

School of Writing, Literature, and Film
Winter 2022
Undergraduate Course Descriptions



Oregon State
University

Welcome to the School of Writing, Literature, and Film!

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

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

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



Meet with Liddy:

Office: Moreland Hall 224
or
Join Liddy in her [Virtual Office](#)

Call her at: 541-737-1636

Email her at:
liddy.detar@oregonstate.edu
or
[Schedule a Meeting](#)



Table of Contents

Bacc Core Courses offered in Winter 2022	pg. 4
Applied Journalism Courses	pg. 5
English Courses	pg. 5
Film Courses	pg. 11
Writing Courses	pg. 12



Baccalaureate Core Courses offered in Winter 2022

Cultural Diversity

ENG 213 LITERATURES OF THE WORLD: MIDDLE EAST

ENG 360 NATIVE AMERICAN LITERATURE

Difference, Power, and Discrimination

FILM/ENG 220 SEXUALITY IN FILM

WR 220 STORIES OF THE U.S./MEXICO BORDER

Literature and the Arts Courses

ENG 104 INTRO TO LITERATURE: FICTION

ENG 106 INTRO TO LITERATURE: POETRY

ENG 201 SHAKESPEARE (ELIZABETHAN)

ENG 202 SHAKESPEARE (JACOBEAN)

ENG 216 ILLUMINATING HAPPINESS

ENG 221 AFRICAN-AMERICAN LITERATURE

ENG 254 SURVEY OF AMERICAN LIT: 1900 TO PRESENT

ENG 319 AMERICAN NOVEL: POST WORLD WAR II

ENG 362 AMERICAN WOMEN WRITERS

FILM 125 INTRO TO FILM STUDIES: 1945 TO PRESENT

FILM 145 INTRO TO FILM STUDIES: 1968-1999

FILM 245 NEW AMERICAN CINEMA

Western Culture

ENG 205 SURVEY OF BRITISH LIT: RESTORATION TO ROMANTIC ERA

ENG 214 LITERATURES OF THE WORLD: EUROPE

FILM 125 INTRO TO FILM STUDIES: 1945-1967

WIC (Writing Intensive) Courses

ENG 302 WRITING ABOUT LITERATURE

Writing II Courses

WR 201 WRITING FOR MEDIA

WR 214 WRITING IN BUSINESS

WR 222 ENGLISH COMPOSITION

WR 224 INTRO TO FICTION WRITING

WR 240 INTRO TO NONFICTION WRITING

WR 241 INTRO TO POETRY WRITING

WR 250 PODCAST STORYTELLING

WR 303 WRITING FOR THE WEB

WR 323 ENGLISH COMPOSITION

WR 327 TECHNICAL WRITING

WR 330 UNDERSTANDING GRAMMA

WR 362 SCIENCE WRITING

Applied Journalism/English

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

APPLIED JOURNALISM



AJ 312
ADVANCED MEDIA STORYTELLING
Section: 1
CRN: 36084
St. Jacques, Jillian

Advanced Media Storytellers take the skills they acquired in AJ311 to the next level, with the purpose of producing hard news projects. After developing a firm grasp of the relevant features of media law and ethics that affect hard news reporting, students participate in two major assignments: 1) Reporting on government agencies (local and regional courts, town hall meetings, school boards, etc.), and; 2) Producing a full-scale multimedia news packet on the topic of their choice. To those ends, AJ312 participants further develop their talents at weaving video, audio, photographic and textual information into a compelling story. Note: Because government agencies meet at the time and place of their choosing, AJ312 requires a high level of time management.

Prerequisite: Minimum grade of B in AJ 311

ENGLISH

ENG 104
INTRO TO LITERATURE: FICTION
Section: 1
CRN: 30877
Schwartz, Samuel

This section of English 104: Introduction to Literature—Fiction uses short stories and novels to explore the relationship between how we define human and the role that fiction plays in confronting those definitions. Material covered will span three centuries, beginning with Mary Shelley’s *Frankenstein* (1818), continuing with Franz Kafka’s “*The Metamorphosis*” (1915), and concluding with more contemporary novels: *Klara and the Sun* (2021) by Nobel Prize winner Kazuo Ishiguro, and *Sing, Unburied, Sing* (2017) by National Book Award winner Jesmyn Ward. The course was inspired by issues often raised in science fiction, though this is not a course in a single genre. Students will encounter ghosts, monsters, robots, and human/animal hybrids, but the focus will remain on the links between written language, storytelling, and the implications of defining ourselves against what we are, supposedly, not (ghosts, monsters, robots, animals).

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

ENG 104
INTRO TO LITERATURE: FICTION
Section: 2
CRN: 40620
Norris, Marcos

In this course we’ll read short stories and two novels. As we proceed through the term, our focus will be on close reading and how these works achieve aesthetic and emotional effect through fictional craft elements, such as plot, character, setting, voice, structure, and symbolism. Course outcomes will include developing skills in textual analysis, close reading, and critical thinking and writing. We’ll examine these works for their historical, literary, social, and political significance, as well as their varying styles and themes, keeping in mind that they are first and foremost works of art.

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

English

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

ENG 104
INTRO TO LITERATURE: FICTION
Section: 400
CRN: 32695
Delf, Elizabeth
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 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
Section: 401
CRN: 38445
Barbour, Richmond
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 106
INTRO TO LITERATURE: POETRY
Section: 2
CRN: 36295
Richter, Jen

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 106
INTRO TO LITERATURE: POETRY
Section: 400
CRN: 33037
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: 12014
Bridges, Laurie

Introduction to library resources for the study of literature. A 1 credit course which is required for English majors. Hybrid section; includes online component. Meets on campus Wednesdays, 1/3- 3/11, then online for the remainder of the term.

ENG 201
SHAKESPEARE
Section: 400
CRN: 37116
Barbour, Richmond
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. Beginning with the language itself, our concerns will range to dramatic construction, characterization, genre, gender, and staging, to wider questions of Shakespeare's involvement in the economic, political, theatrical, and popular cultures of his day and ours. Readings include *A Midsummer Night's Dream*, *Romeo and Juliet*, *Much Ado About Nothing*, and *Hamlet*; we will also cover a selection of sonnets.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Pre-1800s

English

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

ENG 202
SHAKESPEARE
Section: 2
CRN: 39331
Olson, Rebecca

An introduction to the second half of Shakespeare's dramatic career (the Jacobean period), with attention to the playwright's continued global legacy. This course is designed to help students become confident readers of Shakespeare's language, articulate the significance of aural and visual elements of Shakespearean scripts, and analyze the plays in light of specific cultural and historical contexts, both early modern and contemporary. Plays include *Macbeth*, *Measure for Measure*, and *The Tempest*.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)
Pre-1800s

ENG 205
SURVEY OF BRITISH LITERATURE: RESTORATION TO ROMANTIC ERA
Section: 1
CRN: 34765
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 - Western Culture (CPWC)
Liberal Arts Humanities Core (LACH)

ENG 213
LITERATURES OF THE WORLD: MIDDLE EAST
Section: 1
CRN: 40635
Kurman, Nirit

This class will focus on modern Middle Eastern literature from multiple perspectives: cultural, political, religious, historical, geographical, linguistic, structural, stylistic, thematic, comparative, and other points of view. Among the topics we will discuss are different languages and dialects of the Middle East, different national and cultural categories, and the idea that the distinctions between these categories are often fluid and dynamic. We will also watch and discuss Middle Eastern cinema, trying to establish connections between Middle Eastern narratives and global cultural and intellectual ideas.
Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)

ENG 214
LITERATURES OF THE WORLD: EUROPE
Section: 1
CRN: 39332
Davison, Neil

This course presents the student the opportunity to study some of the most influential Western 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," 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 Naturalist-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 the works 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 and schools of literature to be studied here 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 such works within broader categories such as Liberal Humanist,

English

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

Socialist/Existentialist, Postmodernist, and Postcolonial. 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 social prophet ("a minority might be right, and a majority is always wrong") to Kafka's humane cockroach, to Duras' colonial exotic lover, this material represents some of the most important literary works from non-English speaking cultures in the West.

Bacc Core, Perspectives - Western Culture (CPWC)

ENG 216 ILLUMINATING HAPPINESS

Section: 1

CRN: 39333

Biespiel, David

This course explores a set of questions posed by poets about living a more satisfying life, exploring poems that embody alertness to happiness, stress, joy, love, death, curiosity, imagination, knowledge, history, music, art, politics, psychology, and more, as well as how to flourish in the small moments of living and, even, how to live a more fulfilling life. This course raises the central question: what makes a satisfying life? This course explores the ways that many human beings think matter in daily lives, such as wealth, material possessions, even good grades, don't and, instead, hinder well-being. Poets have long been interested in these questions. Poets have long been looking for happiness — what is it? where to find it? why it's elusive? what does it mean? These questions are especially relevant for a detailed examination as students become more and more involved in making the decisions that will shape one's future and the future of others. This course will develop your thinking about illuminating happiness. Using a set of requirements and re-quirements, students will explore poetry, the pursuit of happiness, and the human community. This course demands careful observation of both the assigned works and the life you lead. The course is designed to hone your concentration on details and the language that comes from those details, and I hope it helps release you into new ways of thinking about your lives. Our focus will be almost entirely on reading, writing, and doing, Monday - Friday, as if you are studying a new language.

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

ENG 220 DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM (crosslisted with FILM 220)

Section: 1

CRN: 36085

St. Jacques, Jillian

Articulate your own position concerning the social construction and distribution of difference, power and discrimination in contemporary cinema. Closely analyze how films depict sexuality for multifarious political and libidinal ends. In addition to developing their own political point of purchase, course participants evaluate the intersection of sex, class, race and age through viewing films in a variety of genres, styles and periods. Students will make connections with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theory. This transdisciplinary palimpsest will serve as a theoretical basis for research, writing, group discussion and personal reflection.

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

Liberal Arts Humanities Core (LACH)

ENG 221 AFRICAN AMERICAN LITERATURE

Section: 1

CRN: 39334

Sheehan, Elizabeth

This course explores literature created by Black writers in the United States. The class begins with foundational nineteenth century works by Harriet Jacobs and Frederick Douglass and then engages three key periods in African American literary and political history: the Harlem Renaissance, the Black Arts Movement, and our contemporary moment, when artists and activists once again insist that Black lives matter.

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

Liberal Arts Humanities Core (LACH)

English

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

ENG 222 CHILDREN'S LITERATURE

Section: 400
CRN: 37461
Braun, Clare
Ecampus

This course surveys a variety of genres, which may include fairy tales, folktales, fables, nonsense poetry, picture books, historical and fantasy novels, examining how these texts represent childhood and connect with historical, cultural, and psychological contexts. What counts as children's literature? Is its purpose to entertain, to socialize, to indoctrinate, or something else? Who gets to decide where and how the boundaries around this genre are defined? With a focus on close-reading, we will tackle these questions (and more) as we examine the development of children's literature over time, beginning with the first "golden age" of the nineteenth century and ending with our current "golden age" in the twenty-first century. We will think about how conceptions of childhood have changed over time, shaped by and shaping the literature produced for children. Additionally, we will look at children's literature from the perspective of craft, investigating how literary devices and styles are used by children's authors to influence the child reader in a myriad of ways.

ENG 302 WRITING ABOUT LITERATURE

Section: 1
CRN: 39335
Ward, Megan

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.

Successful completion on ENG 301 is a prerequisite for this course.
Co-requisite: ENG 200
Bacc Core, Skills – Writing Intensive Courses (CWIC)

ENG 319 THE AMERICAN NOVEL: POST WORLD WAR II

Section: 1
CRN: 39336
Davison, Neil

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

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

ENG 360 NATIVE AMERICAN LITERATURE

Section: 400
CRN: 40474
Hausman, Blake
Ecampus

This class studies a range of literary arts and cultural expressions by Native American authors. We'll consider Native American literatures in their historical, cultural, geographical, political, and legal contexts. Throughout the course, we'll prioritize Indigenous experiences, worldviews, and intellectual traditions in the study of Native literatures.

Bacc Core, Perspectives - Cultural Diversity (CPCD)
Liberal Arts Humanities Core (LACH)
Liberal Arts Non-Western Core (LACN)

English

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

ENG 362 AMERICAN WOMEN WRITERS

Section: 1
CRN: 39337
Sheehan, Elizabeth

This course brings together the work of writers who fit and challenge the categories of “American” and “woman.” During the term, we will investigate how particular literary texts by American women create and engage ideas and experiences of nationhood, gender, and belonging, as well as those of class, race, sexuality, citizenship, and the environment.

Course readings include literature and brief essays that introduce various keywords often used by scholars of American culture. Keyword essays supply tools for analyzing literature and describe the questions and conversations that currently shape studies of American literatures and cultures.

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

ENG 434 STUDIES IN ROMANTICISM-DARK ROMANTICISM

Section: 1
CRN: 39369
Gottlieb, Evan

We tend to think of British Romantic-era authors (ca. 1780-1830) as a happy bunch, admiring flowers and praising songbirds. In this course, however, we’ll explore the darker side of Romanticism. Our readings – a mix of poetry and fiction – will focus on the Romantics’ near-obsessive interest in dark moods like paranoia and melancholy, as well as their frequently nightmarish visions of lives ruined and worlds destroyed. This means paying close attention to the tumultuous world history and socio-political transformations through which they lived, to see how those upheavals are both reflected in and potentially shaped by their writings. It also means thinking about how the Romantics “invented” psychoanalysis – although they didn’t yet have modernity’s Freudian/ Lacanian vocabularies, the Romantics pioneered ideas regarding repressed desires, unconscious impulses, traumatic memories, the power of language, and the darker powers of the imagination. History, Psychology, Environment: the triple pillars of Dark Romanticism.

Recommend sophomore standing; 8 credits of ENG 200-level or above.

Liberal Arts Humanities Core (LACH)

ENG 490 HISTORY OF THE ENGLISH LANGUAGE

Section: 1
CRN: 39368
Bude, Tekla

In just the last year, 800 new entries were added to the Oxford English Dictionary’s catalog of approximately 230,000 English words. Among them were “anti-vaxxer,” “ghosting” and “disaster capitalism” – proof that English is constantly changing to address the concerns and interests of the present. In this class, we will study the history of the English language over the last 1500 years, examining its syntax, grammar, and vocabulary in its social, political, and artistic context. How do war, trade, globalization, memes, and tourism affect language? How is it that we consider the creole of Papua New Guinea (Mi lukim dok), Old English (Ic seo thone hund), Middle English (Y se the dogge), and Modern English (I see the dog) as belonging to the same language despite their broad differences? How are imperialism, colonialism, racism, and classicism both perpetrated by and perpetuated through language and its varieties? Although we will focus on the whole history of English, this class will pay particularly close attention to Old English, Middle English, and contemporary Englishes from around the world.

Recommend sophomore standing; 8 credits of ENG 200-level or above.

Liberal Arts Humanities Core (LACH)

Pre-1800’s

Film

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



FILM

FILM 125
INTRODUCTION TO FILM STUDIES: 1945- Present
Section: 1
CRN: 37845
Lewis, Jon

An exploration and examination of American cinema, 1942-1967. Of particular interest are the important films and filmmakers of the era as well as key events in American and European cultural history. Weekly screenings to include: Casablanca, The Searchers, Psycho, and Bonnie and Clyde.
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
Section: 400
CRN: 39934
Rust, Stephen
Ecampus

Explores and examines American and European cinema, 1968-1999. Emphasis on important films and filmmakers of the era as well as key events in American and European cultural history.
Bacc Core, Perspectives - Literature and the Arts (CPLA)

FILM 220
DIFFERENCE, POWER AND DISCRIMINATION: SEXUALITY IN FILM (crosslisted with ENG 220)
Section: 1
CRN: 37838
St. Jacques, Jillian

Articulate your own position concerning the social construction and distribution of difference, power and discrimination in contemporary cinema. Closely analyze how films depict sexuality for multifarious political and libidinal ends. In addition to developing their own political point of purchase, course participants evaluate the intersection of sex, class, race and age through viewing films in a variety of genres, styles and periods. Students will make connections with diverse and sometimes oppositional critical theories, including but not limited to psychoanalytic, feminist, (post)feminist, post-structural and queer theory. This transdisciplinary palimpsest will serve as a theoretical basis for research, writing, group discussion and personal reflection.
Bacc Core - Difference, Power, and Discrimination (CPDP)
Liberal Arts Humanities Core (LACH)

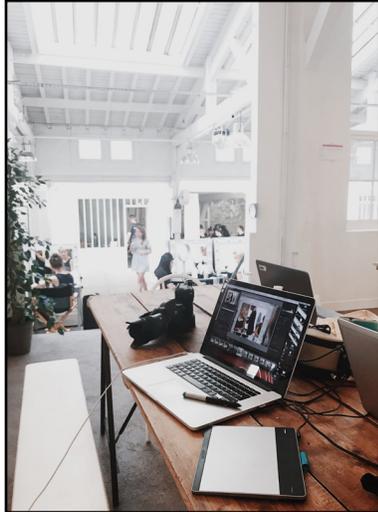
FILM 245
THE NEW AMERICAN CINEMA
Section: 400
CRN: 39935
Price, Zachary

This class will attend "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.
Bacc Core, Perspectives - Literature and the Arts (CPLA)
Liberal Arts Humanities Core (LACH)

Writing/Film

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

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: 37452

Kelly, Kristy

Ecampus

This 1 credit 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: 35575

Elbom, Emily

Ecampus

Introduction to newspaper style. Introduction to reporting. *Recommend grade B or higher in WR 121 or WR 121H and 30 wpm typing speed. Bacc Core, Skills – Writing II (CSW2)*

WR 214 BUSINESS WRITING

See the Course Catalog for available sections.

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

Bacc Core, Skills – Writing II (CSW2)

WR 220 STORIES OF THE U.S.-MEXICO BORDER

Section: 1

CRN: 37851

Ribero, Ana

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

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

Writing

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

WR 222 ENGLISH COMPOSITION

See the Course Catalog for available sections.

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

Bacc Core, Skills – Writing II (CSW2)

WR 222 ENGLISH COMPOSITION-FOR PSYCH MAJORS

Section: 16/19

CRN:32677/36890

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.

Bacc Core, Skills – Writing II (CSW2)

WR 224 INTRO TO FICTION WRITING

See the Course Catalog for available sections.

WR 224 is an introduction to the writing of fiction. Our approach in this fiction writing workshop will be to develop your skills as a creative writer through several means: careful reading and analysis of our own work; careful reading and analysis of established writers' work; the execution of several meaningful fiction exercises; and a constant commitment to revision. Assessment methods include creative writing exercises, quizzes and reading checks on textbook craft sections, peer review, and the evolution of a short story from first to final, polished draft by the end of the term. Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)

Liberal Arts Fine Arts Core (LACF)

WR 240 INTRO TO NONFICTION WRITING

Section: 1

CRN: 33653

GTA TBA

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

Bacc Core, Skills – Writing II (CSW2)

Liberal Arts Fine Arts Core (LACF)

Writing

Please see the 2021-22 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.

Bacc Core, Skills – Writing II (CSW2)

Liberal Arts Fine Arts Core (LACF)

WR 250 PODCAST STORYTELLING

Section: 1

CRN: 37852

Griffin, Kristin

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

Bacc Core, Skills – Writing II (CSW2)

WR 303 WRITING FOR THE WEB

Section: 400

CRN: 37113

Ribero, Ana

Ecampus

Students will read, discuss, and write about topics relevant to writing online, and will practice writing in various genres geared toward online audiences. As a class, we will explore the implications of online writing on society. Instruction is grounded in rhetorical theory and by current research in digital literacies and multimedia writing practices. This class requires that students read assigned materials carefully and critically, write the assigned responses, and prepare for weekly class work and discussions. Successful completion of Writing 121 is a prerequisite for this course.

Bacc Core, Skills – Writing II (CSW2)

WR 323 ENGLISH COMPOSITION

Section: 1

CRN: 32071

Norris, Marcos

This course offers a critical examination of *The Twilight Zone*, a television series created by Rod Serling that aired from 1959 to 1964. Students will learn about the golden age of American television, how *The Twilight Zone* squared, both artistically and politically, with other mid-century commercial media, and about the creator himself, an underappreciated genius who forever changed the face of television. Students will critically examine select episodes from the series and contribute thoughtfully to the online discussion forum. Keep in mind, however, that this is a writing class. For this reason, a considerable portion of the course will be devoted to the generic study of television and film criticism, which embodies a distinct style. Students will learn to mimic that style, paying close attention to the tone, diction, and pace of their writing in order to produce entertaining and insightful reviews.

Bacc Core, Skills – Writing II (CSW2)

Writing

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

WR 324 SHORT STORY WRITING

Section: 1
CRN: 30073
Scribner, Keith

In this course we will study the basic elements of fiction—character, dialogue, point of view, tone, and so on—to further develop our understanding of fictional techniques. Our class will combine reading, writing, and discussion. Assignments will include at least one full-length short story, a short-short, writing exercises, and written critiques on workshop stories.

In order to understand how fiction is put together—how the raw material of inspiration is transmuted into art—we will read and discuss in class a selection of short stories. We will try to understand these works in terms of why the author has made the aesthetic choices he or she has made. Why first person? Why third person? Why is X the narrator rather than Y? Why the present tense? Why dramatize this scene; why narrate this information? Genre fiction, such as sci fi, bodice-ripping romance, fantasy, young adult, will not be considered.

Liberal Arts Fine Arts Core (LACF)

WR 324 SHORT STORY WRITING

Section: 400
CRN: 40471
Harrison, Wayne
Ecampus

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

Liberal Arts Fine Arts Core (LACF)

WR 327 TECHNICAL WRITING

See the Course Catalog for available sections.

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

Bacc Core, Skills – Writing II (CSW2)

WR 327 TECHNICAL WRITING-ENGINEERING: Section-Specific Characteristics

Section: 3/10/17
CRN: 30107/31488/32834
Elbom, Emily/Pflugfelder, Ehren

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

Bacc Core, Skills – Writing II (CSW2)

Writing

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

WR 330
UNDERSTANDING GRAMMAR
Section: 400
CRN: 37115
Bushnell, J.T.
Ecampus

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

WR 340/440
CREATIVE NONFICTION
Section: 1
CRN: 39363/37856
Passarello, Elena

This low-cost-textbook course experiments with the many kinds of Creative Nonfiction writing that appear in contemporary literary magazines. Publications like *New Yorker*, the *Believer*, and even OSU's own *45th Parallel* don't just publish creative essays; they also print interviews, flash pieces, book reviews, graphic nonfiction, and specialty columns. We'll examine several magazines that publish nonfiction content and turn the class into its own, all-Creative-Nonfiction literary magazine. Students will serve as both writers and editors throughout the course. Expect a fun, fast-paced term of experiential learning and exciting nonfiction content.
Successful completion of WR 240 is a prerequisite for this course.
Liberal Arts Fine Arts Core (LACF)

WR 341
POETRY WRITING
Section: 1
CRN: 39362
Richter, Jen

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.
Successful completion of WR 241 is a prerequisite for this course.
Liberal Arts Fine Arts Core (LACF)

WR 362
SCIENCE WRITING
Section: 400
CRN: 38485
Pflugfelder, Ehren
Ecampus

Online Science Writing explores the practice and conventions for writing about science to a public audience of non-professionals. We will read and analyze some of the best and most influential science journalism from the past few years to see what makes that writing successful. The course addresses the practical skills involved in writing about complex scientific information and the models of science communication that those skills enable. Then we'll write our own news pieces and feature articles that communicate that information to the public. Students will explore their specific areas of scientific interest and work to inspire that same interest in their audience, both in print and online. Reading and writing assignments have been designed to help students gain greater insight into the issues and challenges of science writing in a variety of contexts. Successful completion of WR121 is a prerequisite for this course.
Bacc Core, Skills – Writing II (CSW2)

Writing

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

WR 407
SCREENWRITING
Section: 1
CRN: 38528
Moore, Walter

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

WR 414
ADVERTISING AND PUBLIC RELATIONS WRITING
Section: 1
CRN: 34767
St. Jacques, Jillian

In WR 411/511, The Teaching of Writing, we'll study research about the teaching of writing and practice what it means to assign, evaluate, and respond to student writers. This course is designed to introduce current and future teachers of writing to theory and pedagogy in composition studies, to help us become aware of and strengthen our own writing processes, and to enable us to make and express connections between classroom experience and composition theory. We'll be looking at assessment, response, assignment creation, grammar, literacy, multimedia, process, and genre as we explore composition and writing. Coming out of this class, you'll be better prepared to teach and evaluate your students' writing and likely feel more confident in your own writing. Hybrid section; includes online component.

A grade of B or higher in WR 121 is a prerequisite for this course.

WR 420
STUDIES IN WRITING: WRITING WOMEN'S LIVES
Section: 400
CRN: 40472
Detar, Liddy
Ecampus

How can we transform our lives from lived experience into written texts of many different forms: from autobiography, memoir, poetry, fiction, personal essays, and even academic writing? What moves us personally, politically and socially to write the stories of our lives or someone else's, and how are questions of genre and form related to the stories we need to craft – and the dominant narratives we want to resist? In addition to reading great memoirs and engaging with stories across multi-media platforms, this is a writing course that includes both creative and critical projects, and it hopes to offer you a personal creative practice of memoir writing.

WR 449
CRITICAL REVIEWING
Section: 1
CRN: 39364
Biespiel, David

This course offers students an inside track to writing and publishing book reviews about new fiction, memoir, creative nonfiction, journalism, literary studies, history, poetry, and more. What is the role of the book reviewer? What is the role of book reviews? What are the latest issues, opportunities, and pitfalls facing the contemporary book critic? We'll be studying various lengths for reviewing books and practicing these approaches. We'll be getting to know the book reviewing landscape, from online to print, as well as assessing the growth of book reviewing in contemporary literary culture. We'll be meeting via Skype with current and former book review editors of major periodicals who can offer insights about the landscape of writing about books for publication—including telling us “what they're looking for in a book review.” We'll be interviewing contemporary book critics. Above all, our primary focus will be writing dynamic, readable, thoughtful book reviews. Practical applications include: querying editors of publications, developing strategies for writing and placing reviews, and handing the writing of shorter vs. longer reviews. Students should prepare for a lively, discussion-focused class with several writing assignments, writing experiments, creative revision, and, for the graduates, presentation about book+reviews of recent publications.

Writing

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

WR 497
DIGITAL LITERACY AND CULTURE
Section: 1
CRN: 39337
Kelly, Kristy

Digital Literacy and Culture examines the relationships between human expression and the technologies we use to mediate those expressions. This class will explore the various literacy practices that shape our experiences of writing, thinking, and meaning-making in this age of information. We will trace the historical and cultural lineages of digital technologies, thinking through the ways that social networks, smartphones, and, artificial intelligence, and digitized mass media have reshaped the means and ends of cultural production.

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

