma, and absurdity of a Modern world that lost its moral center and nearly destroyed itself twice before the mid-century. The novel thus changes during this era to confront a Post-Atomic/post-Holocaust world. Artistic reactions to this led to the sensibility of Post-Modernism and a rethinking of racial, gender, and class issues in America—even as it entered the computer/AI age of Post and Transhumanism. In this course we’ll study examples of the American Postmodern novel, the Multicultural novel of racial identity struggle, and, finally a novel that engages with the internet/bio-tech/AI revolution of the last thirty years. Aside from understanding the particular thematic thrust of each novel, we’ll examine individual works as well as examples of the content and form of the various schools mentioned above. Students will be evaluated through a take-home mid-term, a term paper, and a final in-class essay exam.

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

ENG 320
STUDIES IN STAGE, PAGE AND SCREEN: CLASS, MONEY AND SELF PERCEPTION IN AMERICAN LITERATURE AND FILM
Section: 1
CRN: 60537
Dybek, Nick

The “American Dream”—the idea that anyone can succeed regardless of who they are or where they are from—has long been a tenet of American mythology. But what does it actually mean to “succeed” in America? Just as importantly, how do we know if we’ve “succeeded” or not? In this course we will read, watch, and discuss texts with a particular eye towards the representation of “haves” and “have-nots” in (mostly) American literature and film. In works by such authors as Toni Morrison, Richard Yates, and Joan Didion, we’ll explore how the lenses of class, wealth, poverty, privilege, and consumption both reduce and complicate basic notions of success, failure, and belonging in America.

ENG 330
THE HOLOCAUST IN LITERATURE AND FILM
Section: 1
CRN: 59526
Davison, Neil

Is the Nazi Holocaust of European Jewry ultimately beyond the human imagination? Should the generations who did not witness those events compose “stories” about it, or write “poetry” that attempts to envision or search for the redemptive in it? Can there ever be a film that allows us to understand its magnitude, rather than merely make spectacle or heroics from discrete parts of its known history? How do these historical events inform our own era’s violence and mass murder? In this course we will study major pieces of fiction, memoir, and film that indeed attempt to re-imagine and gain insight into the Nazi vision of a world that, in their own terminology, would be completely cleansed of Jews. We will learn through supplementary documents about the history of European Jewry, religious-based anti-Jewishness, and racial anti-Semitism. We will position the Holocaust in the context of the wider racial science of the era, and through this, grapple with how pervasive race and racial hierarchy was, and often remains, to the Western mind. By way of these contexts, we will make reference to other genocidal actions that have occurred after the Holocaust and into our own century. Finally, through each text we study, we will consider the controversy of the uniqueness of the Holocaust, and whether its unimaginable horrors can ever be justly represented in forms that originated during more innocent periods of Western culture that preceded it—forms such as the traditional novel, the short story, poetry, and film. Students will be evaluated through two major assignments: a literary/historical analysis of one of the written texts we’ve studied in an essay mid-term format, and a comparative critique of two of the films we’ve viewed for the course. The second assignment will be a traditional, formal essay and mandate at least five critical sources other than the subject text in question.

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

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

ENG 345
INTRO TO LITERARY CRITICISM AND THEORY
Section: 1
CRN: 52294
Bude, Tekla

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 four major Western thinkers – Sigmund Freud, Karl Marx, Friedrich Nietzsche, and Mary Wollstonecraft – revolutionized how we understand ourselves and interpret the world around us. From there, we read a wide variety of modern and contemporary theorists, including Judith Butler (on gender performativity), Michel Foucault (on surveillance and biopolitics), and N. Katherine Hayles (on different modes of reading on the digital age). What you learn in this course will help you not only become a better student of literature and culture, but also a more self-aware, critically oriented citizen at large!

Prerequisite: Minimum grade of C- in ENG 200
Liberal Arts Humanities Core (LACH)

ENG 418
THE ENGLISH NOVEL: VICTORIAN MONSTERS, FREAKS, AND CRIMINALS
Section: 1
CRN: 60517
Ward, Megan

We usually think of the Victorians as well-mannered, moralistic prudes but they were equally fascinated with violence, spectacle, imposters, madness, and corruption. This course will study representations of these monstrous others in order to peel back the veneer of Victorian decorum. Reading theories of monstrosity and studying the Victorian sideshow will help us analyze these novels that are equally captivated by respectability and aberration.

Recommend sophomore standing; 8 credits of ENG 200-level or above.
Liberal Arts Humanities Core (LACH)

ENG 460
STUDIES IN DRAMA
Section: 1
CRN: 59527
Barbour, Richmond

The course examines tragedy and comedy in ancient Athens, where these Western art forms originated. Studying powerful dramas vital to the body politic in their own day and crucial to literary and theatrical history ever since, we will read them as both literary texts and theatrical entertainments. We will examine the myths that imparted action and imagery to the plays, the festivals where they were staged, and the historical pressures that shaped the visions of dramatists and spectators. We will also explore the meaning and impact of classical drama for audiences today. Course requirements include oral presentations, a critical essay, a research paper, and a final exam.

Recommend sophomore standing; 8 credits of ENG 200-level or above.
Liberal Arts Humanities Core (LACH)

ENG 488
LITERATURE AND PEDAGOGY
Section: 1
CRN: 59528
Olson, Rebecca

Practices, approaches, histories, and theories of teaching literature appropriate for secondary through college settings. Considers text selection, assignments, and evaluation. This section will apply up-to-the-minute strategies for decolonizing the English literature / language arts curriculum and crafting accessible assignments.
Liberal Arts Humanities Core (LACH)
Film

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

FILM

FILM 145
INTRODUCTION TO FILM STUDIES: 1968-1999
Section: 1
CRN: 59530
Lewis, Jon

FILM 145
INTRODUCTION TO FILM STUDIES: 1968-1999
Section: 400
CRN: 60461
Rust, Stephen
Ecampus
Explores and examines American and European cinema, 1968-1999. Emphasis on important films and filmmakers of the era as well as key events in American and European cultural history. Bacc Core, Perspectives - Literature and the Arts (CPLA)

FILM 220
DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM (crosslisted with ENG 220, Section 1)
Section: 1
CRN: 56 776
St. Jacques, Jillian
In this DPD course, students analyze films that depict sexuality for multifarious political and libidinal ends. In addition to developing their own political vantage point, participants evaluate the intersection of sex, class, race and age as these are represented in films across a variety of genres, styles and periods. Students will connect what they see in these films with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theory. At the heart of this course is intensive group discussion, and, hopefully, personal reflection. Bacc Core - Difference, Power, and Discrimination (CPDP) Liberal Arts Humanities Core (LACH)

FILM 265
FILMS FOR THE FUTURE
Section: 1
CRN: 58699
Price, Zachary
An interdisciplinary study of film and philosophical visions of the future. Through a survey of Science Fiction films, we will answer how new technological advancements in filmmaking, while initially alien, have ultimately come to influence audiences’ visions of future societies. Bacc Core, Perspectives - Literature and the Arts (CPLA) Liberal Arts Humanities Core (LACH)

FILM 445
DOCUMENTARY FILM STUDIES
Section: 1
CRN: 60449
Lewis, Jon
An in-depth study of the history of the documentary film coupled with a practical introduction to the production of non-fiction, filmed content. Weekly screenings span the history of the genre: Nanook of the North, Gimme Shelter, Roger and Me, OJ: Made in America, My Octopus Teacher and assignments will include discussion of historically important documentaries and exercises in the production of non-fiction filmed content, matching history/theory with creative practice.
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 214
BUSINESS WRITING
See the Course Catalog for available sections.

As college students, you will soon enter a job market driven by new technologies, a changed economy, and the need to communicate with different audiences from all over the globe. The ability to write clearly and effectively for a wide range of purposes and audiences will be a vital skill in your future, regardless of your field of work. This course will develop your understanding of rhetoric, audience, and conventions to improve your communication skills; we will focus on the practical uses of clear and effective writing that can be applied to a variety of workplaces. Successful completion of Writing 121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)

WR 220
STORIES OF THE U.S.-MEXICO BORDER (crosslisted with ENG 220, Section 2)
Section: 1
CRN:60428
Ribero, Ana

Through close reading and cultural analysis of stories from and about the US-Mexico border, this course aims to challenge conventional stories about undocumented immigration in the US and to consider immigration as a complex global phenomenon with multivariate causes.
Bacc Core - Difference, Power, and Discrimination (CPDP)
WR 222
ENGLISH COMPOSITION
See the Course Catalog for available sections.

While continuing the concerns of WR 121, WR 222 emphasizes the development of argumentation skills and the control of style to suit a variety of writing situations. Students will develop skills through critical thinking; discussing the style and mechanics of good writing; and workshopping and drafting formal essays. You will also study the work of professional writers for inspiration and guidance in your own writing, and approach them with a critical mind. In your reading you will learn to adopt the habit of looking closely and questioning the reliability of opinions; to identify, evaluate, and use the elements of argument; to distinguish between observation, fact, inference, etc.; to discern invalid evidence, bias, fallacies, and unfair emotional appeals; to understand how assumptions operate; to draw reasonable conclusions based on induction and deduction; and to distinguish subjective and objective approaches.

Bacc Core, Skills – Writing II (CSW2)

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 240
INTRO TO NONFICTION WRITING
Section: 1/400 (Ecampus)
CRN: 57279/57258
GTA TBA

Creative nonfiction is the genre of creative writing that bridges the act of making literary prose--the crafting of vivid scenes, a thoughtful narrative voice, and meaningful formats--with the kinds of practical personal writing often required in our academic and professional lives. In this course, we will discuss several published pieces from the creative nonfiction genre, including personal essays, memoir, and lyric essay. More importantly, we will also write, edit, workshop, and revise several pieces of our own creative nonfiction. Expect a lively class with lots of imaginative prompts, free-writes, and hardy discussion.

Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)

WR 241
INTRO TO POETRY WRITING
Section: 2/3/400
56070/52989
GTA TBA

“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 250
PODCAST STORYTELLING
Section: 1  
CRN: 60455
Griffin, Kristin

In this class, 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—from Radiolab to Serial to Ologies—and see what makes that writing and recording successful, before we write our own podcasts. You can expect to learn the more practical skills involved in podcasting, such as audio recording and editing, as well as more complex elements like how to nail an interview and how to structure a multi-part audio essay to make it as compelling as possible. We’ll stress the importance of engaging multiple voices, developing a podcasting style, researching your topic, and appealing to your audience through narrative.

WR 201
WRITING FOR THE WEB
Section: 400  
CRN: 60493
Ribero, Ana
Ecampus

Students will read, discuss, and write about topics relevant to writing online, and will practice writing in various genres geared toward online audiences. As a class, we will explore the implications of online writing on society. Instruction is grounded in rhetorical theory and by current research in digital literacies and multimedia writing practices. Successful completion of Writing 121 is a prerequisite for this course.

WR 301
PUBLISHING AND EDITING
Section: 400  
CRN: 55476
Drummond, Rob
Ecampus

Invites students to learn about editing and copyediting techniques, broader editorial decisions, and current publishing platforms. Students will learn about scholarly publishing in the U.S. and about how social media and public relations fit into this world. Participants will also explore editing within a rhetorical dimension, considering purpose and audience, as well as conventions of grammar, mechanics, and usage. Students will review a scholarly article reporting on research in editing and/or publishing; as well as develop a publication-ready work of their own. As part of a final project, the class will work toward a collaborative publication. Successful completion of Writing 121 is a prerequisite for this course.

WR 324
SHORT STORY WRITING
Section: 1  
CRN: 58957
Dybek, Nick

Tim O’Brien writes that a story, if truly told, makes the “stomach believe.” But how do you convince a reader to believe, or even care about, something that never happened? In this class, we will attempt to answer this question—and many others—by reading and critiquing works of fiction (by published writers and by you and your classmates), and by completing short exercises that aim to illuminate the craft by calling attention to choices and effects of imagery, perspective, character, etc. This course will follow the workshop model of peer critique, so be prepared to write and read quite a bit and have at least two pieces of original fiction, one of which will be workshopped in class. Many would argue that writing cannot be taught. But, as with any craft—origami, ship carpentry—there is a long tradition of studying fiction in order to learn specific and/or established techniques and writing strategies. On the other hand, some of the most exciting fiction occurs when a writer disregards or flouts expected craft choices. In this course we’ll endeavor to figure out what “the rules” are and how and when to break them.

Liberal Arts Fine Arts Core (LACF)
WR 324
SHORT STORY WRITING
Section: 400
CRN: 55475
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. Liberal Arts Fine Arts Core (LACF).

WR 327
TECHNICAL WRITING
See the Course Catalog for available sections.

Technical writing is practical written communication for a specialized need and a specific audience, typically instructive and/or informative, which may or may not be about science or technology. Nearly all workplaces require technical documents. Some workplaces hire trained technical writers, but in most cases technical writing is just one of your duties, often not even on the job description. Technical writing requires a problem-solving process focused on user centered design for a specific audience, purpose, and context, which is why it is sometimes called Information Management. Information must be procured, packaged, and presented in clean, attractive, error-free copy for a specific audience. This class requires you to present information in various documents, with focus on the writing in your field. Research (both primary and secondary) is required. Conferences and peer review will help. OSU’s Writing Center located in Waldo with an annex in the Valley Library provides excellent assistance with writing projects. Bacc Core, Skills – Writing II (CSW2)

WR 330
UNDERSTANDING GRAMMAR
Section: 1
CRN: 60457
Bushnell, J.T.

WR 330 is an advanced study of traditional grammatical forms with special emphasis on structures and functions. We’ll study the sentence, its patterns, its required slots, its optional slots, its alternative structures, its modification, 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 language, and develop an appreciation of language, form, and style. Bacc Core, Skills – Writing II (CSW2)
WR 341/441
INTERMEDIATE/ADVANCED POETRY WORKSHOP
Section: 1
CRN: 51877/52048
Biespiel, David

Do you feel sometimes frustrated with your poetic progress? Feel you'll never be able to write the poems you aspire to write? You're not alone. Poets at every level of experience deal with getting part-ways through a poem and getting bogged down, knowing something's wrong but can't figure it out, or don't dare break the poem for fear of losing the “good parts,” then end up just reworking it over and over, and ending up with an overworked poem that doesn't arrive at something fresh for the poet. Obviously, this is frustrating. You end up thinking you don’t have enough creative imagination or knowledge for solving poems. And: that you’ll never get it either. In this course, we’re going to attempt to combat that frustration first, by accepting it, and second, by changing the way you practice writing and changing the ways you experience the world. What’s the secret? Alertness, gesture, and juxtapositions. This course won't be about efficiency or effectiveness in writing poems. It'll be about failure. Seeking and exploring failure. By daring to fail, you'll learn to write poems differently, enjoy the feeling of making poems, and discover a new pleasure in writing.

Successful completion of WR 241 is a prerequisite for this course.

WR 362
SCIENCE WRITING
Section: 400
CRN: 57204
Griffin, Kristin
Ecampus

Online Science Writing explores the practice and conventions for writing about science to a public audience of non-professionals. We will read and analyze some of the best and most influential science journalism from the past few years to see what makes that writing successful. The course addresses the practical skills involved in writing about complex scientific information and the models of science communication that those skills enable. Then we'll write our own news pieces and feature articles that communicate that information to the public. Students will explore their specific areas of scientific interest and work to inspire that same interest in their audience, both in print and online. Reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of science writing in a variety of contexts. Successful completion of WR121 is a prerequisite for this course.

WR 399
SPECIAL TOPICS: PUBLISHING PRACTICUM
Section: 1
CRN: 60456
Larison, John

Students can leave this one-credit Publishing Practicum a published author, podcaster, or content creator—or on their way to submitting a book proposal to an agent or publishing house. In partnership with the School of Writing, Literature, and Film (SWLF) and the Orange Media Network (OMN), the course provides students with the knowledge and support they need to develop, pitch, create, and publish their first creative or journalistic work. It offers multiple curriculum pathways that include: publishing with the Orange Media Network (Daily Barometer, Dam Chic, Beaver's Digest, Prism, KBVR 88.7 FM, and KBVR TV); freelance publishing with a print or digital venue of their choice; short-form creative writing for a literary journal; and general nonfiction book publishing and pursuing a book contract with a major publishing house. Students will receive distinctive and individualized mentorship as they work on conceptualizing, pitching, and writing/recording their creative or journalistic projects.
WR 424
ADVANCED FICTION WRITING
Section: 1
CRN: 57680
Scribner, Keith

In this workshop we will read and write literary fiction. Using published stories as models, we'll discuss methods of characterization, plotting, scene-setting, dialogue, and so on. 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. 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.

Successful completion of WR 324 is a prerequisite for this course. Liberal Arts Fine Arts Core (LACF)

WR 435
SCIENTIFIC, TECHNICAL, AND PROFESSIONAL COMMUNICATION CAPSTONE
Section: 1
CRN: 56167
Pflugfelder, Ehren

This one-credit course is required for and limited to students enrolled in the certificate in Scientific, Technical, and Professional Communication and is designed to help students compose and design a portfolio of their existing work for future professional use. The course covers the purpose and goals in creating a portfolio, the selection and organization of materials, the formation of an editing and revision plan, the development of contextual summaries, the writing of an introductory letter, and the delivery of a finished portfolio project. The portfolio will showcase the work you have completed in the certificate program and assist you in representing those abilities to others. The course is five-weeks long, starting at the beginning of the term. Enrollment is limited to students with a program in Scientific, Tech, & Prof Comm (C750).
Department Approval Required: SAPR

WR 460
WRITING OF THE SEA
Section: 1
CRN: TBD
Holmberg, Karen

This course introduces students to various genres of writing about the sea, including technical writing, creative writing, and journalistic/essayistic writing, and involves both formal and informal writing practices. In addition to maintaining a field journal and reading log, students will complete several substantial writing projects including a field study/artifact analysis, original creative writing, and an oral history project that includes a recorded, transcribed, and contextualized interview. For the capstone project, students will compose a researched document based on their term-long oral history project, which can consist of a podcast transcript, a grant narrative, or a profile essay, according to their needs and professional interests.
WR 462
ENVIRONMENTAL WRITING
Section: 1/400
CRN: 56779/60496
Pflugfelder, Ehren/John Larison

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. 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.

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

Bacc Core, Skills – Writing Intensive Courses (CWIC)