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” (Section 1) and Elizabeth Kolbert’s “The Sixth Extinction” (Section 2). 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

WRCT221 Writing about Science and Other Specialized Topics: A Journalistic Perspective
This seminar teaches students—both scientists and nonscientists—how to become more effective writers. Students will learn the basics of news reporting and feature writing, including the best ways to develop ideas, how to efficiently conduct research, how to organize information, how to ask effective questions, and how to craft different types of articles and essays on deadline. While science journalism is the course’s primary focus, students will also explore reportage in other specialized subjects such as business, education, technology, and politics.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Prereq: None

WRCT222 Writing About Science and Other Specialized Topics: A Journalistic Approach
This seminar emphasizes journalistic writing and will help students learn to present specialized material in a way that will interest general readers. While science journalism is one focus of the course, students may also explore reportage in other subjects such as technology or education. Students will learn the basics of news reporting and feature writing, including the best ways to develop ideas, efficiently conduct research, organize information, ask effective questions, and craft different types of articles and essays on deadline.
Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
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

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
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: QAC250, CSPL250
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
WRCT250F Topics in Journalism: War Stories-Fact, Memory, & Imagination: Conflict Reporting & Literature of War

War stories occupy a unique place in public life. They reflect on a nation's character in ways that many other stories don't. They are also notoriously slippery, especially when told and retold back home. Yet even when we doubt them, war stories are endlessly rich in high-stakes human drama. From the Iliad and the Bible to the videotaped beheadings of ISIS hostages in Iraq, these tales and images grab our attention and don't let go. This course will have dual aims: to help students understand how journalists have historically covered conflict and how that work is done today; and to explore war stories, both fictional and journalistic, with special attention to style, technique, narrative coherence, reliability, and the relationship between facts and truth. Our conversations will be guided by an emphasis on the complex and shifting relationships between combatants, journalists, and other kinds of storytellers and the role of perspective in war reporting. Who is telling the story, and how does the narrator's experience influence what she sees and recounts? War correspondents have an important responsibility to hold governments and militaries accountable. Yet it's worth asking whether war stories can ever be truly "objective"—and even whether they should be. We'll look closely at the way contemporary journalists cover war, the practice of "embedding" reporters with military forces, and how the expansion of propaganda and "information warfare" have changed and complicated the work of war reporting. In an age of instant messaging and online news, battlefield correspondents find themselves grappling with spin at a dizzying pace. The avalanche of information and disinformation has coincided with an acute dearth of resources to support foreign reporting, particularly by traditional media outlets in the United States.

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-WRCT
Identical With: CSPL250E
Prereq: None

WRCT250H 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

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 Koeppel 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

WRCT256 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, synopsise, 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
Prereq: None

WRCT259 Writing About Film
This course will introduce students to the major concerns of popular film criticism. Primary emphasis will be placed on actors and styles of acting, the impact of changing social ideologies on film, and the effects of big-budget filmmaking on production. Students will be asked to think and write critically as well as personally about these concepts. Each week will include a screening, a lecture, and a group discussion. Students will be graded based on class participation, weekly writings, a midterm, and a final project.

Offering: Crosslisting
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-FILM
Identical With: FILM452
Prereq: None

WRCT260 Advanced Fiction
This demanding, reading- and writing-intensive course focuses on character, structure and plot, sentence structure, development of a strong and idiosyncratic voice, the role and history of the narrator, points of view, and writing with meaning. (This course previously carried the title Reading and Writing Fiction II.)

Offering: Host
Grading: A-F
Credits: 1.00
Gen Ed Area: HA-ENGL
Identical With: ENGL381
Prereq: None

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-ENGL
Identical With: ENGL297
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;
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