

## Fall 2024 Course Descriptions

### **Creative Writing Courses (CRWT prefix)**

#### **CRWT 30343 Fiction Writing Workshop I**

**Matthew Pitt**

**TR 11-12:20**

**Core: WEM**

**English Major: Writing**

**Writing Major: Creative Writing**

Artful fiction manufactures entire events, displays dialogue never uttered, describes settings no foot ever set foot in, and concocts characters, or even entire worlds, out of whole cloth. Fiction writers may also, in their work, make visible and center voices that history erased, overlooked, or discarded. As the writer Arundhati Roy notes, though: "There's really no such thing as the 'voiceless.' There are only the deliberately silenced or the preferably unheard." In this course we will examine published short stories, discovering how prominent authors raise the decibel level on voices that otherwise might remain muted. Students will seek to attain this same level of aspiration in their own works, thanks to regular writing prompts assigned in and out of the classroom, through crafting original fiction and, as a class community, discussing peer work with dogged care. By doing so, students can better grasp why each made-up moment matters, and how to make their own imagined moments matter more. Texts may include: *The Making of a Story*, by Alice LaPlante; *The Best Short Stories 2022: The O. Henry Prize Winners*, edited by Valeria Luiselli. Prerequisites: CRWT 10103 or CRWT 20103

#### **CRWT 30353 Poetry Writing Workshop I**

**Alex Lemon**

**MWF 10-10:50**

**Core: WEM**

**English Major: Writing**

**Writing Major: Creative Writing**

"When I'm writing, I know I'm doing the thing I was born to do," the poet Anne Sexton said, and in this class we are fortunate to have time and space to do that which, in one way or another, we are all supposed to do. The primary focus of this course is **your** poetry, but to generate high quality work you must develop your skills at writing poetry by reading and discussing poems, and engaging both traditional and contemporary poetics in a variety of ways. Course materials will include collections by contemporary poets who will be reading at TCU this spring and an anthology of modern verse. Requirements include weekly writing assignments, journaling, book reviews, and typed workshop responses. Be prepared for the many ways we can work (discussion, writing exercises, workshopping, readingreadingreading), for Wallace Stevens was correct when he said "Everything is complicated; if that were not so, life and poetry and everything else would be a bore." (WEM)

#### **CRWT 30373 Drama Writing Workshop I**

**Chantel Langlinais Carlson**

**TR 11-12:20**

**Core: WEM**

**English Major: Writing**

**Writing Major: Creative Writing**

"I think it was the ability of the theater to communicate ideas and extol virtues that drew me to it. And also, I was, and remain, fascinated by the idea of an audience as a community of people who gather willingly to bear witness."--August Wilson

In this introductory dramatic writing workshop, students will be introduced to creative writing techniques in drama specifically through the lens of social constructions of race, gender, and/or identity. Students will learn and apply the principles of critical thinking by writing dramatic monologues, scenes, and one-act plays, including character and plot development, stage directions, and writing dialogue. Prior to written assignments,

students will also learn critical terms (such as characterization, plot structure, setting, dialogue, staging, etc.) as well as become familiar with the possibilities of the modern stage through readings of traditional and experimental plays. Because this is a writing workshop that values inclusivity, students will participate in a collaborative environment through workshops and group assignments. In addition to quizzes, students will be required to write (and perform) several dramatic exercises/scenes, as well as complete a one-act play for their final project or write and film a short scene. Film students are welcome in this course and will have the opportunity to work on writing for the screen as well.

### **CRWT 40133: Creative Nonfiction Workshop II: Getting Weird With It**

**Lisa Nikolidakis**

**MW 5:30-6:50**

**Core: NA**

**English Major: Writing**

**Writing Major: Creative Writing**

A creative nonfiction writing class for students with some experience in creative writing, this a craft/workshop course intended for advanced writers who are interested in formal and syntactical experimentation. As covered in Creative Nonfiction I, the boundaries surrounding varying subgenres (such as memoir, personal essay, humor writing, nature writing, etc...) are often blurry. This course will dig deeper into those murky corners, exploring the ways innovation, risk-taking, and experimentation can be utilized to tell powerful stories.

### **CRWT 40203 Fiction Writing Workshop II**

**Marcela Fuentes**

**MW 4:00-5:20**

**Core: WEM**

**English Major: Writing**

**Writing Major: Creative Writing**

Fiction Writing II will combine the reading of literary prose (fiction and creative nonfiction) with the production of student texts. This is a craft-based, workshop course. The goal is to create and polish two chapters, or two stories, or a constellation of flash fiction as part of larger book project. Types of projects include novels, novellas, novel-in-stories, story collections; flash collections. Fiction Writing II requires a prodigious amount of reading and writing. Workshop: i) students will produce and submit original creative works during the semester; the class at large will discuss the work and offer revision suggestions; ii) the class will produce critique letters for each workshop; iii) students will use feedback for revision. The workshop will emphasize rigorous critique and discussion of literary prose. We will read many published works; however, the primary texts for this course will be your own manuscripts.

The ultimate function of a workshop is not just to polish any given piece of writing, but to prepare you to articulate your own aesthetic visions. Understanding the relationship between that vision and the work that you do—and being able to shape the work with intentionality and insight. Students will learn to read like writers by examining narrative techniques and forms. They will have two (2) opportunities to workshop during the semester. Additionally, students will keep an observation journal, provide formal weekly workshop critiques, present their work at a public reading, and develop a publishable story (or the opening chapter of a novel or memoir) for submission to a publication venue by the end of the semester. It is my hope that students will approach workshop with the desire to fall in love with writing, but also with the attitude that criticism is an act of faith in the writer's ability to make something better—to persist in crafting toward the truest vision of their own art—and so, honest critique is always a service to your fellow writers.

## **English Courses (ENGL prefix)**

### **ENGL 30123 British Literature Since 1800**

**Karen Steele**

**MWF 10-10:50**

**Core: LT, HUM**

**English Major: British Lit**

**Writing Major: Literature & Language**

This class provides a broad overview of British literature from the period following the American and French revolutions of the late eighteenth century to the end of World War II in the middle of the twentieth century. We will study the history of British literature from the radical Romantics, who sought to rewrite humanity's relationship to art and nature, to Victorian artists, who experienced unprecedented prosperity and a broadening world, courtesy of the British Empire. We will conclude with Modernist and Postmodernist writers, reeling from the efficiencies of world wars and new technologies, bent on using new styles and expressions to grapple with this rapidly changing world. Throughout the course, we will pay special attention to writings that grapple with the changes in conceptualizing gender, race, class, and nation, brought about by the abolition movement, industrialization, high empire, decolonization, and world wars. Assignments include short papers, essay exams, and group work.

### **ENGL 30523 Popular Literature: Weird Fiction**

**Alexandra Edwards**

**TR 3:30-4:50**

**Core: none**

**English Major: American Lit**

**Writing Major: Literature & Language**

Mysterious expeditions, strange artifacts, haunted houses, monstrous ecologies—the pages of Weird Fiction overflow with the uncanny, the abject, and the eerie. In this course, we will traverse the labyrinthine corridors of this popular genre, exploring its major themes and enduring prominence in the literary marketplace. From the Gothic horrors of Edgar Allan Poe and Pauline Hopkins to the cosmic terrors of H.P. Lovecraft, and from the surreal landscapes of Jeff VanderMeer to the everyday strangeness of Kelly Link and Carmen Maria Machado, this course will examine a diverse array of authors and works that fit under the heading “Weird Fiction.

Through close reading and critical analysis, students will gain an understanding of the motifs and techniques that define Weird Fiction. We will interrogate concepts such as the uncanny, the abject, and the surreal, and examine how they manifest in a variety of novels and short stories. Discussions will also delve into the socio-cultural contexts that have influenced the development of Weird Fiction, from fin de siècle anxieties to contemporary existential crises.

Our reading list may include works by authors such as Edgar Allan Poe, Charlotte Perkins Gilman, Pauline Hopkins, Robert Chambers, H. P. Lovecraft, Shirley Jackson, Jeff VanderMeer, Kelly Link, and Carmen Maria Machado. In addition to literary analysis, this course will help students develop archival research and editorial skills. Students will work together to uncover lost or forgotten tales from the archives and then create their own anthology of Weird Fiction.

### **ENGL 30783: Modern India: Literature & Culture**

**Mona Narain**

**TR 12:30-1:50**

**Core: CA or GA, HUM**

**English Major: British Lit, Global & Diasporic**

**Writing Major: Literature & Language**

Join this course to explore the culture of modern, post-independence India through the lens of selective, outstanding pieces of literary writing! We will read texts that focus on India's long experience and struggle with colonization, its linguistic, cultural, and religious diversity to understand Indian heritage and examine

contemporary works that discuss the vitality of modern, cosmopolitan India. The course will use literature as a focal point but also include readings on Indian history, religion, and philosophy.

Through its exploration of Indian culture, the course asks students to see how human nature all over the world is significantly shaped by specific historical events and cultural practices. It is these specifics that account for the uniqueness of global cultures and individuality. On the other hand, by reading Indian texts in English, the course also emphasizes language's ability to transcend cultural particulars and demonstrate how language and literature can be a means of finding points of commonality with another culture.

The course gives students a chance to examine another culture but also to compare it to their own. It will be conducted in a combination of lecture and discussion formats. Assignments will include quizzes, exams, student presentations, and research papers.

### **ENGL 30853 Asian American Literature: Contemporary Poetry and Lyric**

**Rohan Chhetri**

**TR 3:30-4:50**

**Core: none**

**English Major: American Lit, Global & Diasporic**

**Writing Major: Literature & Language**

In this course we will explore contemporary Asian American poetry through a reading of key primary texts by Asian American and Pacific Islander Poets. Through these texts we will trace the diverse Asian American Poetic tradition within contemporary American poetics. This will entail reading texts by poets like Bhanu Kapil, Rajiv Mohabir, Mai Der Vang, Craig Santos Perez, Ocean Vuong, Don Mee Choi, Agha Shahid Ali, Li-Young Lee, Shreela Ray, Kimiko Hanh, and contemporary musicians and lyricists like Mitski and Michelle Zauner (Japanese Breakfast). These texts will be read alongside theory, and critical essays on form and craft, and some personal essays and fiction. Exploring themes of love, colonialism, war, militarism, climate change, diaspora and displacement, we will look at how these texts construct evolving modes of framing Asian American identity and the many histories, geographies, and experiences that shape it. All students should anticipate a weekly reading schedule, which will include primary texts of poetry and secondary reading of critical essays. Regular attendance will be expected along with extensive class participation and individual presentations. There will be two 7-8 page essays over the course of the semester focusing on a primary text thinking through one or two of the critical essays we'll be reading during the course of the semester.

### **ENGL 38023 Research Seminar: Indigenous Futurisms**

**Yingwen Yu**

**TR 9:30-10:50**

**Core: none**

**English Major: Research Seminar, American Lit, Global & Diasporic**

**Writing Major: Literature & Language**

**(English majors or minors only; students must have junior or senior standing and must have completed one 30000-level ENGL or WRIT course. This course is not repeatable for credit)**

In *Walking the Clouds: An Anthology of Indigenous Science Fiction*, Grace Dillon argues that Indigenous sci-fi is not a new idea; it is "just overlooked." Inspired by Afrofuturism, Indigenous Futurisms reveals Indigenous presence, honor tribal traditions, and sustain tribal cultures. The significance of Indigenous Futurisms, according to Dillon, includes "discovering how personally one is affected by colonization, discarding the emotional and psychological baggage carried from its impact, and recovering ancestral traditions in order to adapt in our post-Native Apocalypse world." This course, Indigenous Futurisms, explores the intersection of Indigenous cultures, technology, and speculative fiction. Through a blend of academic inquiry, creative exploration, and cultural analysis, students are introduced to Indigenous storytelling, envisioning alternative futures rooted in Indigenous worldviews. Drawing from Indigenous written and visual texts, students will analyze themes such as sovereignty, decolonization, and survivance within futuristic contexts. Course materials may include *Walking the Clouds: An Anthology of Indigenous Science Fiction*, *Love After the End: An Anthology of Two-Spirit and Indigiqueer Speculative Fiction*, *Treaty Shirts*, *Future Home of the Living God*, and *Moonshot*. Course assessments include critical response essays, a book/film review, and a final research

paper and presentation. As an English major seminar, this class will also help students identify and explain how the English major contribute to their practical future career and professional goals, and prepare materials that explain this learning an outside audience (such as job, internship, or graduate or professional school).

### **ENGL 40323 History of the Language**

**Jill C. Havens**

**MWF 9-9:50**

**Core: none**

**English Major: Theory, Early Literature and Culture**

**Writing Major: Literature & Language**

In your brief lifetime you have already witnessed the changes made to the English language mostly through technology and popular culture. Daily access to smartphones, music, television, social media, and computers has made an immediate and permanent impact on how you use the English language. Other external influences shape your language: your regional, ethnic, religious, social, and educational identities. More recently, politics has impacted how we even view language and made us more aware of the power of the words we use. But has this always been the case for the development of the English language through history?

In this course, we will explore how the English language has evolved and changed over time, from the earliest form of English, Old English, to the many modern “Englishes” that span the globe, by focusing on various external social, political, cultural, and religious influences that have left an indelible mark on our language. The course will cover some linguistic topics like sound change (phonology), word formation (morphology), and the recording of language (orthography). But we will spend most of our time examining how external forces, such as war, population migration, colonialism, and technology, have expanded our vocabulary and changed our accents. Coursework will include a variety of creative projects, presentations, and fieldwork.

### **ENGL 40453: British Novel to 1832: Slavery and the Novel**

**Bonnie Blackwell**

**W 6:00-9:40pm (includes built-in film lab)**

**Core: HUM**

**English Major: British Lit, Early Literature and Culture**

**Writing Major: Literature & Language**

“Love taught us that color does not matter.”

But also: “I wish to be entertained.”

Queen Charlotte, *Bridgerton* (2020)

Course Description: This course on the novel, with a built-in film lab, examines how the Novel in Britain from the 1680’s through the 1830s was influenced by Afro-British and Caribbean Autobiography, Abolitionist narrative and Memoir. We will examine the British novel’s trademark elements -- sensibility, sentimentality, courtship and character development -- through their debt to Abolitionist memoirs, poems, visual art and pamphlets. Themes include: Black Britons in Arts, Sciences and the Law; The Rise of Sensibility; the Triangle Trade; the construction of Black British Subjectivity using memoir and the novel; Race, Inheritance and Marriage law; the white female reader as problematic ally; and key Abolitionist court cases and legislative agendas. Assignments include: weekly writing grades, essay-based midterm and final exams, one oral presentation and one long research paper.

Critical readings include: Regulus Allen, “The Sable Venus.”; David Alston, “A Forgotten Diaspora.”; Lyndon Dominique, “Spectral and Literal Black Heroines in British Literature”; Coleman, “Complexions of Empire.”; Sabrina Stanton, “The Rise of the Big Black Woman,” from Fearing the Black Body; Jan Alber, “What Commodities Have to Say About Consumerism.”; Brycchan Carey, “Abolishing Cruelty.”; Gretchen Holbrook Gerzina, “Lord Mansfield and Sharp: Slavery in the Courts.”; Simon P. Newman, “Freedom-Seeking Slaves.”; Brooke Newman, “Whiteness and Heredity Blood Status.”; James Olney, “‘I was born’: Slave Narratives, their Status as Autobiography and Literature.”

Primary Readings include: Anon, A Woman of Colour (1808); Jane Austen, Sanditon (1817); Aphra Behn, Oroonoko, Or the Royal Slave (1688) and “The Adventures of the Black Lady.” (1683); Francis

Coventry, The History of Pompey the Little, (1750); Olaudah Equiano, An Interesting Narrative of the Life of Equiano, or Gustavus Vassa (1787); Ukawsaw Gronniosaw, Narrative of the Most Remarkable Particulars of the life of James Albert (1772); Mary Prince, History of Mary Prince, A West Indian Slave (1831); Mary Seacole, The Wondrous Adventures of Mrs. Seacole in Many Lands (1852); William Ansah Sessarakoo, The Royal African: Memoirs of the Young Prince of Annamaboe (1750); Richard Steele, “The Story of Inkle and Yarico.” (1711); Laurence Sterne, A Sentimental Journey (1768); Jonathan Swift, “Voyage to Brobdignag,” Gulliver’s Travels (1726); Robert Wedderburn, The Horrors of Slavery, (1825); Helena Whitbread Wells, Miss Constantia Neville, or the West Indian

### **ENGL 40563 U.S. Women’s Writing I: Context and Legacies of *Little Women***

**Theresa Gaul**

**MW 4-5:20**

**Core: CA or LT**

**English Major: American Lit**

**Writing Major: Literature & Language**

*Little Women* is a book that has engaged, moved, and influenced readers for more than a century and a half, including through numerous adaptations in film and literature. This course will focus on the popularity and significance of this novel in the era of its initial publication, as well as its position as part of a long literary tradition of U.S. women’s writing. Students will examine Louisa May Alcott’s work in relation to other women writers who addressed issues affecting women’s lives in their fiction as well as her legacy in film and literature of the twentieth and twenty-first centuries.

### **ENGL 40533 Toni Morrison: Toni Morrison and the Project of Liberation**

**Stacie McCormick**

**TR 12:30-1:50**

**Core: WEM**

**English Major: American Lit, Global & Diasporic**

**Writing Major: Literature & Language**

Toni Morrison remains one of the most influential American authors of our time. Her novels have been translated into plays and major motion pictures. Since her passing in 2019, scholars and critics have returned to her work with fresh eyes, contemplating her tremendous contributions to American letters. Our course will explore Morrison’s work in various genres and forms. We will consider questions such as: How do we comprehend Toni Morrison’s literary contributions from her 1970 debut novel *The Bluest Eye* to today? In what ways does Morrison’s art inform not only artistic practice but also ways of understanding the world? We will read Morrison’s oeuvre largely through the lens of liberation and think together on how Morrison theorizes freedom especially in relation to race and gender. Thematic frameworks that we will be taking up include but are not limited to the following: Black motherhood, medicine, gender and sexuality, beauty, geography, etc.

### **ENGL 40643 British Romanticism**

**Anne Frey**

**MWF 11-11:50**

**Core: LT, HUM, WEM**

**English Major: British Lit**

**Writing Major: Literature & Language**

In their 1802 *Lyrical Ballads*, Williams Wordsworth and Samuel Taylor Coleridge claim that they are writing a new kind of literature: poetry about and for everyday people, written in everyday language. They think this new kind of writing will make a difference in an age of tumultuous change, as industrialization reshapes the lived environment, the French Revolution promises liberty but turns into a bloodbath, activists seek an end to the system of slavery, and the scientific revolution thrills with its possibilities but threatens to derail religious certainty. In this age of change, the Romantic writers claimed for literature the power to change the world – or to return to us the selves we had lost. This course introduces students to the aesthetic principles and generic innovations of the high Romantic poets as well as the reactions and revisions of the poetry and prose that

followed them. We'll talk about why the Romantics embraced nature and whether this is a good model for responding to today's climate, whether we agree that literature shapes the future, and whether it's ever ok to eat your tutor (or your tutor's dog? if you're in a shipwreck?) And we'll see if you can bring yourself to sympathize with Frankenstein's monster! Reading includes poetry and prose by Phillis Wheatley, William and Dorothy Wordsworth, William Blake, Coleridge, Jane Austen, Percy and Mary Shelley, John Keats, Lord Byron, and Leticia Landon, among others. We'll end the semester by reading contemporary author Victor LaValle's graphic novel *Destroyer*, a sequel to *Frankenstein* for the Black Lives Matter era.

### **ENGL 40683 Studies in 20th Century American Literature**

**Brandon Manning**

**TR 2:00-3:20**

**Core: WEM**

**English Major: American Lit**

**Writing Major: Literature & Language**

This course will study the evolution of black masculinities through cultural, social, and political movements from the mid-nineteenth century to the present. The course draws its critical energy from contemporary black feminist thought, black masculinities studies, queer theory, affect theory, and film and literary studies. The course will be organized by the interplay of black men's power and resistance, structure and agency, and representation and performance. By examining representations and expressions of black masculinities, we will pursue questions such as: How has dominant society attempted to define black masculinities, and in what ways have black men undermined these narratives and redefined themselves? How do racial stereotypes about black men's sexuality inform representations of black masculinities? Moving beyond heteropatriarchy and gender binaries, what is the future for black masculinities?

## **Writing Courses (WRIT prefix)**

### **WRIT 30253 Rhetorical Traditions: Ancient, Modern and Radical**

**Dr. Ismael Quinones**

**TR 9:30-10:50**

**Core: CSV, WEM**

**English Major: Theory, Early Literature and Culture**

**Writing Major: Rhetoric and Culture**

We live in a complex world. Climate change, political upheaval, and unprecedented problems present challenges to students today and future generations. In this course, we will study the long histories of ancient, modern, and radical rhetorical traditions to create a before and after at the limits of persuasion. From ancient to present radical thinkers, we will thread movements of rhetorical display in history, question present day geopolitical organization, and speculate about future paths for a rhetoric yet to come. By the end of this class, students can expect to have a well-crafted rhetorical argument around a particular moment that could be used as a writing sample for applications after college.

### **WRIT 30283 Cyberliteracy**

**Stephen J. Boakye**

**MWF 10:00-10:50**

**Core: WEM**

**English majors: Theory**

**Writing majors: Rhetoric and Culture, Digital Intensive**

Today, our daily lives are in one way or the other mediated by computer technology, but do we indeed appreciate how this technology works, and to what extent are we positioned to navigate while competently utilizing it for our interaction? In this course, we explore what it means to be cyberliterate, unearth the challenges that we are confronted with as both users and creators of content on the internet, and attempt to understand the core digital competencies that caters to our functional, critical and rhetorical use of internet technology.

We will engage in readings, watch videos and listen to podcasts that address various issues concerning this kind of literacy. Through individual and group research assignments, we will investigate identified problems related to the use of digital technologies and propose solutions to them. Finally, we will create a digital project in which we incorporate rhetoric as a tool of communication.

### **WRIT 30390 Publication Production: eleven40seven**

**Mat Wenzel**

**T 4-5:20**

**Core: none**

**English Major: Elective**

**Writing Major: Internship**

This 1.5 credit-hour course is for students with an interest in literary magazine publication and basic web design. Students in the course will work in every stage of the production of the semester's print issue of eleven40seven, TCU's undergraduate journal of the arts, and its web edition ([www.1147.tcu.edu](http://www.1147.tcu.edu)). Specifically, students will gain knowledge of and experience in (1) the history and purpose of the student literary magazine, (2) the selection, editing, and proofing of the semester's submissions, (3) the journal's print layout and the design of the issue's web edition, and (4) the distribution and promotion of the completed issue. Students will also receive, as needed, practical software training. The course may be repeated for credit.

### **WRIT 30390 Publication Production: LGTBO+ Community Outreach**

**Mat Wenzel**

**R 4-5:20**

**Core: none**

**English Major: Elective**



### **Writing Major: Internship**

This 1.5 credit-hour service-learning course is intended for students with an interest in basic book publication and web design, as well as community outreach. Students in the course will be working directly with a nonprofit LGBTQ+ organization. Their archives and oral histories will be reviewed and remediated into a collection of pieces for a chapbook; this may require time spent “on site.” Students will gain knowledge of and experience in (1) the history and purpose of archival work as a form of activism, (2) the collection, selection, editing, and proofing pieces, (3) the design of the chapbook’s print layout, and (4) the distribution and promotion of published chapbook. Students will also receive, as needed, practical software training. The course may be repeated for credit.

### **WRIT 30893 Digital Inclusiveness: Cultural Identity & Authoring**

**Ashok Bhusal**

**MWF 9:00-9:50**

**Core: CA, WEM**

**English major: Theory**

**Writing major: Rhetoric and Culture, Digitally Intensive**

This course examines connections and interconnections between digital authorship technologies and cultural identities. It investigates how human beings use digital authorship technologies to make meaning in and across rhetorical and cultural contexts and how digital authorship technologies are always cultural. By including readings written by Angela Haas, Adam Banks, Laura Gonzales and others, this course discusses how we can connect, theorize and build cultural identities and digital authorship technologies that recognize and value diverse cultures and communicative practices.

### **WRIT 40163 Multimedia Authoring I: Image & Hypertext**

**Curt Rode**

**TR 3:30 to 4:50**

**Core: WEM**

**English Major: Writing**

**Writing Major: Design & Editing, Digitally Intensive**

In this course, you will be both reading about and authoring *multimedia* texts, both with image and hypertext. Products for this class will not be the traditional, academic-oriented essays, but will instead be texts reliant on several media (this includes, but is not limited to, web authoring—though knowledge of html is not necessarily requirement for this course). We will work with many modes of texts and you will produce a variety of products that involve many different media, as well as explore some of the most recent theories regarding the challenges to authorship these types of products invoke. We will also be looking at and composing images with rhetoric in mind, culminating in a gallery of your work at the end of the semester.

While this is a writing class that satisfies the WEM core requirement, it is designed for students with a particular interest in writing, design, and working in digital environments.

### **WRIT 40273 Writing Internship**

**Carrie Leverenz**

**TBA**

**Core: none**

**English Major: Writing**

**Writing Major: Internship**

Students with 60 credit hours and a Writing/English GPA of 3.0 or CUM GPA of 2.8 can receive workplace experience (and, depending on agency policy, sometimes a stipend) from companies or agencies in publishing, advertising, grant writing, web writing, or other fields. Duties are arranged to fit each student’s schedule, and work opportunities may include research gathering, editing, social media/web authoring, or document production. Students will produce a writing portfolio at the end of term. Students need to work a minimum of 8 hours a week during the semester to receive three hours of credit. This course may be repeated once for credit.

NOTE: Students should plan to meet with the internship coordinator the semester before the one in which they'll be enrolled in the course. Students are responsible for setting up their own internships. Some internships are competitive, and some require applications 6 weeks-6 months in advance. Each agency may have only 2 interns per semester. Internships for fall semester must be confirmed by the first Monday in August and internships for spring by the end of fall finals week.

**Interested students should read through internship procedures and agency contacts on the English department website. Further information available from the Internship Coordinator, Dr. Carrie Leverenz (Rm 121 Reed Hall)**

**WRIT 40373 The Rhetoric of Revolution**

**Ismael Quiñones**

**TR 11:00-12:20**

**Core: GA**

**English major: Theory**

**Writing major: Rhetoric and Culture**

What is revolution? How is rhetoric during and after revolution? How do war and democracy relate? How are the politics of decolonization? Why do revolutions create and destroy political orders? Designed for election years, our class will question how rhetorics of revolution change, maintain, and configure times of possibilities. By reading theory and primary texts in times of revolution, we will survey multiple historical moments, create a political vocabulary, and learn about the relationship between war, revolution, and rhetoric. Students in this class will develop a multimodal project with the help of writing on a core feeling in times of revolution.

**WRIT 40563 Multimedia Authoring: Sound & Podcast**

**Jason Helms**

**TR 11:00-12:20**

**Core: none**

**English Major: Writing**

**Writing Major: Design and Editing, Digitally Intensive**

In this course, students will learn the technological and rhetorical fundamentals of sound and podcasting. Students will learn how to record, edit, and publish podcasts. Perhaps more importantly, they will explore the various genres of podcasts and create their own. While the products for this class may not seem like traditional academic essays, they will fulfill the same functions as academic essays, and we will talk and read extensively about what the difference is. We will read theories of meaning-making in sound, listen to podcasts both as examples and as theories themselves, and make our own podcasts.