Fall, Spring, Variable

and writing skills. Enrollment limited to 15. WI

across cultures with regards to gender and language? This course uses perceptions of speech (both written and verbal), what variation occurs of gender and language leads to questions, such as how does gender is constantly judged by those around them. Examining the interaction sentences, the pitch of their voices, even their gender while speaking – How people speak – the words they choose, the way they structure their

Credits)

Fall, Spring, Variable

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Fall, Spring, Variable
WRT 119lm Colloquium: Writing Roundtable-Topics-Language Myths (4 Credits)
People have all kinds of beliefs about language: Women talk more than men. Sign languages aren’t real languages. Texting ruins people’s spelling. Termed “linguistic folk beliefs” or “language myths,” these beliefs are not informed by linguistic research yet are frequently and widely accepted. They even appear in the media and can perpetuate harmful cultural stereotypes. However, most of them are false. This course uses the writing process to investigate popular language myths. In the course, students explore common language myths, examine past and current linguistic research on these myths and develop a stronger understanding of how language actually works. Restricted to multilingual students, students who are bilingual from childhood or speak/write a language other than English as their first language. Enrollment limited to 15. Instructor permission required. WI
Spring

WRT 135oi/ ENG 135oi Topics: Introduction to Writing Creative Nonfiction-Outside-In: Finding Story Through Shape (4 Credits)
Inspiration is the first question any writer faces. What moves you to face the blank page and inspires you to make art out of language? Does a piece of creative nonfiction start with an idea, a question, a story, a sentence? It can be any of those things, but sometimes the most surprising writing comes when we approach a project a bit sideways, starting not with language or feeling but with shape. In this class, we will explore various ways that nonfiction writing can begin with structure—in borrowed forms, as research containers, and with deeper structural choices—with reading serving to expand our ideas for the possibility of our own work. This course is also an introduction to the tools and frameworks of the writing class, offering new approaches to generating and refining creative work, and building creative community. Prerequisite: One WI course. Enrollment limited to 16. (E)
Spring

WRT 135pt/ ENG 135pt Topics: Introduction to Writing Creative Nonfiction-Writing about Travel, Place and Time (4 Credits)
Writing and reading assignments in this creative nonfiction course will draw from the linked themes of place and travel. You don’t have to be a seasoned traveler to join the course; you can write about any place at all, including home. We’ll also use the Smith campus and Northampton to create travel narratives, and will often work with images and creative walking exercises (“performance writing”) in our assignments. You should be prepared to write frequently in class and out, read well, participate in class discussion, and be ready to explore your world with new eyes. Prerequisite: One WI course. Enrollment limited to 16. Spring, Variable

WRT 135wp/ ENG 135wp Topics: Introduction to Writing Creative Nonfiction-Writing in Words and Pictures (4 Credits)
In the 20th century, as literacy rates rose, images disappeared from literature. Pictures were relegated to children’s books; only words were fit for adults. But the situation is changing. The internet and new printing technologies have allowed serious stories to again be told with words and images. This course examines creative nonfiction in graphic novels, hybrid and artist’s books, art labels, zines, digital platforms and more. Students need not be an artist to take this class! Students create word-image memoirs and research-based essays using photos, photocopies, digital images and hand-drawn art. This is a writing course with a visual twist. Prerequisite: One WI course. Enrollment limited to 16. Fall, Spring, Variable

WRT 135ws/ ENG 135ws Topics: Introduction to Writing Creative Nonfiction-Writing about the Senses (4 Credits)
Offered as ENG 135ws and WRT 135ws. Sight, sound, touch, smell, taste: Everything humans know is reached through their senses. Humans share a world filtered through a million sensibilities - finding the words to convey what is heard, seen, smelled, tasted and felt is one of the most fundamental skills a writer can develop. In this class, students hone their descriptive powers to go beyond the obvious and uncover language that delights and surprises. Students learn to use one sense to write about another, combine them in powerful metaphors and explore how senses shape the narratives that drive us. Prerequisite: One WI course. Enrollment limited to 16.
Fall, Spring, Variable

WRT 136/ ENG 136 Journalism: Principles and Practice (4 Credits)
Offered as WRT 136 and ENG 136. In this intellectually rigorous writing class, students will learn how to craft compelling "true stories," using the journalist’s tools. They will research, report, write, revise, source, and share their work—and, through interviewing subjects firsthand, understand how other people see the world. We will consider multiple styles and mediums of journalism, including digital storytelling. Students should focus their attention and effort on academic exposition and argumentation before learning other forms of writing. Prerequisite: One WI course. Enrollment limited to 16.
Fall, Spring, Variable

WRT 145 Process, Prose and Pedagogy (1 Credit)
This class will help students become effective peer writing tutors. They will explore the theoretical and practical relationships among writing, learning and thinking by reading in the fields of composition studies, rhetoric, literacy studies, cognitive psychology and education. After completing the course, they will have gained the skills necessary for helping others with writing: they will learn to draw on pedagogical techniques; become aware of the diverse ways in which other students write, learn and think; and have a broader understanding of the conventions and expectations for writing in a range of disciplines. S/U only. Instructor permission required.
Fall

WRT 291 Colloquium: Lakes Writing Workshop (4 Credits)
Topics Course. An intermediate-level workshop in which writers develop their skills through intensive reading, writing, revising, and critique. Topic changes annually. Emphasis on narrative writing, broadly defined to include a variety of genres, depending on the interests of the current holder of the Lakes writing residency. Enrollment limited to 12. (L)
Fall, Spring, Variable

WRT 291wb Topics: Lakes Writing Workshop- Writing, Because (4 Credits)
The world we inhabit is volatile, contingent, unsettled. Many of the hegemonic certitudes and convictions we took for granted (or were resigned to accept) have been overturned or are under erasure. In the wake of such radical change, how do we process and write the present? How can we create vivid documents of contemporary life that will resonate across cultural, spatial and temporal limits? Participants will engage these questions in a series of think pieces and conversations organized around essays by paradigmatic and heterodox writers. A selection of these writers will also give talks either in person, or via Zoom. Enrollment limited to 12. Instructor permission required. (L)
Spring