Winter Term 2021
Undergraduate Course Descriptions

dam write!
School of Writing, Literature, and Film

Oregon State University
Meet Our Advisors

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

Steven Kunert has served as Undergraduate Academic Advisor since 2005, as a Senior Instructor in writing from 1998 to 2016, and as editor of the English Letter from 1999 to 2015. He has published his works for 40 years, including “William Stafford Once Told Me” in the creative nonfiction anthology Six Sentences: Volume 3. Other creative nonfiction, fiction and poetry have appeared in Word Riot, Rio Grande Review, Fogged Clarity, decomP, Apeiron Review, Word River, Poetry Super Highway and many other publications. His articles and opinion pieces have appeared in The Oregonian, El Paso Times, and Corvallis Gazette-Times. He also served as an editor of his father’s autobiography, The Other Side of the Coin by Hans J. Kunert (Heritage Books, 2002), deemed “the most memorable book of the year” by The Bradenton (FL) Herald; his article, “Autobiographical Writing: Therapeutic for Aged Individuals, Meaningful for Gerontologists,” appeared in the Journal of Aging and Identity in 1997.

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

Bachelor of Arts in English

- Courses taken to satisfy major requirements may not be taken for an S/U grade.
- Undergraduate English majors must attain proficiency in a foreign language, as certified by the Department of Foreign Languages and Literatures, equivalent to that assumed at the end of the second-year language course.
- Courses can be taken in any order, though some upper division courses may require a prerequisite course.
- At least ONE upper division course must be a Writing Intensive Course (WIC).
- Lower and Upper-Division Electives may count toward requirements of a chosen minor.
- Internship (ENG 410) credits may be applied to English Major requirements or to Writing Minor requirements and/or to Upper-Division Electives.
- For more information about the English major requirements visit our website at https://liberalarts.oregonstate.edu/wlf

Work on your graduate degree now!

The School of Writing, Literature, and Film has instituted a program through the OSU Graduate School that would enable select English majors to begin work toward a master’s degree in English during their senior year and then to complete the master’s degree the following year. The program, called the Accelerated Master’s Platform, gives students chosen the opportunity to complete both their B.A. and M.A. in five years, as they would take two graduate-level courses during their senior year that would double count toward their undergraduate requirements in the major. During the senior year, students would also have the option to take up to two graduate-level courses that would count as graduate coursework alone. The second year would encompass the rest of their graduate coursework and their thesis.

To be eligible for the program, a student must have a minimum GPA of 3.85 in the English major, and the student would need to meet with Steve Kunert, Undergraduate Advisor, to discuss a plan of study for their senior year.

The deadline for Fall 2021 applications is April 17, 2021.
Liddy Detar is the advisor for the undergraduate Creative Writing major.

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

Office: Moreland 236
liddy.detar@oregonstate.edu
541-737-1636

Bachelor of Arts in Creative Writing

Take all three 200-level WR courses (9 credits)
— WR 224: Introduction to Fiction Writing
— WR 240: Introduction to Nonfiction
— WR 241: Introduction to Poetry Writing

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

IMMERSE YOURSELF IN A COMMUNITY OF WRITERS AND THINKERS:
Select two 400-level courses that correspond to the prerequisites taken at the 300 level (8 credits)
— WR 424: Advanced Fiction Writing
— WR 440: Advanced Creative Nonfiction Writing
— WR 441: Advanced Poetry Writing

DEFINE YOUR PATH:
Select two 300-level WR courses from the following (8 credits)
— WR 324: Short Story Writing
— WR 340: Creative Nonfiction Writing
— WR 341: Poetry Writing

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

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

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

*For additional credit requirements, see Oregon State University and College of Liberal Arts core requirements.
## Winter Term Bacc Core Courses in Writing, Literature, and Film

### Writing II Courses

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<th>Course Code</th>
<th>Course Title</th>
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<tbody>
<tr>
<td>WR 201</td>
<td>WRITING FOR MEDIA</td>
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<tr>
<td>WR 214</td>
<td>WRITING IN BUSINESS</td>
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<tr>
<td>WR 220</td>
<td>DIFFERENCE, POWER &amp; DISCRIMINATION</td>
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<tr>
<td>WR 222</td>
<td>ENGLISH COMPOSITION</td>
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<td>WR 224</td>
<td>INTRO TO FICTION WRITING</td>
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<td>WR 240</td>
<td>INTRO TO NONFICTION WRITING</td>
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<td>WR 241</td>
<td>INTRO TO POETRY WRITING</td>
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<td>WR 250</td>
<td>PODCAST STORYTELLING</td>
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<td>WR 303</td>
<td>WRITING FOR THE WEB</td>
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<td>WR 323</td>
<td>ENGLISH COMPOSITION</td>
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<td>WR 324</td>
<td>SHORT STORY WRITING</td>
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<td>WR 327</td>
<td>TECHNICAL WRITING</td>
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<td>UNDERSTANDING GRAMMAR</td>
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<td>WR 362</td>
<td>SCIENCE WRITING</td>
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### Literature and the Arts Courses

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<tbody>
<tr>
<td>ENG 104</td>
<td>INTRO TO LITERATURE: FICTION</td>
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<td>ENG 106</td>
<td>INTRO TO LITERATURE: POETRY</td>
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<tr>
<td>ENG 201</td>
<td>SHAKESPEARE</td>
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<tr>
<td>ENG 205</td>
<td>SURVEY OF BRITISH LITERATURE: REST/ROMANTIC</td>
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<tr>
<td>ENG 210</td>
<td>LITERATURES OF THE WORLD: ASIA</td>
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<td>ENG 215</td>
<td>CLASSICAL MYTHOLOGY</td>
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<td>THE BIBLE AS LITERATURE</td>
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<td>ENG 311</td>
<td>STUDIES IN BRITISH PROSE</td>
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<td>ENG 318</td>
<td>AMERICAN NOVEL: MODERNIST PERIOD</td>
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<tr>
<td>FILM 125</td>
<td>INTRO TO FILM STUDIES: 1945-PRESENT</td>
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<tr>
<td>FILM 245</td>
<td>THE NEW AMERICAN CINEMA</td>
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### Cultural Diversity

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<tr>
<td>ENG 210</td>
<td>LITERATURES OF THE WORLD: ASIA</td>
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### Difference, Power, and Discrimination

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<tr>
<td>ENG/FILM 220</td>
<td>SEXUALITY IN FILM</td>
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<td>WR 220</td>
<td>STORIES OF THE US/MEXICO BORDER</td>
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### Western Culture

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### WIC (Writing Intensive) Courses

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<td>ENG 311</td>
<td>STUDIES IN BRITISH PROSE</td>
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<tr>
<td>WR 411</td>
<td>THE TEACHING OF WRITING</td>
</tr>
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APPLIED JOURNALISM

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

In Advanced Media Storytelling, participants take skills they acquired in AJ 311 to the next level, to produce multimedia hard news projects. To those ends, students build two major assignments: 1) Reportage on government agencies (local and regional courts, town hall meetings, school boards, etc.), and; 2) A multimedia news packet on the topic of their choice, with an emphasis on risk and investment. Producing and developing our stories in a workshop scenario will hone skills at effectively entwining video, audio, photographic and textual information into compelling narratives. Note: Because government agencies meet at the time and place of their choosing, AJ 312 requires a high degree of time management.
Prerequisite: minimum grade of B in AJ 311

ENGLISH

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

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

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

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

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

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

This course is a broad introduction to poetry designed to help you become more skilled and confident readers. To develop an understanding of poetic craft, we’ll study the basic elements of poetry, including imagery, voice, and lineation. At the same time, we’ll be studying a variety of poems—to examine those craft elements at work, to get a sense of what’s being written and published today, and to consider how contemporary poetry is in conversation with poems in the American literary tradition.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

ENG 106
INTRO TO LITERATURE: POETRY
Section: 400
CRN: 33438
Elbom, Gilad
Ecampus

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

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

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

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

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

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

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

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

ENG 210
LITERATURES OF THE WORLD: ASIA
Section: 400
CRN: 40144
Fearnside, Jeff
Ecampus

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

ENG 215
CLASSICAL MYTHOLOGY
Section: 1
CRN: 39375
Olson, Rebecca

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

ENG 220
TOPICS IN DIFFERENCE, POWER and DISCRIMINATION: SEXUALITY IN FILM (Crosslisted with FILM 220)
Section: 1
CRN: 36923
St. Jacques, Jillian

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

ENG 222
CHILDREN'S LITERATURE
Section: 400
CRN: 38905
Braun, Clare
Ecampus

What counts as children's literature? Is its purpose to entertain, to socialize, to indoctrinate, or something else? With a focus on close-reading, we will tackle these questions (and more) as we examine the development of children's literature over time, beginning with the first “golden age” of the nineteenth century and ending with our current “golden age” in the twenty-first century. We will think about how conceptions of childhood have changed over time, shaped by and shaping the literature produced for children. Additionally, we will look at children's literature from the perspective of craft, investigating how literary devices and styles are used by children's authors to influence the child reader in a myriad of ways.
Course Descriptions: English

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

ENG 254
SURVEY OF AMERICAN LITERATURE: 1900-PRESENT
Section: 1
CRN: 35411
Rodgers, Larry

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

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

ENG 275
THE BIBLE AS LITERATURE
Section: 1
CRN: 37970
Elbom, Gilad

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

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

ENG 311
STUDIES IN BRITISH PROSE
Section: 1
CRN: 39377
Ward, Megan

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

Bacc Core, Skills – Writing Intensive Courses (CWIC)
Course Descriptions: English

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

ENG 318
THE AMERICAN NOVEL: MODERNIST PERIOD
Section: 1
CRN: 39378
Davison, Neil

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

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

ENG 320
STUDIES IN PAGE, STAGE, and SCREEN: DOCUMENTARY THEATRE
Section: 1
CRN: 39379
Passarello, Elena

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

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

ENG 321
STUDIES IN PAGE, STAGE, AND SCREEN: AN INTRODUCTION TO GRAPHIC NOVELS
Section: 1
CRN: 40219
Malewitz, Ray

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

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

ENG 330
THE HOLOCAUST IN LITERATURE AND FILM
Section: 1
CRN: 37973
Davison, Neil

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

Bacc Core, Perspectives - Literature and the Arts (CPLA)
Course Descriptions: English/Film

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

ENG 433
STUDIES IN THE LONG 18TH CENTURY: UTOPIA/DYSTOPIA
Section: 1
CRN: 39380
Gottlieb, Evan

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

Pre-1800 Course

FILM

FILM 125
INTRO TO FILM STUDIES: 1945 - PRESENT
Section: 1
CRN: 39386
Lewis, Jon R.

This class will focus on American and European cinema, 1942-1967, closely examining the important films and filmmakers as well as key events in American and European cultural (political, economic, and social) history
Bacc Core, Perspectives - Literature and the Arts (CPLA), Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

FILM 220
DIFFERENCE, POWER and DISCRIMINATION: SEXUALITY IN FILM (Crosslisted with ENG 220)
Section: 1
CRN: 39376
St. Jacques, Jillian

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

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

FILM 245
NEW AMERICAN CINEMA
Section: 1
CRN: 40221
Price, Zachary

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

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

FILM 480
STUDIES IN FILM, CULTURE AND SOCIETY: MEDICINE AND MEDIA
Section: 1
CRN: 36924
Price, Zachary

Medicine and media both participate in the tradition of searching for hidden knowledge on and within the body. This course will examine how different forms of media production after WWII have come to shape cultural narratives of sickness and medical intervention today. Texts will include a mix of media objects, from outbreak films, to hospital drama TV shows, to addictive video games.

Sophomore standing; 8 credits of ENG 200-level or above is recommended. Liberal Arts Humanities Core (LACH)

WRITING

WR 121
ENGLISH COMPOSITION
See the Course Catalog for available sections.

English Composition is designed to help you develop skills and confidence in analytical writing, and to foster your rhetorical awareness—your perception of where, how, and why persuasion is occurring. This 3-credit course places emphasis on the process of writing, including acts of reading, researching, analytical thinking, freewriting, drafting, review, revision, and editing. Complementing this approach is our focus on the final product—quality compositions that demonstrate rhetorical awareness and evidence of critical thinking.

Bacc Core, Skills - Writing I (CSW1)

WR 130
FUNDAMENTALS OF GRAMMAR, SYNTAX, and SENTENCE BUILDING
Section: 400
CRN: 38891
Kelly, Kristy
Ecampus

This course provides opportunities to improve writing at the sentence level. It focuses on the fundamental elements of a sentence (grammar), the principles and rules of sentence structure (syntax), and techniques for writing meaningful, compelling sentences (sentence building).

WR 201
WRITING FOR MEDIA
Section: 400
CRN: 36346
Elbom, Emily
Ecampus

WR201 Writing for Media introduces students to reporting news across traditional and new media forms. Students compose stories in newspaper, broadcast, blog, digital reporting and multimedia styles. The course requires students to conduct interviews, compile research, and turn in publishable articles by deadline.

Recommend grade B or higher in WR 121 or WR 121H and 30 wpm typing speed. Bacc Core, Skills – Writing II (CSW2)
WR 214
WRITING IN BUSINESS
See the Course Catalog for available sections.

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

WR 220
DIFFERENCE, POWER & DISCRIMINATION: STORIES OF THE US/MEXICO BORDER
Section: 1
CRN: 39397
Ribero, Ana


WR 222
ENGLISH COMPOSITION
See the Course Catalog for available sections.

Argument may seem like a simple word; it's anything but. One look at the title of your textbook supports that claim. Arguments live in everything we see, think and do. They can be as overt as a Presidential debate and as subtle as a paint color. When you start seeing argumentation in this way, the possibilities are endless. As varied as arguments come, there are tried and true constants in the analysis and crafting of their myriad messages. Arguments are conversations. There is more than one voice in the room. They are grounded in the art of persuasion. They succeed and fail on an understanding of audience. In this course, you will learn the basics of what goes into good argumentative writing through extensive reading, analyzing, brain storming, peer reviewing, revising, debating and (of course) writing. You will develop strategies to help you interpret a variety of texts and compose in a variety of media. This course will show you how a sound argument moves, considering structure, support and form. You will improve your ability to revise your ideas, the reasoning that supports those ideas, and the writing that illustrates them. Successful completion of Writing 121 is a prerequisite for this course.
Course Descriptions: Writing

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

WR 222
ENGLISH COMPOSITION-FOR PSYCH MAJORS
Section: 16, 19, 404 (Ecampus)
CRN: 33032, 37980, 36300
Drummond, Rob

WR 222 for Psychology Majors. These specialized sections of WR 222 will continue practice in expository writing with an emphasis on argumentation and research specifically for Psychology Majors. (Bacc Core Course) PREREQS: WR 121 [C-] or WR 121H [C-] or Placement Test WWRI(1). Arguments live in everything we see, think, and do. They can be as overt as an intense debate and as subtle as a paint color. As varied as arguments come, there are tried and true constants in the analysis and crafting of their myriad messages. Arguments are grounded in the art of persuasion, and they succeed and fail on an understanding of audience. In this course, you will learn the basics of what goes into good argumentative writing through extensive reading, analyzing, and writing. In addition, this section of WR 222 is specific to Psychology majors; students will gain additional preparation for making arguments in the Psychology major, including writing approaches, research and reading techniques, and APA style.
Successful completion of Writing 121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)

WR 224
INTRO TO FICTION WRITING
See the Course Catalog for available sections.

WR 224 is an introduction to the writing of fiction. Our approach in this fiction writing workshop will be to develop your skills as a creative writer through several means: careful reading and analysis of our own work; careful reading and analysis of established writers’ work; the execution of several meaningful fiction exercises; and a constant commitment to revision. Assessment methods include creative writing exercises, quizzes and reading checks on textbook craft sections, peer review, and the evolution of a short story from rough draft to an 8-10 page final draft that meets the structural and thematic qualifications of literature.
Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)

WR 240
INTRO TO NONFICTION WRITING
Section: 1
CRN: 34132
Instructor TBA

Creative nonfiction is the genre of creative writing that bridges the act of making literary prose--the crafting of vivid scenes, a thoughtful narrative voice, and meaningful formats--with the kinds of practical personal writing often required in our academic and professional lives. In this course, we will discuss several published pieces from the creative nonfiction genre, including personal essays, memoir, and lyric essay. More importantly, we will also write, edit, workshop, and revise several pieces of our own creative nonfiction. Expect a lively class with lots of imaginative prompts, free-writes, and hardy discussion.
Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)
Liberal Arts Fine Arts Core (LACF)
Course Descriptions: Writing

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

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

“The art of poetry is ultimately an art of attention—Michael Blumenthal.” Throughout this course, we will consider the tools necessary to approach poetry more attentively as both readers and writers. This course will provide a firm grounding in the rudiments of poetic craft such as word choice, line breaks, imagery, structure, and other devices, as well as an introduction to different forms available to poets. We will consistently work through writing exercises and read/discuss the work of various poets in order to aid us in the generation of our own poems. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2) Liberal Arts Fine Arts Core (LACF)

WR 250
PODCAST STORYTELLING
Section: 1
CRN: 39399
Griffin, Kristin

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

WR 303
WRITING FOR THE WEB
Section: 400
CRN: 38373
Kelly, Kristy L. 
Ecampus

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

WR 324
SHORT STORY WRITING
Section: 1
CRN: 30091
Griffin, Kristin

This class is a workshop for writers experienced in writing fiction. Students learn techniques of the form by discussing their work, as well as the assigned readings, in a group setting. We’ll be reading work by current writers, some of whom will Skype in with advice, and learning the features of today’s literary landscape. The course assumes familiarity with major fiction writers and fundamental craft concepts such as point of view, characterization, dialogue, and theme. If you’re hoping to take your short story writing skills to the next level, this course is for you! Successful completion of Writing 224 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2) Liberal Arts Fine Arts Core (LACF)
WR 327
TECHNICAL WRITING
See the Course Catalog for available sections.

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

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

WR 327
TECHNICAL WRITING-ENGINEERING
Section: 3, 10, 17
CRN: 30130, 31720, 33200
Elbom, Emily
Roush, Stephanie

In the “Technical Writing for Engineers” sections of WR 327, students use an engineering communication textbook and engage with the course objectives and learning outcomes through engineering-specific activities and assignments. This approach serves two purposes. First, by focusing specifically on principles of effective engineering communication, the course builds proficiency in the kinds of communication practices you will be tasked with both in pro-school and in the engineering workplace. Second, your engagement with fundamental engineering concepts in each of the course assignments will both solidify and extend your repertoire of technical knowledge. In other words, participation in this course not only will help you become a better engineering communicator but will also lead to greater conceptual and technical fluency in your chosen field. Enrollment limited to students in the College of Engineering or Pre-Engineering Program colleges.

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

WR 330
UNDERSTANDING GRAMMAR
Section: 400
CRN: 38375
Bushnell, J.T.

Technical Writing (WR 327) will prepare you to produce instructive, informative, and persuasive documents aimed at well-defined and achievable outcomes. Technical documents are precise, concise, logically organized, and factually based. The purpose and target audience of each document determine the style that an author chooses, which includes document layout, vocabulary, sentence and paragraph structure, and visuals. Hence, this course will teach processes for analyzing “writing contexts” and producing effective, clean, and reader-centered documents efficiently. You can expect to gather, read, and present the technical content of your field to various audiences in attractive, error-free copy, as well as to learn strategies for presenting that content orally.

Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II
Course Descriptions: Writing

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

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

Students learn and practice the conventions for writing scientific material for a variety of audiences. Involves writing and research assignments, multimedia presentations, lecture, and in-class and online activities. Successful completion of Writing 121 is a prerequisite for this course. Bacc Core, Skills – Writing II (CSW2)

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

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

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

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

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

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

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

How can we transform our lives from lived experience into written texts of many different forms: from autobiography, memoir, poetry, fiction to personal essays and academic writing? While challenging the very category of “woman,” this course explores what moves us to write the stories of our lives or someone else’s and how questions of genre and form are related to the stores we need to tell – and the narratives we must resist, about ourselves and our communities. In addition to reading great memoirs, this course includes BOTH creative and critical projects designed to support a personal practice of memoir writing. Successful completion of Writing 121 is a prerequisite for this course.
WR 440
ADVANCED CREATIVE NONFICTION
Section: 1
CRN: 39403
St. Germain, Justin

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