WRCT112f The Logistics of Climate Change (FYS)
According to the World Bank, an increase in global temperatures of more than 2°C by the year 2100 will likely submerge coastal cities from New York to Shanghai beneath rising seas. Yet as many theorists note, the global supply chains the World Bank helps facilitate also fuel global warming. How do we make sense of economic institutions warning us of disasters their actions may hasten? Why is there so much disagreement among scholars concerning the quickening pace of climate change alongside the emergence of supposedly postindustrial economies in the developed world? And what can we do about that pace today? This class surveys two sweeping transformations of social life in recent decades to pose such questions. Climate change, we will wager, can't be understood apart from the logistics revolution that made globalization possible: The massive freeway systems, ports, algorithms, microprocessors, and container ships transporting goods and money from one corner of the globe to another. Along the way we will pay particular attention to the uneven racial and gender dynamics governing who lives where, who acquires what they need to survive, and how they survive in a world arranged by the logistics revolution driving climate change today.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Prereq: None

WRCT120F Uncertainty and the Future (FYS)
The world we live in is full of risk and uncertainty. Science, politics, and economics all tell us that this is a hazardous era in which great changes are inevitable and catastrophes are possible. How do people manage living in such an uncertain world? This first-year seminar introduces students to research and writing in the social sciences by studying a driving factor in the human search for knowledge: the uncertainty of the unknown future. We will consider how the ways in which humans define, relate to, and experience uncertainty influence social well-being and the production of the future. We begin with the anthropological study of uncertainty, which is rooted in the study of ritual and magic, and then consider perspectives in psychology, economics, and ecology. While we will reflect on the "negative" side of uncertainty, such as risk, precariousness, and insecurity, we will also examine the way the creative management of uncertainty is sometimes romanticized and consider the opportunities for creativity, adaptation, resilience, and imagination in uncertain times.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: SISP120F
Prereq: None

WRCT130F Living within the Bio-Logical
How do biology and society relate to each other? This first-year seminar provides an introductory overview of how the biosciences have been entangled in social contexts, from the Enlightenment to the current technoscience era. We will focus on four contemporary case studies where society impacts biology and biology impacts society. We will look at how rates of obesity relate to inequality and insecurity. We will consider how, in Russia, the Chernobyl nuclear disaster has provided a platform for individuals to claim a "biological citizenship" from the state. We will examine the ways that in Brazil and the U.S., synthetic hormones are used for self-enhancement, raising issues with gender and class. Finally, we will discuss emergent research on how the gut influences the rest of the body, including our brains, and the way that research suggests that our environments are even more influential on our bodies than we previously thought. In all these case studies, we will focus on the interrelation of the biological with the social, political, and economic, and we will critically reflect on the influence of politics and economics on human biological agency. By using a case-study approach to social science theory, this course introduces students to how empirical data drives theory and how theory influences the production of new knowledge.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: SISP121F
Prereq: None

WRCT150 The Science Behind Popular Scientific Literature
The Science Behind Popular Scientific Literature. This course focuses on academic STEM writing and is an exploration of the scientific literature in the reference list of Elizabeth Kolbert's "The Sixth Extinction." Assignments will consist of numerous low-stakes writing prompts with extensive peer and instructor feedback, and a term project paper constructed along the lines of a STEM review paper. This course fulfills a key need in developing science literacy and teaching students how to find and use reliable sources to critically evaluate popular science writing.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: NSM-CIS
Identical With: CIS150
Prereq: None

WRCT150F The Science Behind Popular Scientific Literature (FYS)
The Science Behind Popular Scientific Literature. This course focuses on how to present material to a scientific audience and is an exploration of the scientific literature in the reference lists of Rachel Carson's "Silent Spring." Assignments will consist of numerous low-stakes writing assignments with extensive peer and instructor feedback, and a term project paper constructed along the lines of a STEM review paper. This course fulfills a key need in developing science literacy and teaching students how to find and use reliable sources to critically evaluate popular science writing.
Offering: Crosslisting
Grading: OPT
Credits: 1.00
Gen Ed Area: NSM-CIS
Identical With: CIS150F
Prereq: None

WRCT223 Translating a Story
This course aims to survey the process of "translating" an experience into a creative written work. With an emphasis on creative nonfiction, students will consider how a real-life event becomes most alive on the page. What parts are best transformed into scene? How do we choose the right language for dialogue, time period, or a work's mood or tone? What should, or can, we omit? In reading writers who have used both fiction and nonfiction to present a given autobiographical experience, and practicing writing an experience for different audiences, students will compare the craft tools that make a story work within its given form. Concurrently, the class will pursue exercises in translation from other languages into English to assess these same language and narrative choices in microcosm.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None
WRCT224 Science & Environmental Journalism
This course will concentrate on the challenges of reporting on scientific and environmental news as well as on writing about complex scientific subjects for the non-science reader. It will also address the rapidly changing nature of journalism and the new forms of story-telling.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT227 Life Writing: Writing About the Self and from Experience
This course will examine both the power and the complexities of writing that derives from personal experience. Topics to be addressed, in turn, are memory (and its reliability); experience (authoritative/reportorial vs. interpretative/symbolic); identity and voice of the narrator; and agency (the degree to which the narrator is in control, or not in control, of the narrative). Types of life writing that will be explored are coming-of-age narratives, illness and trauma narratives, confessional narratives, autobiographical poetry and song lyrics, and interviews/oral histories. Readings and materials include Shadd Maruna, William Styron, Mary Karr, Donna Tartt, James Joyce, and many others.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-COL
Identical With: COL227, ENGL228
Prereq: None

WRCT250 An Introduction to Data Journalism
This course serves as an introduction to the field of data journalism. Students will learn to apply the processes of a data scientist to journalism using the R software platform. Through case studies and practical assignments, students will gain knowledge of data journalism's rich history and potential, while practicing modern, hands-on methods in acquiring, exploring, analyzing, and reporting about data. By the end of the course, students will be able to produce polished data stories and be prepared to continue pursuing their interests in either journalism or data science.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: SBS-QAC
Identical With: CSPL250, QAC250
Prereq: QAC211 OR PHYS221 OR QAC221 OR CIS231 OR ECON300 OR GOVT367 OR QAC302 OR MATH231 OR MATH232

WRCT250D Topics in Journalism: Writing (and Arguing) About Inequality: How to Make Your Case
In this nonfiction seminar, students will explore how to write about social issues by identifying inequity, understanding the logic and rhetoric used to both defend and criticize it, and developing their own skills to effectively communicate their opinion. Modeled after journalistic work, the course will also develop students' abilities to conduct first-person research and observation and then translate them into written form for use in nonfiction. We will also explore questions of authenticity, voice, and dominant narrative, allowing students to examine what it means to write about communities other than their own—and the issues implicit in doing that work. Work from across the political spectrum will be addressed.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250D
Prereq: None

WRCT250F Topics in Journalism: Journalism, Nonfiction Writing, and the Search for Truth
Journalism is a kind of nonfiction writing about the present, in the service of the public. Journalists seek to give an accurate depiction of the world around us—the hell of war, the horror of poverty and exploitation, the beauty of art and dance, the delight of travel. All too often, especially in today's world of wonks and publication at the speed of Twitter, journalism falls short of describing the world with accuracy—sometimes because of deliberate distortion, personal or political; sometimes because of a failure to do adequate research; and sometimes because it isn't always easy to give a fair description of the truth. Truth can be a slippery thing—there can be many competing versions. Who is to say which version is right? This course will examine examples of journalism and other nonfiction writing that do an exemplary job capturing the world and reporting the "news." It will also examine and dissect articles where writers have fallen short. We will discuss methods, tools, and strategies for trying to depict the world truthfully—interviews, investigative reporting, document searches, and pursuing conflicting voices and viewpoints. We will also explore personal memoirs and the tensions between being faithful to memory and being faithful to truth. In this course, we are likely to examine truth, fairness, and distortion when it comes to writing about economics and labor issues and abuses.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250F
Prereq: None

WRCT250G Topics in Journalism: Literary Journalism
In this course, we will explore the art and craft of magazine-length journalism that strives to do something different than reporting the news—it aspires to achieve the goals of literature. While this kind of writing tends to be timely, as almost all journalism must be when it's first published, at its best, it ought to be worth reading for decades to come. Truman Capote, for example, conceived of IN COLD BLOOD, which he first published as a series of articles in THE NEW YORKER in 1965, as a "non-fiction novel": a work of journalism that employed the techniques and artistry of fiction. We will study the writing of new journalists such as Joan Didion, Tom Wolfe, Nora Ephron, and Gay Talese, who pioneered the idea that there is no such thing as unbiased reporting: The writer can't help but bring a point of view to his or her storytelling, so why not admit it? These writers broke with journalistic convention and admitted that there was an "I" behind the typewriter, a mediator between the "true" story and the reader. We will focus on reading and writing two forms in particular, the profile and the essay. While an excellent profile can be a straightforward examination of another person and his or her place in the world, in the hands of a master like Janet Malcolm or George Trow, it can become an eruption of invention. Essays ask a question or argue a point—but how? There are as many ways as there are writers who explore the form, and in this course we will seek to join them.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: ENGL257, CSPL250G
Prereq: None

WRCT250H Topics in Journalism: Writing Op-Ed Pieces and Political Essays
This course offers practice in writing op-eds and political essays in short and long forms. This class may be of interest not only to writers but also to students studying political science, history, economics, ethics, sociology, or an interdisciplinary field, such as American studies. The main goal of this class is teaching students how to engage in debate in the public sphere over the major themes and issues of our time. Other than an intense reading schedule and a writing workshop, the other major component will be guest speakers. They
include journalist, essayists, and scholars working in their fields but with an authoritative presence in the public sphere.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250H
Prereq: None

WRCT250J Topics in Journalism: Literary Journalism
In this course, we will explore the art and craft of magazine-length journalism that strives to do something different than reporting the news—it aspires to achieve the goals of literature. While this kind of writing tends to be timely, as almost all journalism must be when it’s first published, at its best, it ought to be worth reading for decades to come. Truman Capote, for example, conceived of IN COLD BLOOD, which he first published as a series of articles in THE NEW YORKER in 1965, as a “non-fiction novel”: a work of journalism that employed the techniques and artistry of fiction. We will study the writing of new journalists such as Joan Didion, Tom Wolfe, Nora Ephron, and Gay Talese, who pioneered the idea that there is no such thing as unbiased reporting: The writer can’t help but bring a point of view to his or her storytelling, so why not admit it? These writers broke with journalistic convention and admitted that there was an “I” behind the typewriter, a mediator between the “true” story and the reader. We will focus on reading and writing two forms in particular, the profile and the essay. While an excellent profile can be a straightforward examination of another person and his or her place in the world, in the hands of a master like Janet Malcolm or George Trow, it can become an eruption of invention. Essays ask a question or argue a point—but how? There are as many ways as there are writers who explore the form, and in this course we will seek to join them. The course will be taught by Steve Almond, the 2016–17 Koeppele Journalism Fellow. He has been an investigative journalist in Miami and El Paso and is an award-winning writer of nonfiction and fiction. He is the author of eight books, including several New York Times bestsellers, and is currently teaching narrative journalism at the Nieman Foundation at Harvard.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250J
Prereq: None

WRCT250K Topics in Journalism: Writing, Wit, and the Natural World
This course will engage students as readers and writers of essays, opinion pieces, and long-form articles about the natural world. We live in the shadow of climate change and the sixth great extinction event. So when is outrage effective, and when does wit or irony allow a writer to find a more persuasive voice? What’s the role of objectivity in a world where everybody seems to be shouting? We will consider the work of such writers as Gerald Durrell, David Quammen, Elizabeth Kolbert, and Peter Matthiessen. Students will also write regularly and collaborate together in class to critique and improve one another’s work.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250K
Prereq: None

WRCT250M Topics in Journalism: Storytelling and Social Change
How did a TV show help reduce the rate of teen pregnancy to the lowest point in recorded history? Why did a new narrative approach to gay marriage enable the movement to go from losing 31 state referendums to suddenly winning? Storytelling, across mediums and social platforms, has the power to change behavior and shift the cultural narrative. This class will explore the nature of “effective” stories, across a wide variety of issues, that engage audiences and often prompt action. We will discuss how this process works and ways to develop social impact campaigns. Students will have the chance to question some of the leading creators/practitioners who will join as guest speakers.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250M
Prereq: None

WRCT250N Writing Reality: Journalism in the Age of Trump
How should the news media cover Donald Trump? How did the Internet, the 24-hour news cycle, and rising polarization help change the nature of journalism itself, but also lead to an era of “Fake News” accusations in which Americans exposed to different sources of information come away with completely different sets of facts? This class will explore our new digital and highly partisan media landscape, grounded in a close study of current events. We will study the impact and consequences of today’s media -- both how to consume it, and how to write for it.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250N
Prereq: None

WRCT250P “It’s a Mess”: An Academic and Practical Look at Digital Media in the Late 2010s
Hot mess. Dumpster fire. Steaming turd pile. Commentators, journalists, and the public have all used these terms to describe the state of American digital media in 2018. While the profession of journalism is more noble in this era than in previous decades, the world of media creation and consumption is far more complicated than ever before. For young people hoping to get their start in the world of digital media in the late 2010s, catching a break is even harder.

The purpose of this class is twofold: It will introduce students to the larger issues spanning digital media—from a lack of diversity and inclusion to problems with monetization and “Fake News”—while also giving them the chance to walk through what it’s actually like to pitch, write, and edit for an internet publication. Students will have the opportunity to write for a class blog using strategies that the digital media world uses today, and they’ll spend time giving and receiving feedback on writing.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: None
Identical With: CSPL250P
Prereq: None

WRCT2506 Writing for Television
This demanding, writing-intensive course focuses on (1) the creative development of a script, individually and collaboratively; (2) scene structure, character development, plot, form and formula, dialogue, and the role of narrative and narrator; and (3) understanding the workings and business of television. Each student will conceive of, synopsize, and pitch a story idea with their “producing partners” to “network executives.” Each student will also serve as producer and as an executive for others. After absorbing the feedback, students will construct a detailed beat outline and will turn in an original script at the end of the semester.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: FILM455
WRCT263 Writing for Television II
This advanced course requires that each student act as writer, producer/network executive, and lead discussant on one of the professional scripts we read. Students will be responsible for two meetings with the professor during the semester, two to three meetings with their producing partners, and one meeting with their actors (who will perform a short scene from the student's script at the end of the semester). Each student will conceive of and pitch three story ideas in the first classes, winnowing down to one idea for which they will write a story area, an outline, and a final script (which will go through three major revisions). Students are expected to come to class with a background in creative writing, focusing on character and dialogue as well as having completed one TV screenplay.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL357, FILM459
Prereq: None

WRCT264 Creating Children's Books I
In this course each student will create and illustrate a children's book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children's books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction. We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish—or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We will use questions like these to help drive our experiments and revisions as we workshop all stages of our books.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL297
Prereq: None

WRCT266 Creating Children's Books II
In this course, each student, already experienced in writing for children, will create and illustrate a children's book, at the picture book or illustrated chapter book level. Assignments include examining a variety of children's books (from 1930 to the present) and emulating specific authors and illustrative techniques as we develop original work. We will discuss both text and illustration in published picture books, and the creative assignments and workshop discussions will focus on both components, and their interaction. We will look at a range of questions: What is this book for? Who is it for? Does it appeal to children and adults in different ways? What assumptions does it make about the world of childhood and the relationships children have? How does it obscure, reveal, comment on, or attempt to change the truths of life—things like love, desire, satisfaction, hurt, difference, sickness, and death? What values or norms does it establish—or subvert? What do the words and pictures do to each other? What values or expectations are at stake as the story or pattern unfolds? We will use questions like these to help drive our experiments and revisions as we workshop all stages of our books.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT317 Special Topics: Plot
In this special topics course, we will study classic and contemporary novels, stories, and television dramatic series that immerse the reader and viewer in an absorbing fictional plot. Our priorities will be close reading and watching for the pleasure and enlightenment of the works as wholes, as well as an examination of the choices storytellers make to snag our imaginations, drag them into a fictional world, and keep them there. The study will culminate in new creative work: short stories you will write and the class will critique in a workshop setting.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL317
Prereq: ENGL292 OR ENGL296

WRCT347 Special Topics: Day Books, Diaries, Notebooks, Etc.
This class will take as its focus both creatively and critically the daily and episodic tracking of our own and others' insights, observations, inspirations, motivations; incidents and encounters that seem worthy of (personal) note, whether this be for instant gratification, imprint, or later expansion, simple records as well as flights of writing. We will read and keep journals of various kinds. Very little will be out of bounds.
Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL347
Prereq: ENGL292 OR ENGL296

WRCT350 Writing Certificate Senior Seminar: Writing and Publishing
This is the required capstone for the Writing Certificate Program. This new version of the course offers you an opportunity to develop your writing, work closely with other certificate seniors, and receive advice from professionals about editing and compiling work for publication. Visiting writers and editors will speak in class and the schedule includes several social occasions--receptions, talks, and dinners. Guest speakers from the world of writing and publishing will talk about their experiences with new media.
Offering: Host
Grading: OPT
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT401 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT402 Individual Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT411 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT

WRCT412 Group Tutorial, Undergraduate
Topic to be arranged in consultation with the tutor.
Offering: Host
Grading: OPT
WRCT491 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: Cr/U

WRCT492 Teaching Apprentice Tutorial
The teaching apprentice program offers undergraduate students the opportunity to assist in teaching a faculty member's course for academic credit.
Offering: Host
Grading: Cr/U