

Writing Department Course Descriptions

SPRING 2022

WR200 Introduction to Creative Nonfiction

Dr. Lisa Zimmerelli

Section 01: MW 3-4:15

Section 02: TTH 10:50-12:05

Creative nonfiction is a flexible genre of true stories artfully told. Nonfiction writers hail from all disciplines and walks of life. In this class, you'll learn strategies successful writers use to present true stories and factual accounts with all the dynamism you'd find in great fiction. We'll read from the masters in short and long form: personal and expository essays, profiles, travel narratives, and books. We'll see how nonfiction spans history, science, psychology, business, and the arts. Nonfiction functions to connect, to educate, to persuade, to delight—and to remind us of our collective humanity.

Nonfiction is also one of the genres that most deeply engages the public on the most pressing issues of our time, including climate change, white supremacy and colonization, gender violence, war, global health crises. By semester's end, you'll have a final portfolio of work that showcases your unique take on subjects that matter to you. You will have an opportunity to offer observational analysis, capture the people, places, and things you love, correct an historical fallacy, and share your research; our class will help you harness the power of real-life stories to reach a wide audience on the issues that matter most to you.

WR220D Introduction to Rhetoric

Dr. Martin Camper

TTH 9:25-10:40

Fulfills the diversity requirement

We know that great speakers and writers—from Susan B. Anthony to Martin Luther King, Jr.—are able to persuade their audiences to change their beliefs and actions. But how? To answer this question, we will mine the rich tradition of classical rhetoric, developed by Greco-Roman language theorists such as Aristotle and Cicero. As you will learn, rhetoric is more than the verbal spin of politicians, though we'll certainly examine political discourse. Rhetoric is the art of writing and speaking to move people to change. Rhetoric is also a way of seeing how we are constantly persuading other people or being persuaded ourselves, and many students find this course alters their view of the world. As a domestic diversity-designated course, we will be especially concerned with the connections between persuasion, diversity, identity, and power in the U.S. Through the close analysis and production of non-fiction texts, you will learn and practice how to produce prose that is sensitive to diverse audiences and capable of addressing complex social issues in a variety of academic, public, civic, and professional settings.

WR230 Introduction to Poetry and Fiction

Instructor: Prof. Karen Fish

Section 01: MW 3-4:15

Section 02: TTH 12:15-1:30

This is a foundational course for those with little or no experience. You might simply want to “try it out.” I find it impossible to teach writing without teaching close reading. This semester you will read like a writer and gradually learn how to notice lots of the technical choices that authors make. Reading closely can give us ideas and provide context. I am interested in inspiring you and fostering an atmosphere where it is enjoyable to experiment and practice, write and revise. Writing is finally about studying good writing and finding things worth writing about.

WR303.01 The History of Genre

Prof. Lucas Southworth

MWF 11:00-11:50

In "History of Genre" this semester, we will read and try our hands at four of the most well-known types of genre fiction: Crime, Fantasy, Science Fiction, and Magical Realism. While we will spend a bit of time focusing on the history of each genre, we'll spend more time discussing each genre's "rules," how to follow them, and, more importantly, how to break them. We'll read many examples of each genre and discuss the debate that genre fiction is not as "literary" or as "good" as the fiction we read in most Writing and literature classes. We'll also think about how to add our own unique identities to our genre fiction and how we can use genre to investigate topics such as gender, race, politics, science, and all other sides of humanity, both light and dark. So bring your magnifying glass and your phasers, your androids and your flying cars. Bring your wizard hats, if they're also your thinking caps. For the semester, let's travel far to other lands and deep into the seedy corners. Let's go to utopias and dystopias. Let's make some magic.

WR311 Style

TTH 1:40-2:55

Dr. Martin Camper

Prerequisites: WR100 and WR200, 220, or 230

In this course, we will explore the rhetorical art of style. We will study and use a number of tools for recognizing, discussing, and shaping forms of discourse at the levels of the word, phrase, clause, sentence, paragraph, and whole text. Throughout the semester, we will consider the intimate relationship that style has with argument, audience, representation, and ethics. To help us achieve these ends, we will read masters of English prose style, past and contemporary, as models. You will write in a number of genres in multiple media in order to make the stylistic concepts we encounter your own. The fruits of attending to style are multiple. The stylistic skills that you will acquire in this course can be adapted for a variety of academic, creative, public, and professional situations.

WR323 Writing Center Theory and Practice

Dr. Nabila Hijazi

TTH 12:15-1:30

Enrollment by permission only (if interested, contact Dr. Hijazi), service-learning mandatory, fulfills the diversity requirement, fulfills Peace and Justice Minor.

WR323 prepares students to tutor in the Writing Center by addressing both practical and theoretical issues of one-on-one peer tutoring, such as consulting strategies, the role of grammar instruction, the role of computers, and record keeping. Students read current literature in the field, develop a sense of themselves as writers, role-play tutoring scenarios, observe tutors in the Writing Center, and tutor students (under supervision).

Writing Center Practice and Theory is designed to provide you with the knowledge and practical experience to develop your skills as a tutor, as a writer, and particularly as a tutor of writing. As a group discussion and writing-focused seminar, we will work together to develop these skills through a variety of activities, including: the observation of experienced tutors; readings in writing center theory and other disciplinary areas; class discussion and guest presentations; a critical evaluation of your own writing process and philosophy of tutoring; a final project; professional development; and most importantly, a weekly commitment to tutoring Bridge students and undergraduate students in the Loyola Writing Center. The course begins with a theoretical and historical foundation. You will read about the various philosophies and definitions of Writing Centers and the role of institutional and departmental forces in shaping these definitions. Having begun to see the various shapes and sizes and (in)stability of Writing Centers, you will then insert yourself—a future tutor. At this point, you will investigate the praxis of Writing Center tutoring, including the importance of talk and of collaboration, the difference between non-directive and directive tutoring, how to prioritize between higher and lower order concerns, and how to be mindful of cultural and linguistic diversity. The course will focus on the rhetorically-charged situation of the Writing Center tutoring conference, and you will develop strategies for tutoring a variety of students in all disciplines. Finally, you will conceptualize and write your own working tutoring philosophy.

WR 326.01: Technical Writing

Dr. Kefaya Diab

Thursdays 4:30-7:00

Fulfills the major and minor in Forensics Studies

In her article, “What is Information Design,” Janice Redish, a technical communication and usability scholar, suggests that: “Information design is what we do to develop a document (or communication) that works for its users. Working for its users means that the people who must or want to use the information can

- Find what they need
- Understand what they find
- Use what they understand appropriately” (Redish, 2000, p. 1)

This course is informed by Janice Redish's model of information design as it aims to enhance your professional and technical writing skills by following user-centered approaches. In this class, we will study, analyze, and practice writing and research in professional contexts. We will review multiple technical and scientific composition genres such as instructions, diagrams, graphics, emails, memos, websites, proposals, reports, and promotional products, emphasizing their rhetorical effects on the targeted audiences. While studying and analyzing the rhetorical effect of technical texts in various genres, we will strategically conduct primary and secondary research and plan for and produce technical texts that communicate particular purposes to narrowed-down audiences.

WR326.02 Technical Writing

Dr. Tiffany Curtis

MWF 2:00 – 2:50 PM

Fulfills the major and minor in Forensic Studies

In this section of technical writing, you will develop your ability to write and communicate in a workplace setting. This course will focus on using industry-standard approaches to writing and research and on refining your writing skills for various workplace audiences. To best prepare you for the workplace, you will produce standard professional documents, as well as instructions, technical descriptions, and reports. Students will also practice project management, team collaboration, workplace ethics, and basic research methods through usability testing. This course is designed to reflect the new needs of the market, encompassing those students in both STEM fields and the humanities.

WR 343 SPECIAL TOPIC IN CULTURE: REFUGEE NARRATIVES

Dr. Nabila Hijazi

Tuesdays, 4:30-7:00

Fulfills the diversity requirement

Refugee Narratives affords students the opportunity to reflect on the current refugee crisis by looking at a wide range of writing by and about refugees. Departing from dominant understandings of refugees as victims, objects of rescue, and problems, this course examines how refugees are fluid subjects, complex historical actors, and sites of social and cultural inquiries. While the main focus is on novels, we will look at a variety of other forms of representation, including short stories, refugee testimonies, and films.

WR345 Screenwriting for Film and TV

Prof. Lucas Southworth

MW 4:30-5:45

Fulfills the Film Studies minor

“Screenwriting for Film & TV” is for writers who have always had a secret (or not-so-secret) dream of writing for movies or television, for those who want to peek behind the curtains of Wes Anderson or Christopher Nolan, and for those who always laughed at

Seinfeld and The Simpsons but never really understood what made them so moving and so funny. Although many, many people are involved in producing/ editing/ lighting/ directing a film, we should remember that movies and television all start with the writer. To become master screenwriters, we must first cover the basics of format and structure, covering the “spec script” and the “inciting incident,” the “beat sheet” and the “back story.” And, as if we’ve trekked out to Hollywood, we will follow the process of the working screenwriter by conceiving, pitching, outlining, and revising. After careful study of work by professional screenwriters, we’ll then assemble our stories into scenes, sequences, acts, and dialogue. Final project: a completed screenplay.

WR352: Biography and Autobiography

Dr. Kefaya Diab

TTh 1:40 PM - 2:55

Fulfills Peace & Justice Studies minor

This class introduces students to the two genres of biography and autobiography as branches of literature that represent embodied identities, politics, and cultures. We will read and analyze multiple biographies and autobiographies of people around the world with a focus on how identities shape and are shaped by societal, cultural, and political forces and influences. Our focus on identities will include race, gender, ability, ethnicity, and citizenship. From the life story of an American president to a Guantanamo prisoner, from the story of an Egyptian activist to a Canadian Cherokee novelist, to the founder of the #MeToo Movement, among others, we will analyze how the authors reflect on their embodied experiences and identities and how they contribute to change in the world. This will help us reflect on our positions within our cultures and societies and navigate potential topics to write about. We will also analyze texts’ purposes, exigencies, audiences, and authors’ writing styles and rhetorical strategies in what would guide our own writing choices and processes. Every student will identify a story that needs to be told about someone’s life and will write in the genre of autobiography to narrate a personal experience story, and the genre of biography to narrate an experience of someone else. Students will apply what they learn from readings and analyzing biographies and autobiographies on writing their own.

WR355 Travel Writing

Dr. Marian Crotty

Asynchronous online

In Travel Writing, you will use writing to enrich the experiences you have while studying abroad. You will learn about the types of travel writing being written and published today and will write short essays and blog entries about your time abroad. You will also connect online with other Loyola students who are currently studying abroad in other locations and learn about each other’s host countries by reading and responding to each other’s writing. I hope this class will encourage you to more fully immerse yourself in your study abroad program by prompting you to explore your location and to reflect upon the challenges and rewards of living in another country.

Special Directions for WR 355 Travel Writing Course: Students will be unable to register electronically for WR 355 for Spring 2022. Therefore, Records, AASC, and OIP have come up with the process below for students who are studying abroad to register for it.

- Each student wanting to register for WR 355 needs to complete a Change of Registration form to add this course. The form can be found here: Student Forms - Records Office - Loyola University Maryland or the department gives it to interested students.
- Student completes the form, has their advisor sign it, and brings form to AASC (the department chair can also collect them from the advisors and take them to AASC).
- If WR 355 is a 6th course, the student must request their advisor give them 6th course permission in Student Planning and check the Sixth Course check box on the form before Academic Advising can approve the registration.
- The final required signature is from Academic Advising.

WR357 Writing about Film

Dr. Brian Murray

Wednesdays 6-8:30

Fulfills the Film Studies minor

In this class students watch, and write about, a variety of recent movies from studios and independent filmmakers from the US and elsewhere. The goal is to learn the basics of film criticism while also refining one's essay writing skills. Along the way, students are introduced to key critical writings about film as an art form and a major critical force. To that end, we read essays by such influential critics and reviewers as Andrew Sarris, Pauline Kael, and Roger Ebert, among others. Writing assignments include shorter reviewers, a personal essay and a critical essay about a film-related topic of the student's choice. Writing About Film is discussion-based in a seminar format, using the portfolio method for evaluation. Although the course is designed to challenge writing students primarily, it offers a viewing list and discussion points that are of interest to all students who enjoy watching good movies, and who want to think more deeply about the continuing importance of film in modern life.

WR385 Special Topics in Creative Writing: Poetic Influence

Prof. Karen Fish

TTH 3:05-4:20

This course is for anyone interested in writing poems, specifically, interested in idea generation. Poets get ideas from other poets as well as from the real world swirling around us. Poets feel the urge to write in response to the news cycle, social justice, protest, popular culture, emotional life, nature as well as art. We will read poetry together each Tuesday and then every Thursday you will bring an original poem to class influenced by some aspect of the reading. I find it impossible to teach writing without teaching close reading. For me, the aim is to create an environment that is supportive and conducive for you to generate work. I will give you assignments that will prompt you

to produce work you would not produce otherwise. I am interested inspiring you and fostering an atmosphere where it is enjoyable to read, experiment, write and revise. Writing is finally about studying good writing and finding things worth writing about. You will have the benefit of on-going peer review (workshops) as well as the opportunity to conference with me.

WR400 Senior Seminar

Dr. Brian Murray

TTH 3:05-4:20

Senior Seminar invites graduating students to think about mainly non-fiction prose in a sophisticated way, focusing on matters of voice and style. It examines works by classic as well as contemporary writers, allowing students to think particularly about the way the essay has changed and developed over the years. As importantly, Senior Seminar provides students with an opportunity to write effective and well-crafted essays of their own, drawing upon both the literary models examined in Senior Seminar, and the practice they've had as Majors and Minors in the Writing Program. Senior Seminar encourages students to draw upon their own opinions and life experiences, but to locate their writings within a larger literary conversation, using other resources and voices to add to their own. As a result, students in the class should be able to produce highly readable and potentially publishable essays.

WR402: Writing Internship (3-credit)

Dr. Andrea Leary

Asynchronous online

Note: Restricted to junior and senior writing majors, interdisciplinary writing majors, or writing minors. Requires written or electronic permission of Dr. Leary.

You have taken the classes, completed the assignments, and polished your writing. You've worked hard in each writing class to hone the skills you need to make your mark in the workplace. Taking the internship class will give you that extra edge. Not only will you gain valuable work experience in this course, you will leave with a professional portfolio, a potential supervisor recommendation, and opportunities for reflection and discernment.

WR402, the three-credit internship class, allows you polish your resume, locate a workplace that fits your future goals, and learn in that environment for 120 hours during the semester (essentially 8-10 hours per week). Because this is a class, you will be asked to do some reading and writing on your experiences, but we will not meet in a classroom in order to allow you ample time at your internship. Instead, much of our communication will occur online, as we discuss your goals, challenges, and successes. You will work with *The Successful Internship: Personal, Professional, and Civic Development in Experiential Learning* as a text, which will give you advice along with the opportunity to apply that advice to your experiences in your workplace. In addition, you will have the chance to read your classmates' reflections and offer advice there as well. Classroom learning builds your foundation. Combine classroom learning with an internship, and you'll have the experience you need to help you land that first job.