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
Join Liddy in her Virtual Office
Call her at: 541-737-1636
Email her at: liddy.detar@oregonstate.edu
or
Schedule a Meeting

Liddy Detar
Academic Advisor for the School of Writing, Literature, and Film.
# Table of Contents

Bacc Core Courses offered in Winter 2024  

Applied Journalism Courses
AJ 312  

English Courses
ENG 101 - ENG 485  

Film Courses
FILM 125 - FILM 399  

Writing Courses
WR 121Z - WR 497
Cultural Diversity
ENG 212 LITERATURES OF THE WORLD: MESO/S. AMERICA/CARIBBEAN

Difference, Power, and Discrimination
FILM/ENG 220 SEXUALITY IN FILM
ENG 260 LITERATURE OF AMERICAN MINORITIES
WR 220 STORIES OF THE US-MEXICO BORDER

Literature and the Arts
ENG 101 INTRO TO LITERATURE: YOUNG ADULT NOVEL
ENG 104 INTRO TO LITERATURE: FICTION
ENG 106 INTRO TO LITERATURE: POETRY
ENG 108 INTRO TO SCI FI AND FANTASY
ENG 202 SHAKESPEARE (JACOBEAN)
ENG 221 AFRICAN-AMERICAN LITERATURE
ENG 222 CHILDREN’S LITERATURE
ENG 253 SURVEY OF AMERICAN LIT: COLONIAL TO 1900
ENG 318 THE AMERICAN NOVEL: MODERNIST PERIOD
ENG 319 THE AMERICAN NOVEL: POST-WORLD WAR II
FILM 125 INTRO TO FILM STUDIES: 1942 TO 1967
FILM 145 INTRO TO FILM STUDIES: 1968 TO 1999
FILM 265 FILMS FOR THE FUTURE

Western Culture
ENG 205 SURVEY OF BRITISH LITERATURE: RESTORATION TO ROMANTIC ERA
ENG 214 LITERATURES OF THE WORLD: EUROPE
ENG 215 CLASSIC MYTHOLOGY

WIC (Writing Intensive)
ENG 302 WRITING ABOUT LITERATURE
ENG 485 STUDIES IN AMERICAN LITERATURE
WR 462 ENVIRONMENTAL WRITING

Writing II
WR 201 WRITING FOR MEDIA
WR 214 WRITING FOR BUSINESS
WR 224 INTRO TO FICTION WRITING
WR 227Z TECHNICAL WRITING
WR 240 INTRO TO NONFICTION WRITING
WR 241 INTRO TO POETRY WRITING
WR 250 PODCAST STORYTELLING
WR 303 WRITING FOR THE WEB
WR 323 ADVANCED WRITING AND ARGUMENTATION
WR 330 UNDERSTANDING GRAMMAR
WR 362 SCIENCE WRITING
APPLIED JOURNALISM

AJ 312
ADVANCED MEDIA STORYTELLING
Bhanoo, Sindya
Section: 1
CRN: 34077
TR 10-11:20 am

This class will operate like a living, breathing newsroom in which students are reporters. We will, above all, cultivate a spirit of curiosity. We will consider how our own varied interests and backgrounds – as scientists, artists, writers, engineers, fans of cooking or skydiving, as people with experiences from across the state, nation and world - might inform the reported stories we choose to pursue as journalists. Together we will read and discuss stories from local and national publications including The New York Times, The Washington Post, The Oregonian, and NPR. Students will pitch, report, and write stories of their own. We will primarily produce written stories, but there will be opportunity to work in other forms (photojournalism, audio, and video) for those who are interested.

Prerequisite: Minimum grade of B in AJ 311

ENGLISH

ENG 101
INTRO TO LITERATURE: YOUNG ADULT NOVEL
Harrison, Wayne
Section 400
CRN: 38988
Ecampus

Over the past two decades, the young adult literary novel has quickly become the fastest-growing genre trend in fiction, thanks in part to the award-winning work of such authors as S.E. Hinton, Jason Reynolds, John Greene, Rainbow Rowell, and Nikki Grimes. Of all genres of literature, Young Adult Fiction most explicitly explores themes such as sexuality, identity, social justice, and social media that are currently relevant to college students. Analyzing these novels in an introductory literature class will allow students to think critically about the types of literature many of them are reading on their own. The class will also uniquely prepare students who intend to teach young adult literature in primary education. Weekly lectures describe how the culturally distinct literary works of Young Adult authors develop elements of craft including characterization, significant detail, dialogue, voice, point of view and theme. The online course will make use of lectures, readings and videos, online discussions, quizzes and reading checks, combining approximately 90 hours of instruction, online activities, and assignments for 3 credits.

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

ENG 104
INTRO TO LITERATURE: FICTION
Schwartz, Samuel
Section: 1
CRN: 30656
MWF 1-1:50 pm

This course reverses the notion that humans invent stories and posits that storytelling invents humanity. The premise of the course is that what we call the “human” is a negotiable designation that changes over time, constructed of boundaries that are susceptible to imaginative interventions. We’ll focus on particular types of stories—literary fiction of the last century or so, but biased toward more recent decades—featuring characters and situations that violate these boundaries and that do not play by the rules of our expectations regarding either “humanity” or “fiction.” We’ll read short stories and novels by authors like Kazuo Ishiguro, George Saunders, Margaret Atwood, William Gibson, Richard Powers, and Ursula K. Le Guin.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
ENG 104
INTRO TO LITERATURE: FICTION
A STUDY OF THE SHORT STORY
Norris, Marcos
Section: 2
CRN: 36079
TR 2-3:20pm

What is a short story? The first thought that comes to mind is probably a story that’s short. But this definition is reductive, one with which many critics have disagreed. E.M. Exjebaum, for example, describes the short story as “a bomb dropped from an airplane” that strikes “its war-head full-force on the target.” For Exjebaum and many others, the short story is so much more than a story that’s merely short. This course offers students a rigorous examination of the artform as it developed artistically and generically over the past two centuries. Primary readings include stories from Edgar Allan Poe, Anton Chekhov, Virginia Woolf, Flannery O’Connor, Ernest Hemingway, Raymond Carver, and Jorge Luis Borges. Secondary readings include essays from Charles E. May’s The New Short Story Theories (1994).

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

ENG 104
INTRO TO LITERATURE: FICTION
Delf, Liz
Sections: 400 /401
CRN: 31918/35186
Ecampus

How do stories shape us? How does fiction create or reflect the culture and historical moment in which they are written? Why do we (or why should we) read literature at all? In this class, we will build answers to these foundational questions. Using a critical lens, we will work to understand both the implied and stated meaning of short stories from across the last two centuries, as well as developing our knowledge of the key elements of fiction. We will discuss these stories in small and large groups, learn about the authors and the historical context in which they were written, and analyze them for a richer understanding and appreciation.

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

ENG 104
INTRO TO LITERATURE: FICTION
Weaver, Damien
Section: 402
CRN: 38989
Ecampus

This course proceeds on a notion raised by literary critic Lionel Trilling: that a central task of literary fiction is to reveal “the human fact” within “a world of circumstance.” Here, we will read and discuss numerous works of short fiction with the aim of cultivating an awareness of writerly craft and “the human fact” it seeks ever to convey. We will familiarize ourselves with the basic elements of narrative—character, setting, plot, symbolism, theme, structure, style, tone, and so forth. Overall, we’re concerned with thinking about how different writers seek to convey “the human fact” as a timeless, universal condition and as something shaped by the specific contexts—social, cultural, historical, etc.—in which these stories are set and in which they were written. We’re also concerned with the significance of the text at the time of its reading, i.e., how it is relevant to us in the current moment of 2024.

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

ENG 106
INTRO TO LITERATURE: POETRY
Roush, Stephanie
Section: 2
CRN: 34228
TR 12-1:20 pm

You’ll be introduced to a variety of published voices from the past and present; you’ll study the basic craft elements of poetry including detail, imagery, voice, and lineation; you’ll practice your close reading skills to become a more skilled and confident reader of poetry; and you’ll establish a routine of checking in with your emotions and deepening your sense of empathy.

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

ENG 106
INTRO TO LITERATURE: POETRY
Goldsmith, Jenna
Section: 400
CRN: 32139
Ecampus

Offers a broad introduction to the genre of poetry. Encourages students to be more skilled and confident readers of poetry by introducing core concepts, showcasing dynamic living poets, and giving students the opportunity to compose in a personal creative process.

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
ENG 106
INTRO TO LITERATURE: POETRY
Kurman, Nirit
Section: 401
CRN: 38990
Ecampus

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

ENG 108
INTRO TO SCIENCE FICTION AND FANTASY
Rubado, Annette
Section: 400
CRN: 38991
Ecampus

The roots of science fiction and fantasy lie in myth, folklore, and fairy tales. While we begin with these origins, we will focus on modern and contemporary science fiction and fantasy in print. The course introduces students to a range of voices and formats in these genres. Accordingly, we’ll start with a contemporary graphic novel and end the course with a recent sci-fi/ fantasy novel. In between, we’ll study sci-fi and fantasy stories by both well-known and now-forgotten authors, including H.G. Wells, Isaac Asimov, Philip K. Dick, Ursula Le Guin, Octavia Butler, and Ted Chiang.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 202
SHAKESPEARE
Bude, Tekla
Section: 1
CRN: 37231
MW 10-11:50 am

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)

ENG 205
SURVEY OF BRITISH LITERATURE: RESTORATION TO ROMANTIC ERA
Holmberg, Karen
Section: 1
CRN: 33240
TR 10-11:50 am

This course presents a chronological survey of British Literature from the Restoration through the Romantic age. We will consider the cultural, historical, and intellectual contexts of the writers we study, as well as issues of influence and inheritance. 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. Readings include the Metaphysical Poets, Milton’s Paradise Lost, 18th century women writers such as Mary Wortley Montagu and Mary Wollstonecraft, and select Romantic writers. We will use Mary Shelley’s Romantic novel Frankenstein as a contextualizing lens for studying the Romantic period, focusing on the numerous writers it quotes or alludes to such as Milton, Wordsworth, Coleridge, and Percy Bysshe Shelley. Student will be evaluated based on weekly reading responses, two exams and a final essay.
Bacc Core, Perspectives - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 212
LITERATURES OF THE WORLD: MESO/SOUTH AMERICA/CARIBBEAN
Rubado, Annette
Section: 1
CRN: 37283
MW 12-1:50 pm

How is Latin American identity imagined and negotiated in prose and poetry? How do Latin American cultural texts use style to explore and contest relationships between self, community and world in the context of imperialism, dictatorship, and economic, racial and gender inequalities? We will address these questions through close reading of 20th-century texts from across the diverse geopolitical landscapes of the Americas. In addition to examining the ethical and political dilemmas proposed by Latin American artists, we will practice meaningful literary engagement with these texts and one another. While we read in translation, we will think through language and power. As this is an introduction, no prior knowledge of Latin American literature is needed.
Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)

Please see the 2023-24 Catalog at https://catalog.oregonstate.edu/ for locations and times.
ENG 214
LITERATURES OF THE WORLD: EUROPE
Davison, Neil
Section: 1
CRN: 35437
MW 2-3:50 pm

This course presents the student the opportunity to study some of the most aesthetically and socially influential literature to issue from the European Continent and Russia during the 19th and 20th centuries. All texts are read in English translations. We will first study a selection of works from 1820's to 1890's, such as Nikolai Gogol’s “The Overcoat,” Honoré Balzac’s Grandfather Goriot, Gustave Flaubert’s Madame Bovary, or Ivan Turgenev’s A Sportsman’s Sketches; the “decadent” poetry of Charles Baudelaire’s Flowers of Evil, or the feminist social critique of Henrik Ibsen’s A Doll’s House. We will situate such works within the movements of Romanticism, Realism, Naturalism, Symbolism, and Impressionism, and discuss how these aesthetic conventions attach to political ideologies, such as Royalist, Liberal Humanist, or Socialist. In this way we will investigate how they also inscribe or confront 19th-century Western assumptions surrounding race, gender, class, and metaphysical truths. For our study of 20th century, we will focus on some of the most provocative, innovative, and politically radical fiction to issue from these cultures. Authors to be studied here might include: Italian Modernism (Italo Svevo), German Expressionism (Franz Kafka), French Existentialism (Albert Camus) Soviet dissidence (Boris Pasternak), and Postcolonial/Feminist/Nouveau-Roman (Marguerite Duras). We will also place works studied within the broader categories of Liberal Humanist, Socialist/Existentialist, Postmodernist, and Postcolonial. In doing so, we will engage the discourses of the individual human subject, race, gender, class, and religion through a 20th century lens. Students will be evaluated through a mid-term exam, term paper, and in-class final. From Balzac’s famous Realist assertion “Tell me what you own and I’ll tell you how you think,” to Ibsen’s insistence on the unconventional person as prophet (“a minority might be right, and a majority is always wrong”) to Kafka’s humanely sensitive cockroach, to Duras’ postcolonial exotic lover, this material represents some of the most important Western literary works, which have now become otherwise unavailable for study in courses across our campus.

Bacc Core, Perspectives - Western Culture (CPWC)

ENG 215
CLASSICAL MYTHOLOGY
Olson, Rebecca
Section: 400
CRN: 39288
Ecampus

Retellings of stories from ancient Greece and Rome tend to celebrate heroes: Hercules, Theseus, Achilles, Aeneas. This class flips the script and instead foregrounds the losers in Classical mythology—the gods, individual humans, civilizations, and monsters that are conquered in some of the most foundational stories of Western culture.

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

ENG 220
DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM (crosslisted with FILM 220)
St. Jacques, Jill
Section: 1
CRN: 34078
MW 9-9:50 am
M 6-8:50 pm

Non-binary. Genderqueer. Cis-male, pan and trans. How are sexualities constructed within contemporary cinema—and how do those constructions affect how viewers interact with actual human beings? That’s the central question for ENG/FILM220 students, as we closely analyze an array of films depicting intersecting sexualities for multifarious political and libidinal ends. Because decoding the distribution of difference within any cultural venue is central to each Difference, Power and Discrimination course, participants in Sexualities & Film do not merely evaluate the intersection of different sexualities—they will explore how these sexual subject positions are represented as further intersecting with other subjective vantage points, like class, race and age. Along with learning how 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 interlacement will serve as the basis for a generous amount of research, writing, group discussion and personal reflection.

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

Please see the 2023-24 Catalog at https://catalog.oregonstate.edu/ for locations and times.
ENG 253
SURVEY OF AMERICAN LITERATURE: COLONIAL TO 1900
Haussman, Blake
Section: 400
CRN: 36860
Ecampus

This course introduces students to a body of works known as early American literature and covers works from about the 17th to the 19th century (a few selected works will be notably earlier or later). We will pay close attention to how the ideologies of “an American identity” were formulated and contested through diverse voices and experiences by covering genres such as travel writings, settler narratives, sermons, poetry, slave narratives, political writings, maritime literature, fiction, short stories, drama, and history. We will also examine the dynamics of early environmental writings and their implications in the policies and politics of land appropriation, capitalism, labor, the Enlightenment, and American exceptionalism.

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

ENG 260
LITERATURE OF AMERICAN MINORITIES
Blomgren, Olga
Section: 1
CRN: 39370
TR 2-3:50 pm

This course explores the ways in which 20th and 21st century American literatures and theorizations of difference inform and offset one another. It introduces central figures of American thought and literature, including major works encompassing multiple forms of difference by authors such as W.E.B. DuBois, Gloria Anzaldúa, David Henry Hwang, and Edward Said. We will study the ways “minoritized” authors weave newness and variation into American literatures and challenge longstanding narratives. The course readings will help generate questions about literary creations and human experiences. We will reflect on the human conditions that emerge across cultural boundaries and historical periods. The course explores literary works in their social context, especially with a critical examination of power structures. Insights will be applied to issues in communities beyond the classroom. As such, some guiding questions for the course are: How does difference emerge from literary texts? How do readers engage with unique or unfamiliar texts and forms without creating hierarchies or repeating colonialisms? What ideas about confronting the normalization of racism, sexism, homophobia, and classism can be learned from writers of the 20th century and recent past?

Bacc Core- Difference, Power, and Discrimination (CPDP)
Liberal Arts Humanities Core (LACH)
ENG 301
WAYS OF READING
Olson, Rebecca
Section: 001
CRN: 39369
MW 12-1:50 pm

What’s the difference between reading a book for pleasure and reading it for a class? What kinds of skills are necessary for upper-level work as an English major? What exactly is literary criticism? Pursue these questions by studying a selection of texts paired with works providing historical and critical context. Learn how to think and write like a literary critic by reading carefully, discussing these works in class, and writing analytical essays.

ENG 302
WRITING ABOUT LITERATURE
Bude, Tekla
Section: 1
CRN: 35438
MW 12-1:50 pm
WIC

This course will demystify the conventions of academic writing in the English major, with the goal of developing original textual interpretations and situating those interpretations in relation to secondary sources. In doing so, we will develop an understanding of a broader scholarly conversation by writing about issues of difference, including but not limited to categories of gender, race, ethnicity, sexuality, class, and ability. In tandem with one-credit library lab co-requisite (ENG 200), we will practice evaluating scholarly resources, including secondary sources and archival research.

A minimum grade of D- is required in ENG 301.
Bacc Core, Skills – Writing Intensive Courses (CWIC)

ENG 318
AMERICAN NOVEL: MODERNIST PERIOD
Elbom, Gilad
Section: 400
CRN: 38992
WIC

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

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

ENG 319
AMERICAN NOVEL: POST WWII
Dybek, Nick
Section: 1
CRN: 38924
TR 12-1:50 pm

In this course we will analyze five novels written since 1945, with a particular eye towards the representation of “haves” and “have-nots.” In works by such authors as Toni Morrison, Richard Yates, and Ling Ma, 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.

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

ENG 340
LITERATURES OF THE COAST
Malewitz, Ray
Section: 1
CRN: 38925
MW 2-3:50 pm

During the first half of the course, we will examine artistic depictions of coastal living through the following interrelated questions:
1. What is a coastal community and how does it differ from other communities within and beyond the United States?
2. What is it like to be an aquatic ‘other’? How can we imagine the lives of animals far removed from our own?
3. How have artists engaged with pressing environmental, economic, and social problems of coastal communities, including climate change, overfishing, and environmental
ENG 465
STUDIES IN THE NOVEL - BACK TO THE FUTURES: SCIENCE FICTIONAL THEMES AND TROPES, 1700-2020
Gottlieb, Evan
Section 2
CRN 38726
MW 8-9:50
Projects Based Course

This course will explore the evolution of English-language science fiction from its modern beginnings in the 18th century to the present day. We will do so via four units, each corresponding to a time-honored science fictional theme or trope: Improbable Adventures, From Creatures to Cyborgs, Time Travel, and Alien Invasions. Each unit will consist of three novels: an “origin story” from the 18th or 19th century, a “classic” from the mid-20th century, and a contemporary spin on the form. At every turn, we’ll examine how these novels not only reflect their historical circumstances – from the South Seas Bubble through the Cold War to post-colonial postmodernity – but also use the evolving creative affordances of science fiction to imagine alternatives to the present. Some will be (seriously) satirical, others will be (laughably) earnest; all will be as much about their presents as our futures. The reading load will be heavy (so get started as soon as possible!) but highly entertaining and thought-provoking. As a projects-based course, grades will be based on a combination of attendance/ participation and group-based, public-facing endeavors that we’ll decide upon as a class. Sophomore standing; 8 credits of ENG 200-level or above. Liberal Arts Humanities Core (LACH)

ENG 480
STUDIES IN LITERATURE, CULTURE AND SOCIETY
Blomgren, Olga
Section 1
CRN 39433
TR 10-11:50 am
Post 1900

Islands and archipelagos have long been disparaged for their openness, blending, and fluidity. Around the globe today, this form of continental thinking continues to provoke nationalist policies and efforts to curb human migrations and refugee movements. This course reconsiders these ideas. Archipelagic perspectives respond to urgent calls to rethink theoretical frames, ways of being, and forms of knowledge established and perpetuated by European colonial projects. As such, we will begin to think archipelagically. We will read and view texts about or set on islands, as well as texts that directly engage the concepts of archipelagos and archipelagic thinking. The authors and texts will be multilingual and from different parts of the world including Rosario Ferré, Édouard Glissant, Katherine McKittrick, Craig Santos Perez, Audra Simpson, and Ai Weiwei. The course will include discussion of how practices of language, translation, and multilingualism are lived and theorized archipelagically. Our goal is to explore and practice archipelagic thinking, discuss how archipelagic thinking may help us recognize an archipelagic poetics, and how this perspective engages decolonial epistemologies. Early archipelagic research was part of what has been described as the spatial turn, an organization of studies which can be understood as “above all, an attack upon grand narratives of modernity, colonialism, and development” (Pugh 12). Openness to a broad selection of concepts and theories is important because colonial histories remain present-day realities which continue to impact island societies and cultures. Amidst widespread global migration, increased human mobility, and critical geographies, we will ask how archipelagos can help us read, discuss, and understand literatures in a post-national era, as well as help us navigate continental borders and understand contemporary globalization. Sophomore standing; 8 credits of ENG 200-level or above. Liberal Arts Humanities Core (LACH)
ENG 485
STUDIES IN AMERICAN LITERATURE: MANIPULATING TIME IN NARRATIVE
Scribner, Keith
Section: 1
CRN: 36565
MW 4-5:20 pm
WIC/Hybrid (both on-site meetings and online component)

In this WIC class specifically offered for creative writing majors, we'll explore how time is manipulated to tell a better story and how narrative dramatizes those moments in our lives when we feel we're living in the past, present, and future all at once. We'll read novels and short stories that collapse, compress, fragment, and reverse time asking why these authorial choices make a more compelling story and more effectively reveal lived experience and perception. In writing exercises and a final project you'll model your own narratives on the published work we're reading. The final reading list is TBD but will be chosen from the following: The Art of Time in Fiction: As Long as it Takes, Joan Silber Black Water, Joyce Carol Oates Time’s Arrow, Martin Amis A Gathering of Old Men, Ernest Gaines The Sweet Hereafter, Russell Banks Chronicle of a Death Foretold, Gabriel Garcia Marquez Kindred, Octavia E. Butler Jazz, Toni Morrison Einstein’s Dreams, Alan Lightman Innocents and Others, Dana Spiotta Further readings will be posted to Canvas.

Sophomore standing: 8 credits of ENG 200-level or above.
Bacc Core, Skills – Writing Intensive Courses (CWIC)
Liberal Arts Humanities Core (LACH)

FILM

FILM 125
INTRODUCTION TO FILM STUDIES, 1945-PRESENT
Lewis, Jon
Section: 001
CRN: 34936
TR 10-11:50 am
T 6-9:50 pm

An exploration and examination of American cinema, 1942-1968. Of particular interest are the important films and filmmakers of the era as well as key events in American (and more narrowly, Hollywood) cultural history. Weekly screenings to include Casablanca, The Searchers, Some Like it Hot, Bonnie and Clyde, The Graduate, and 2001: A Space Odyssey.

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

FILM 145
INTRODUCTION TO FILM STUDIES, 1968-1999
Rust, Stephen
Section: 400
CRN: 35727
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)
St. Jacques, Jill
Section: 1
CRN: 34935
MWF 9-9:50 am
M 6-8:50 pm

Non-binary. Genderqueer. Cis-male, pan and trans. How are sexualities constructed within contemporary cinema—and how do those constructions affect how viewers interact with actual human beings? That’s the central question for ENG/FILM220 students, as we closely analyze an array of films depicting intersecting sexualities for multifarious political and libidinal ends. Because decoding the distribution of difference within any cultural venue is central to each Difference, Power

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and Discrimination course, participants in Sexualities & Film do not merely evaluate the intersection of different sexualities—they will explore how these sexual subject positions are represented as further intersecting with other subjective vantage points, like class, race and age. Along with learning how 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 interlacement will serve as the basis for a generous amount of research, writing, group discussion and personal reflection.

ENGF - $20.00 Flat Fee
Bacc Core - Difference, Power, and Discrimination (CPDP)
Liberal Arts Humanities Core (LACH)

FILM 265
FILMS FOR THE FUTURE
Price, Zachary
Section: 1
CRN: 36566
TR 12-1:20 pm
R 6-9:50 pm

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.

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

FILM 399
STUDIES IN MEDICINE AND MEDIA
Price, Zachary
Section: 1
CRN: 37282
TR 2-3:20 pm
T 6-9:50 pm

This course examines key historical moments of intersection between the medical profession and media production. We consider how a range of media depicts the relationship between nations to doctors, doctors to patients, and patients to pathogens in different genres, from outbreak films to hospital dramas TV shows to fantasy video games. We will ask how these narratives have come to shape global policies and cultural understandings of health. We end the course by addressing media addiction, a recent diagnosis which points to our media consumption as making us sick.

WRITING

WR 121Z
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 201
WRITING FOR MEDIA
St. Jacques, Jill
Section: 400
CRN: 33784
Ecampus

In our bright, new, post-Millennial culture, news bombards us from every direction, 24-7. From venerable news organizations like The Washington Post and The New York Times to newcomers such as Reddit, Facebook and TikTok. Either way, the news feeds never stop. WR201 Writing for Media will introduce students to reporting across a variety of media forms. Participants will try their hands at writing in newspaper, radio, broadcast, blog, digital reporting and photoessay styles. Successful completion of the course will require students to conduct multiple interviews with complete and utter strangers, compile credible research from reputable sources, and turn in publishable copy by deadline. Associated Press Style is bedrock for the course. The final WR201 assignment, a photojournalistic essay, requires a substantial time commitment outside class— but then again, reporting the news always necessitates bold time management skills.

B or higher in WR 121Z and 30 wpm typing speed.
Bacc Core, Skills – Writing II (CSW2)

Please see the 2023-24 Catalog at https://catalog.edyoregonstate.edu/ for locations and times.
WR 214
WRITING IN BUSINESS
See the Course Catalog for available sections.

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

Prerequisites: A minimum grade of C- is required in WR 121Z or WR 121HZ or minimum score of 1 in 'Exam for Waiver - WR 121Z.

WR 220
STORIES OF THE U.S. MEXICO BORDER
Ribero, Ana
Section: 400
CRN: 39289
Ecampus

This course analyzes stories from and about the US-Mexico border; explores and challenges conventional ideas about undocumented immigration in the US and considers immigration as a complex phenomenon with various causes; examines historical and current causes of migration across the US-Mexico border and the difficulties experienced on the migrant trail; and analyzes discriminatory practices of dehumanization, deportation, and detention and reveals immigrant resistance to oppression.

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

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.

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

WR 227Z
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 227Z
TECHNICAL WRITING-ENGINEERING
Elbom, Emily
Section: 3/10
CRN:38957/38964
M 10-11:50 am/M 2-3:50 pm

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.

These are Engineering Communication sections and are open to engineering students only.

Bacc Core, Skills – Writing II (CSW2)
WR 240
INTRO TO NONFICTION WRITING
See the Course Catalog for available sections.

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 hearty discussion.

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

WR 241
INTRO TO POETRY WRITING
See the Course Catalog for available sections.

“The art of poetry is ultimately an art of attention—Michael Blumenthal.” Throughout this course, we will consider the tools necessary to approach poetry more attentively as both readers and writers. This course will provide a firm grounding in the rudiments of poetic craft such as word choice, line breaks, imagery, structure, and other devices, as well as an introduction to different forms available to poets. We will consistently work through writing exercises and read/discuss the work of various poets in order to aid us in the generation of our own poems.

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

WR 250
PODCAST STORYTELLING
Griffin, Kristin
Section: 1
CRN:37284
MWF 11-11:50 am

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.

Prerequisites: A minimum grade of C- in WR 121Z or WR 121HZ. Bacc Core, Skills – Writing II (CSW2)

WR 303
WRITING FOR THE WEB
Ribero, Ana
Section: 400
CRN:34643
Ecampus

Writing for the Web prepares students to produce engaging, informative, and rhetorically savvy writing for Web-based locations. 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. This class requires that students read assigned materials carefully and critically, write the assigned responses, and prepare for weekly class work and discussions.

Prerequisites: A minimum grade of D- in WR 121Z or WR 121HZ. Bacc Core, Skills – Writing II (CSW2)
WR 323
ADVANCED WRITING AND ARGUMENTATION
See the Course Catalog for available sections.

While continuing the concerns of WR 121Z, WR 323 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 324
SHORT STORY WRITING
Gomez, Brenna
Section: 1
CRN: 30054
F 2-3:50 pm
Hybrid (both on-site meetings and online component)

In this intermediate course, we’ll dive deeper into short story writing focusing on flash fiction i.e. stories under 1,000 words. What does it mean to write a story in the most condensed form? Are we creating a punch in the gut? A slice of life? We’ll examine craft elements like detail, characterization, and point of view in flash fiction being published today and use what we find to enhance our own work, first with exercises and then with a portfolio of polished flash stories. Along the way, we’ll track our individual and unique writing processes to help us understand what works for us and what doesn’t. This course features a hybrid of online and in person instruction.

Liberal Arts Fine Arts Core (LACF)

WR 330
UNDERSTANDING GRAMMAR
Bushnell, J.T.
Section: 400
CRN: 34644

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.

Prerequisites: A minimum grade of C- is required in WR 121Z or WR 121HZ or minimum score of 1 in ‘Exam for Waiver - WR 121Z. Bacc Core, Skills – Writing II (CSW2)
WR 340
CREATIVE NONFICTION
Smith, Cleavon
Section: 1
CRN:38983
TR 8-9:50 am

Writing 340 is OSU's intermediate creative writing course in creative nonfiction: personal essays, memoirs, travel narratives, and lyric essays. Any student who has taken a 200-level creative writing course is welcome to join the group. For this section, students will generate several very short pieces of creative nonfiction—"flash essays"—discussing and revising a few in small groups. Along the way, students will also read and discuss published examples of the flash form. Students can expect a lively schedule and a diverse reading list that prepares them to write about the world in many capacities.

Prerequisite: A minimum grade of D- in WR 240.
Liberal Arts Fine Arts Core (LACF)

WR 341
POETRY WRITING
Richter, Jennifer
Section: 1
CRN: 35460
TR 2-3:50p

Uses skills learned in WR 241 to practice writing, critiquing, and close-reading poems. Practices the stages of writing—from generative brainstorming to composing solid drafts to polishing accomplished work—through in- and out-of-class exercises; employs revision strategies at every stage. Examines students’ poems in depth in a rigorous, supportive workshop. Encourages useful, insightful written and oral feedback. Studies a variety of contemporary poets as models and inspiration.

Prerequisite: A minimum grade of D- in WR 241.
Liberal Arts Fine Arts Core (LACF)

WR 362
SCIENCE WRITING
Conner, Roby/Ross Erin
Section: 400/401
CRN: 35197/39276
Ecampus

Scientists and other experts understand their field, but they don’t always know how to communicate that understanding to the general public. WR 362: Science Writing teaches you strategies for identifying your audience so you can write to their interests and needs. You’ll practice research, drafting, and revision skills to hone your ability to write clear documents for audiences who want learn about science and how it affects them.

Prerequisites: A minimum grade of C- in WR 121Z and WR 121HZ.
Bacc Core, Skills – Writing II (CSW2)

WR 383
FOOD WRITING
Griffin, Kristin
Section: 400
CRN: 36714
Ecampus

From the recipe to the memoir essay, the investigative feature to the food crawl, this online course will expose you to the booming world of food writing. We’ll discuss the classics in American food writing and read deeply in what’s current, from personal blogs like Smitten Kitchen to online magazines like Serious Eats to print magazines like Saveur. Once you have a sense of the genre and its possibilities, each student will become writer, editor, and designer of a new issue of Buckteeth Magazine, an online food magazine associated with the class and produced collaboratively over the course of the term. You’ll assign yourself a food-focused story, learn effective strategies for pitching it, and hone your revision skills, earning yourself a spot on the masthead and a publication for your resume.

See course catalog for registration restrictions.
WR 399  
SPECIAL TOPICS: THE PUBLISHING PRACTICUM  
Larison, John  
Section: 1  
CRN: 37362  
F 2-3:50 pm  

Students can leave the Publishing Practicum a published author, podcaster, or content creator—or on their way to submitting a book proposal to an agent or editor. Through a customizable curriculum and individualized mentorship, students are supported as they conceptualize, pitch, and write/record their creative or journalistic work. The course allows students to choose between learning pathways that include: on-campus publishing with the Orange Media Network (Daily Barometer, Dam Chic, Beaver’s Digest, Prism, KBVR 88.7 FM, and KBVR TV); freelance publishing (articles, essays, reviews, etc.) with print or digital magazines; literary publishing (poetry, personal essays, short stories, etc.) with independent journals or “lit mags”; and nonfiction book publishing with major publishing houses. Students can expect a distinctive course that will prepare them to navigate real-world publishing opportunities. Students may retake the course for credit.

WR 406  
LETTERPRESS INTENSIVE  
Holmberg, Karen  
Section: 2  
CRN: 34826  
Day and Time TBA

This 1 credit, 2-day course introduces students to the basic techniques of letterpress printing. During the intensive (providing 10 hours of instruction), students will learn:

- Basic history and terminology of moveable type and letterpress printing;
- Introductory design skills using typefaces, spacing, and ornaments;
- Hand type-setting;
- How to proof and correct;

This course is required for students seeking supervised access to the Moreland Letterpress Studio during its open hours for the Winter term.  
Departmental Approval Required

WR 414  
ADVERTISING AND PUBLIC RELATIONS WRITING  
St. Jacques, Jill  
Section: 1  
CRN: 38984  
MW 2-3:50 pm

TikTok, Vanity Fair, YouTube influencers and spam. All of these media denizens rely on one thing for survival: advertising. On the advertising side of the spectrum, it’s inconsequential whether their client is promoting fashion, soda pop or political activism—what matters is that their message effectively breaks through the clutter to reach you. By examining the ways in which content delivery interfaces with written rhetoric in advertising and public relations, students will learn to write for both fields. At first blush, these two fields might seem worlds apart, but advertising and public relations share a deeply intrinsic task: both fields deploy language to motivate target audiences to take a desired action. By necessity, professionals in advertising and public relations must be sufficiently adaptable to write in any media form that conveys their message most expeditiously. Through assembling (and critiquing) two multi-document portfolios – an advertising campaign and a press kit – WR414 participants will hone their skills at writing for advertising and public relations in an increasingly nuanced media marketplace.  
Prerequisites: A minimum grade of B in WR 121Z or WR 121HZ.

Please see the 2023-24 Catalog at https://catalog.oregonstate.edu/ for locations and times.
WR 424
ADVANCED FICTION WRITING
Dybek, Nick
Section: 1
CRN: 38985
TR 4-5:50 pm

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.

Prerequisite: A minimum grade of D- in WR 324.
Liberal Arts Fine Arts Core (LACF)

WR 462
ENVIRONMENTAL WRITING
Jensen, Tim
Section: 400
CRN: 36715

From early conservationism to monkey-wrenching to deep ecology to climate science to indigenous rhetorics—this class will journey through a forest of diverse voices (while journeying through actual forests, too). We’ll explore how environmental issues get communicated—and why that matters—by reading works from leading-edge environmental writers, tracing histories of environmental writing in America, and by composing our own works along the way. We’ll learn how conceptions of nature, earth, and sustainability get shaped through communication and practice techniques for reshaping them through creative and critical compositions.

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

WR 497
DIGITAL LITERACY AND CULTURE
Kelly, Kristy
Section: 1 (Hybrid)
CRN: 36569
TR 12-1:20 pm

Hybrid (both on-site meetings and online component)

From fanfic to 4Chan, from cute cats to QAnon: the internet is a chaotic, compelling, and often treacherous place. In an information environment that prioritizes instant gratification, hot takes, and clickbait, how do we build ethical online spaces that value community, conversation, and authentic connection? By investigating the inner workings of interface design, social media algorithms, and how our attention is directed online, we’ll ask ourselves what it means to be literate in the digital age. Examining everything from algorithmic bias and online radicalization to data harvesting and misinformation, we’ll navigate the mayhem of internet culture with an eye toward social, racial, and economic justice.

Prerequisites: A minimum grade of C- in WR 121 or WR 121H.