WR 200.01 Introduction to Creative Nonfiction
Prerequisite: WR100
Counts toward the Peace and Justice Minor
Instructor: Professor Jane Satterfield
TTH 3:05 – 4:20 PM

Creative nonfiction is true stories artfully told. Nonfiction writers hail from all disciplines and walks of life; they top bestseller charts with styles that range from the traditional to the experimental. They pay witness to and advocate for the common good. In Introduction to Creative Nonfiction, you’ll learn strategies successful writers use to protest, persuade, and entertain while drawing on the dynamic energy of great fiction.

We will read personal essays and profiles with a special focus on today’s cutting-edge flash nonfiction to help you explore outlets for your publishing future. Our class will offer a supportive atmosphere where you can receive feedback and cultivate creativity. By semester’s end, you’ll have a portfolio of work that showcases your unique take on stories that matter most to you.

Whether you want to preserve the people and places and things you love or share your discoveries with the world, our class will help you harness the power of real-life stories to reach a wider audience in the classroom, in the workplace, and beyond. All majors and levels of experience welcome!

WR 200.02 Introduction to Creative Nonfiction
Prerequisite: WR100
Instructor: Professor Lucas Southworth
MWF 3:00 – 3:50 PM

Creative nonfiction is true stories artfully told. Nonfiction writers hail from all disciplines and walks of life; they top bestseller charts with styles that range from the traditional to the experimental. They pay witness to and advocate for the common good. In Introduction to Creative Nonfiction, you’ll learn strategies successful writers use to protest, persuade, and entertain while drawing on the dynamic energy of great fiction.

We will read personal essays and profiles with a special focus on today’s cutting-edge flash nonfiction to help you explore outlets for your publishing future. Our class will offer a supportive atmosphere where you can receive feedback and cultivate creativity. By semester’s end, you’ll have a portfolio of work that showcases your unique take on stories that matter most to you.

Whether you want to preserve the people and places and things you love or share your discoveries with the world, our class will help you harness the power of real-life stories to reach a wider audience in the classroom, in the workplace, and beyond. All majors and levels of experience welcome!
WR220D.01 Introduction to Rhetoric

Prerequisite: WR100
Instructor: Dr. Dominic Micer
MWF 12:00-12:50 PM

The Story of the Course
Welcome to Introduction to Rhetoric! Through close analysis and production of non-fiction prose, you will develop an understanding and appreciation of how speakers and writers employ strategies—first articulated by classical rhetoricians—to persuade a variety of contemporary audiences. Special emphasis is given to the dynamic relationship between writer, audience, text, and social context. This class is ideal for students who wish to further develop skills essential in both academic and civic settings.

As a domestic diversity-designated course, we will specifically use rhetorical concepts to help us understand the connections between persuasion and diversity in the U.S. Together we will examine the connections between language, identity, and power, and you will learn and practice how to produce prose that is sensitive to diverse audiences and capable of addressing complex social issues. Some of the questions we will explore this semester include: How do people construct particular identities through language, and how do they use their identities to support particular arguments? How do people’s social, political, and cultural power affect the rhetorical choices they make? How do rhetorical practices translate across group boundaries? How does a diverse audience affect the persuasiveness of an argument?

Readings include: Plato, Aristotle, Martin Luther King, John Lewis, The 1619 Project, Alexandria Ocasio Cortez, Audre Lorde, Gloria Anzaldua, and many others.

WR230.01 Introduction to Poetry and Fiction

Prerequisite: WR100
Instructor: Professor Karen Fish
TTH 10:50 AM – 12:05 PM

This course is an introduction to creative writing. No prior experience is needed. We will read contemporary poetry and short stories and talk about the choices writers make in order to create meaningful art. We will study image, voice, narrative, dialogue, character, and setting, and you’ll have a chance to try out new ways of writing. This course is designed to give you a broad overview of the types of creative writing being produced today as well as an opportunity to produce and revise your own creative work.
WR230.02 Introduction to Poetry and Fiction

Prerequisite: WR100
Instructor: Professor Karen Fish
MW 3:00 - 4:15 PM

This course is an introduction to creative writing. No prior experience is needed. We’ll read contemporary poetry and short stories and talk about the choices writers make in order to create meaningful art. We’ll study image, voice, narrative, dialogue, character, and setting, and you’ll have a chance to try out new ways of writing. This course is designed to give you a broad overview of the types of creative writing being produced today as well as an opportunity to produce and revise your own creative work.

WR 301.01 Writing About Science

Prerequisite: WR 100
Instructor: Dr. Terre Ryan
MWF 11:00 – 11:50 AM

Students in WR 301 practice techniques of writing nonfiction for popular magazines and engage in rhetorical analysis of representations of science in the media. Students read contemporary popular nonfiction that draws on science and learn how writers use the art of prose to contribute to scientific literacy. This course is ideal for those who want a career in writing or for students who simply want to improve their skills. A background in science is NOT required. Questions? Contact Dr. Ryan at tmryan@loyola.edu.

WR320.01 Argumentation

Instructor: Dr. Andrea Leary
Prerequisite: WR100 and one 200-level course
MWF 1:00-1:50 PM

What are you passionate about? You know, an issue you really care about and want others to care about, too. Maybe even act. Argumentation will give you strategies that will help you in everyday conversation and in larger-scale projects—an advocacy toolkit. In this class, you will have the opportunity to advocate on behalf of our neighbors with disabilities and young people who need your assistance with their own persuasive abilities as they prepare their college essays. We will work as a team to uncover the best persuasive tactics for a given situation as we study a variety of writers and the issues they really care about. You’ll craft an Action Packet for your advocacy project, consisting of a variety of media (blog, Twitter posts, op-ed, poster), along with a larger project that will take the form of a longer fictional piece or a proposal. Get ready to get engaged.
WR 326.01 Technical Writing: Service-Learning Optional (Synchronous Online)
Prerequisite: WR100
Instructor: Dr. Allen Brizee
TTH 4:30 – 5:45 PM

WR326 is an advanced course in technical writing. Students use rhetorical theories and industry standard technology to create traditional and multimedia documents. Areas of study include proposal writing, research methods, instructions, and technical summaries. You will also investigate and produce the types of documents you will develop in your discipline after you graduate. Other subject matter includes ethics and the role of technical writers as project managers and decision makers in the workplace.

In this section, you will develop your ability to communicate complex information to diverse audiences so that they can make decisions and accomplish tasks. We will work together to learn more about an author’s rhetorical situation (purpose, audience, context, topic), especially as it relates to civic and workplace writing. We will read a mixture of sources from rhetorical theory, technical communication, and user experience (UX) scholarship to inform our efforts.

To assess and revise our documents, we will conduct usability testing. This testing will allow you to practice collecting, coding, and analyzing qualitative and quantitative data. You will use this data to refine your documents and follow the iterative, reader-centered approach. You will also have the option of choosing the traditional track of study where you will work individually, or you may collaborate in a team on the service-learning track.

WR 345.01: Screenwriting for Film & TV
Prerequisite: WR 100
Instructor: Professor Lucas Southworth
MWF 12:00 – 12:50 PM

“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.
WR 353.01: The Contemporary Essay  
*Prerequisite: WR 100*  
Instructor: Professor Laurence Ross  
TH 6:00 – 8:30 PM

The contemporary essay is a genre of playful subversion—and in this course, we will learn how the essay uses fact to push the boundaries of narrative, thought, and form. Phillip Lopate suggests that essayists feel free to be defiant because the genre is outside the central ring of the literary circus. The contemporary essayist is a rebel who challenges our assumptions; the heart of this genre is free-spirited liberation.

You will read a diverse roster of essayists who aim to discover a more sophisticated understanding of the truth; you will conduct your own low-stakes writing experiments; you will craft portfolio-ready—and potentially publishable—essays on experiences and issues of your choosing. This course is designed to sharpen your skills not only as an essayist but as a creative thinker, applicable to any profession or career.

WR 355.01: TRAVEL WRITING  
*Prerequisite: WR 100*  
Instructor: Dr. Terre Ryan  
**Online Course (Asynchronous)**

Are you *so* over quarantine? WR 355 is an asynchronous, online travel writing course open to all Greyhounds, whether you’re studying abroad, on campus, or at home. You’ll explore the craft of writing as you explore the world and your place in it. You’ll learn the forms of travel writing by blogging about your adventures, reading both contemporary and classic essays, responding to readings and to your classmates’ work, completing creative writing exercises, and producing a final portfolio of revised work. Writing is an adventure that can be as transformative as travel. Take this course and you’ll come away with a deeper understanding of the craft of writing and a written record of the most adventurous semester of your life.

Questions? Contact Dr. Ryan at *tmryan@loyola.edu*.

**TO REGISTER:** All students remaining in the US register through WebAdvisor.  
*But if you’re studying abroad,* registration for this course does NOT go through WebAdvisor. Instead, fill out a Change of Registration form and have your advisor sign it and issue 6th course permission (even though you will not be taking six courses). Then get the form approved by AASC. After AASC approves it, send the form to the Records Office.
WR385D.01 Special Topics in Creative Writing: The Poetics of Social Justice  
Prerequisite: WR100  
Instructor: Professor Jane Satterfield  
TTH 4:30 – 5:45 PM  

This course explores poetry, prose, and multi-genre writing that seeks to promote social justice and engage the issues of our time. Our workshops will form a supportive environment where constructive feedback will help you hone a sequence of poems, flash essays, micro-memoir, or visual essays that can speak beyond the page about the issues you are most passionate about. You will leave the class with tools you need to produce powerful, and persuasive, socially engaged creative work. The course is for anyone who wants to deepen their creative process or explore writing as a path to social change. All majors and levels of experience welcome!

WR 387.01 Special Topics in Professional Writing: Writing for the Gaming Industry  
(Synchronous Online)  
Prerequisite: WR100  
Instructor: Dr. Allen Brizee  
MWF 2:00 – 2:50 PM  

“Shall we play a game?” For centuries, games have helped people learn logic, science, history, culture, and ethics. Evolving from two-dimensional chess-like games to the 3D virtual reality experiences of today, games have become a pervasive force—both good and bad—in our lives. Almost every household contains some sort of game, and from 2017 to 2020 games generated an estimated $136.75 billion dollars per year in worldwide revenue. In a sense, games are the new narrative, and millions of people are playing, learning, and writing together to form “The Golden Age of Games.” This course combines professional writing with other fields, such as fine arts and entrepreneurship, to mix creativity, compelling entertainment, and academic rigor.

Writing for the Gaming Industry is an advanced course in business and professional writing focused on the table-top, role-playing, and video game markets. In this course we will use a rhetorical and creative approach to write about the history and theory of gaming and to better understand the cognitive, cultural, and financial impact of games. To accomplish this, we will compose industry-standard documents like memos, reports, and proposals. But we will also form teams to develop, test, pitch, and market your own game.

To develop your game, we will study and compose game narrative, which includes storyboarding, character development, and game play. We will also write instructions and support materials as well as materials related to marketing and sales. In addition, we will read and write game reviews and learn about the gaming crossover industry, which includes books, television, and movies. We will study and practice combining these genres to develop hybrid gaming experiences. Lastly, we will explore the ethical dimensions of the gaming industry (“gamergate”), as well as the community-building aspects of this unique world. So, “how about a nice game of chess?”
WR400.01 Senior Seminar  
*Required: Capstone for Writing majors and minors*
Instructor: Professor Karen Fish  
MW 4:30 - 5:45 PM

The seminar is a capstone required of all writing majors and minors. This is meant as a culminating experience. It is designed to help you refine and finish your interests in writing as an undergraduate. We will read several books across the genres closely— notable contemporary fiction, poetry and nonfiction. You will be asked to write a couple essays to make sense of who you are as a writer and reader. Since, writing is revision you will have the opportunity to revise and rewrite as never before.

WR400.02 Senior Seminar  
*Required: Capstone for Writing majors and minors*
Instructor: Dr. Brian Murray  
MW 6:30 - 7:45 PM

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.

WR402.01 Writing Internship  
*Prerequisite: Restricted to junior and senior writing majors, interdisciplinary writing majors, or writing minors. Written or electronic permission of the internship coordinator or department chair.*
Instructor: Dr. Andrea 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, opportunities for reflection and discernment, and a better idea of your career path.