Course Descriptions for
English and Communication

Fall 2016
Categorizations for the Fall 2015 LITR courses in terms of distribution requirements for the Literature, Literature/Writing, and Secondary English majors.

<table>
<thead>
<tr>
<th>American Literature credit</th>
<th>Pre-1900 credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>• LITR 476</td>
<td>• LITR 302</td>
</tr>
<tr>
<td>• LITR 523</td>
<td>• LITR 429 – Section 2</td>
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<tr>
<td>• LITR 308</td>
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<table>
<thead>
<tr>
<th>British Literature credit</th>
<th>Post-1900 credit</th>
</tr>
</thead>
<tbody>
<tr>
<td>• LITR 302</td>
<td>• LITR 303</td>
</tr>
<tr>
<td>• LITR 429 Section 1 and 2</td>
<td>• LITR 308</td>
</tr>
<tr>
<td></td>
<td>• LITR 476</td>
</tr>
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<td>• LITR 429 – Section 1</td>
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<table>
<thead>
<tr>
<th>World Literature credit</th>
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<tbody>
<tr>
<td>• LITR 303</td>
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<tr>
<td>• LITR 304</td>
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<tr>
<td>• LITR 453</td>
</tr>
</tbody>
</table>

LITR 322 and LITR 323 satisfy neither geographical nor chronological distribution requirements.

In the Literature/Writing major:

COMM 201 may be substituted for COMM 408.

In the English: Literature major:

LITR 436 may be substituted for LITR 301: American Writers.
LITR 324, LITR 355, LITR 419 or LITR 422 may be substituted for LITR 302: British Writers.
LITR 371 OR LITR 520 may be substituted for LITR 303: World Writers.

Categorizations for the Fall 2015 COMM courses in terms of distribution requirements for the Communication majors.

<table>
<thead>
<tr>
<th>Rhetoric and Public Address credit</th>
<th>Mass Communication credit</th>
</tr>
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<tbody>
<tr>
<td>• COMM 372</td>
<td>• COMM 108</td>
</tr>
<tr>
<td>• COMM 370</td>
<td>• COMM 201 (dv)</td>
</tr>
<tr>
<td>• COMM 390</td>
<td>• COMM 212</td>
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<td></td>
<td>• COMM 301</td>
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<td>• COMM 321</td>
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<td>• COMM 322 (dv)</td>
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<td>• COMM 390</td>
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<td>• COMM 408</td>
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<table>
<thead>
<tr>
<th>Business and Professional Communication credit</th>
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<tbody>
<tr>
<td>• COMM 311</td>
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<tr>
<td>• COMM 430</td>
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<td>• COMM 450</td>
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<td>• COMM 455</td>
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<table>
<thead>
<tr>
<th>Diverse Voices category (dv)</th>
<th>Relationships credit</th>
</tr>
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<tbody>
<tr>
<td>• COMM 201</td>
<td>• COMM 245 (dv)</td>
</tr>
<tr>
<td>• COMM 245</td>
<td>• COMM 350</td>
</tr>
<tr>
<td>• COMM 322</td>
<td></td>
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</tbody>
</table>
COMMUNICATION COURSES

COMM 105 SURVEY OF HUMAN COMMUNICATION
93146  ^Sec. 29F  Lec  MWF  10:00 - 10:50  Youngblood, J.
95079  +Sec. 004  Lec  MWF  1000 – 10:50  Youngblood, J.
93147  **+Sec. 001  Rec  M  11:00 - 11:50  Moerschell, L.
93192  **Sec. 002  Rec  W  11:00 - 11:50  Moerschell, L.
93565  **Sec. 003  Rec  F  11:00 - 11:50  Moerschell, L.

This course introduces theories and applications across the field of Communication. In addition to public speaking, interpersonal communication, and group/team communication, a variety of special topics are addressed, including: communication ethics, family communication, gender and communication, intercultural communication, mass media, nonverbal/visual communication, organizational communication, political communication, and rhetoric/public address. (SA, Lecture; FS only with recitation section)

^Secs. 29F: Lecture only; SA credit only (3)
*Secs. 004: Lecture SA credit (3); must take with one Recitation section (FS credit) (1)
**Secs. 001, 002, or 003 Rec FS credit (1); must take with Sec. 29F Lecture (SA credit) (3)
+Sec. 001: English and Communication majors and minors only (1)

COMM 106 BASIC PRINCIPLES OF SPEECH (3)
93835  Sec. 002  MWF  12:00 - 12:50  Moerschell, L.
94215  Sec. 004  MWF  9:00 - 9:50  Jones, K.
94214  Sec. 005  MW  9:00 - 9:50  Jones, K.
94379  Sec. HNR  TUTH  11:00 - 12:15  Knopf, C.
94862  +Sec. CH1  TUTH  9:30-10:45  Youngblood, J.
94916  +Sec. CH3  TUTH  2:00 - 3:15  Knopf, C.
94377  +Sec. CH6  MWF  9:00 - 9:50  Wilson, K.
94863  +Sec. CH7  MWF  1:00 - 1:50  Blank, A.
94762  Sec. C01  TUTH  9:30 - 10:45  Youngblood, J.
94216  Sec. C03  TUTH  2:00 - 3:15  Knopf, C.
94864  Sec. C06  MWF  9:00 - 9:50  Wilson, K.
94843  Sec. C07  MWF  1:00 - 1:50  Blank, A.

An introductory course in public speaking. It is a skills course informed by Speech Communication theory. Skills include analyzing the speaking situation, choosing appropriate topics, conducting research, organizing ideas, utilizing evidence, and delivering speeches effectively. Special emphasis is given to developing critical thinking and listening abilities. +For Childhood and Early Childhood Education majors only. (FS)

COMM 108 INTRODUCTION TO MASS COMMUNICATION (3)
93814  Sec. 001  MWF  10:00 - 10:50  Blank, T.
93290  Sec. 29F  MWF  9:00 - 9:50  Blank, T.

This course explores the history of mass communication from the printing press to the modern digital era. As we move through the centuries, we will examine what has been regarded at various times as “new media,” and consider the personal, social, political and/or economic changes brought about by each emerging form of communication technology. Students will examine the historical origins of mass media in order to gain a better understanding of media today. They will also be asked to predict future trends in media content, usage, and influence. Students will be responsible for presenting their findings in class. Counts as Mass Communication credit. (FS)
COMM 201  MASS MEDIA AND SOCIETY (3)
93258  *Sec. 001  MWF  12:00 - 12:50  Wilson, K.
93770  Sec. 002  MWF  2:00 - 2:50  Wilson, K.
This course explores the reciprocal influence between mass media and society. Our goal is to understand more fully how the structure and content of modern media influence our conceptions of self, other, community, power, identity, and so on. We will consider all areas of mass media, but we will be especially attentive to news, advertising, and politics in both the electronic and digital eras. Prerequisite: FS or equivalent. Counts as Mass Communication credit and diverse voices (dv) requirement. Elective for the Women's and Gender Studies major and the Women's Studies minor. *For English and Communication majors and minors and Women’s and Gender Studies minors only. (SI, SA)

COMM 206  BUSINESS AND PROFESSIONAL COMMUNICATION (3)
94771  Sec. 001  MW  2:00 - 3:15  Moerschell, L.
This course is designed to introduce the student to business and professional speaking opportunities that they are likely to encounter in work-life situations. This course is intended to stimulate creative thought and critical thinking. Through a combination of lecture, workshops, assignments, and presentations the student will develop a variety of written, verbal, individual, and group communication techniques needed to succeed in professional situations. (SI)

COMM 212  PRINCIPLES OF JOURNALISM (3)
94847  Sec. 001  MWF  1:00-1:50  Novak, S.
This course introduces students to the concepts, processes and practices of journalism. Students will develop a conceptual understanding of journalism and its role in democracy by discussing current events coverage, become acquainted with the evolution of journalism as a profession, understand the places of objectivity and subjectivity in writing, understand what is expected of journalists professionally, educationally, socially, legally and ethically, and understand contemporary developments, issues and controversies in the field. Counts as Mass Communication credit.

COMM 245  INTERPERSONAL COMMUNICATION (3)
94217  Sec. 001  MWF  1:00 - 1:50  Wilson, K.
Theoretical understanding and practical skills for examining and altering interpersonal communication. Prerequisite: FW or equivalent. Counts as Relationships credit. Counts toward diverse voices (dv) requirement. (WI, SA)

COMM 301  MEDIA LAW AND MEDIA ETHICS (3)
94067  Sec. 001  MWF  11:00 - 11:50  Novak, S.
This course examines the legal and ethical dimensions of modern mass media. Students are introduced to various ethical theories and models, which provide a basis for the critical and systematic analysis of case studies and arguments. Students study current, relevant mass media law, emphasizing precedent-setting court cases in the United States. Topics addressed include: libel, slander, defamation, sedition, pornography, indecency, blasphemy, obscenity, privacy, intellectual property, copyright, propaganda, and commercial speech. Prerequisite: FW or equivalent. Counts as Mass Communication credit. For English and Communication majors only. (PI)
COMM 311 SMALL GROUP COMMUNICATION (3)
93786  Sec. 001  TUTH  2:00 - 3:15  Fregoe, D.
Development of individual skills in decision-making groups. The course places a central focus on the conclusions that have emerged from group research concerning leadership, cohesion, roles, and norms. Other topics include analysis of controversy and group presentational skills. Groups will be required to give oral presentations to the class. Prerequisite: FS and FW course or equivalents. Counts as Business and Professional Communication credit. (WI, SI, SA)

COMM 321 FUTURE IN FILM AND POP CULTURE (3)
94765  Sec. 001  MWF  12:00 - 12:50  Blank, T.
This course examines how scholars, authors, journalists, sci-fi writers, thinkers, philosophers, social scientists, doomsayers, filmmakers, and ordinary people frame questions, propose answers, and assess the validity of competing ideals of what construes our probable future: Where are we going? What does this mean? What dangers/benefits lie ahead? What do our perceptions of the future say about the present? This course will answer these questions and related contemplations through vigorous writing, thoughtful reading, and considerable debates in a small-class environment, specifically through the lens of futuristic film and popular culture. Prerequisites: COMM 120 or LITR 120. Counts as Mass Communication Credit. Counts as an elective in Film Studies minor.

COMM 322 STUDIES IN DOCUMENTARY FILM (3)
94436  Sec. 001  MWF  11:00 - 11:50  Wilson, K.
This course is designed to offer students the opportunity to examine the documentary film. Using films like Michael Moore’s Bowling for Columbine, Susan Saladoff’s Hot Coffee, and Lee Hirsch’s Bully, students will be introduced to the world of documentary film with a special focus on the ethical and moral grounds all creators of such films must tread. Do the producers have a special obligation to “tell the whole truth,” or is some degree of manipulation not only expected, but required? There is a fine line between the documentary and propaganda and this course will ask students to examine it carefully and come to a decisive conclusion about which constitutes both. Historically, many documentaries have had a political slant. Therefore, students will also be asked to decide whether or not this genre of film is politically motivated and, if so, the damage that connection may do to the truth. Counts for the Mass Media requirement in the Communication major. Counts as Diverse Voices credit. (dv) Counts as an elective for the Film Studies minor. (AC)

COMM 324 PERSUASIVE SPEAKING (3)
93022  Sec. 001  TUTH  9:30 - 10:45  Fregoe, D.
93762  Sec. 002  TUTH  11:00 - 12:15  Fregoe, D.
Practical use of persuasion in a variety of settings. The role of both persuader and listener are examined; students are placed in both roles throughout the course. Persuasive speaking assignments include: speech to convince, speech to stimulate, speech to refute, and a speech to actuate. Speakers are expected to apply various techniques of persuasion in each assignment. Prerequisite: FS course or equivalent. Counts as Rhetoric and Public Address credit. (SI)

COMM 350 FAMILY COMMUNICATION (3)
94766  Sec. 001  TUTH  11:00 - 12:15  Youngblood, J.
An investigation into family communication. The family is a unique context for communication, in part because family membership is involuntary for most of us, in part because families are fascinating minicultures with unique histories, communication codes, and social realities whose
grip on members is strong and enduring. Prerequisite: FW or equivalent. Counts as Relationship credit. Counts as Diverse Voices credit (dv) for English and Communication majors and minors and Childhood/Early Childhood Education majors only. (WI, SA)

**COMM 370 CONTEMPORARY POLITICAL COMMUNICATION (3)**  
94773 Sec. 001 TUTH 4:00 - 5:15 Knopf, C.  
An examination of domestic U.S. politics in order to better understand how "political reality" is constructed through communication. To that end, the course will examine communication during particular political events, during acts of governance, and particular campaigns, and will discuss how that communication effects and is effected by the media. We will consider five broad areas of political communication: civic engagement & deliberation, campaign communication (especially presidential), race & gender in politics, media, and satire. A minimum of Junior standing or instructor permission required. Counts as WGS Elective. Counts as Rhetoric and Public Address credit. (SI)

**COMM 372 RHETORIC OF THE BLACK CHURCH (3)**  
94846 Sec. 001 TUTH 12:30 - 1:45 Youngblood, J.  
This course focuses on rhetorical trends of the Black Church. We will watch various films (movies and documentaries) depicting Black Church Worship Services. We will attend a worship service that follows the traditions of Black churches. We will also read several books, and you will conduct your own research on some aspect of African American Churches in the United States. Counts as Rhetoric and Public Address credit.

**COMM 390 MULTIMEDIA EDITING (3)**  
94767 Sec. 001 MWF 9:00 - 9:50 Novak, S.  
This course is designed to help students with critical thinking skills as they prepare and lay out content for publication. At the core are knowledge of grammar, punctuation, style, word usage, and appropriate research sources, but exercises will also help students think about agenda setting and framing, logic and content of stories, credibility of sources and facts, clarity, and brevity. We will consider cultural awareness; issues of insensitivity, bias, and libel; and the use of visuals to tell or enhance stories. A minimum of Junior standing. Counts towards Journalism minor. Counts as Mass Communication credit.

**COMM 390 ADVOCACY MEDIA (3)**  
94768 Sec. 003 MWF 10:00 - 10:50 Novak, S.  
This course will provide students a deeper understanding of how mediated language and ideas are used to champion certain viewpoints over others in a mediated society that both purports and struggles to produce unbiased coverage of our world. We will discuss the concepts of bias/subjectivity and “fact versus opinion,” examine theory that underlies these messages, and read some communication research articles that use various communication study methods to understand how media presents us framed messages. We will discuss the differences among investigative, citizen, and advocacy journalism; propaganda; and advertising/public relations. Artifacts examined will include historic pieces of advocacy news articles, news releases, protest music, advertising, and videos. We will talk about corporate and financial influence on mediated messages, and the types of communications critical to nonprofit agencies. We will also consider the intersection of advocacy and activism, learn how to define and research audiences/publics, and practice creating news releases or articles for specific audiences. A minimum of Junior or Senior standing. Counts as Mass Communication Credit. Counts as an elective for the Journalism minor.
COMM 390  COMMUNICATION IN MINISTRY (3)
94219  Sec. 002  MWF  12:00 - 12:50  Youngblood, J.
This course explores the multiple uses of verbal and nonverbal messages in shaping, constructing, and enhancing ministries of all types, including but not limited to: music ministry, pulpit ministry, and street ministry. My scholarly background as well as personal lived experiences have allowed me to study extensively Black Church phenomena and practices, so in this course, while we may look into several religions and religious practices, our main focus will be Christian ministries in the U.S. as well as the vast and unique ways in which communication becomes an integral part of one's ministry. A minimum of Junior standing required. Counts as Rhetoric and Public Address credit.

COMM 408  VISUAL COMMUNICATION (3)
94770  Sec. 001  MWF  3:00 - 3:50  Blank, T.
In this approach to visual communication, relevant concepts (artistic, communicative, psychological and semiological) are applied to understand how our minds process images and how we create meaning through visual phenomena. Through various exercises and activities, we sharpen our awareness and develop our analytical abilities in our pursuit of visual literacy. Communication majors and Film Studies minors only. A minimum of Junior standing required. Counts as Mass Communication Credit. (AC)

COMM 430  EMPLOYMENT SEEKING/ COMMUNICATION (3)
94069  Sec. 001  F  5:00 - 9:00  SA  9:00 - 5:00  Fregoe, D.
Class meets 9/16 & 9/17; 9/23 & 9/24; 9/30 & 10/1
The goals of this course are to give students the knowledge and communication skills necessary to find and obtain a job. It is designed as a workshop format taught on three consecutive Friday evenings and Saturdays; most of the work will be completed during class time. Students will: (1) Learn the importance of researching companies before they apply for a job. We will review crucial questions about companies that successful job applicants ask before they apply. (2) Practice writing cover letters that result in interviews. The cover letter should function as an argument; successful letters do much more than just introduce a resume. (3) Learn how to make a resume that highlights their strengths. The format for a resume should be personal, not a “template.” (4) Practice job interviews. There are wrong words to use in an interview; there is one type of evidence that is critical for success; and research demonstrates that many prospective employees are not offered the job because of nonverbal messages they are sending without realizing it. Counts as Business and Professional Communication credit.

COMM 455  ORGANIZATIONAL COMMUNICATION (3)
94071  Sec. 001  MW  8:30 - 9:45  Moerschell, L.
This course introduces students to an advanced level of communication theory, as well as organizational theory and its implications for communication as it occurs in organizations. Prerequisite: FW or equivalent and a minimum of Sophomore standing required. Counts toward Business and Professional Communication credit.

COMM 465  COMMUNICATION THEORY (3)
94221  Sec. 001  TUTH  5:30 - 6:45  Knopf, C.
We will consider the nature, elements, and functions of theory in the social scientific and humanistic studies of communication, and explore a sample of major theories in interpersonal, organizational, public, intercultural, media, and influence communication. Senior standing required. Communication majors only. (RES)
COMPOSITION COURSES

COMP 101  WRITING AND CRITICAL THINKING (4)

<table>
<thead>
<tr>
<th>CRN</th>
<th>Sec.</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<td>94774</td>
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<td>94512</td>
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<td>009</td>
<td>TUTH</td>
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<td>MWF</td>
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<td>017</td>
<td>TUTH</td>
<td>9:30 - 10:45</td>
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<tr>
<td>94866</td>
<td>018</td>
<td>MW</td>
<td>3:30 - 5:10</td>
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<tr>
<td>93790</td>
<td>019</td>
<td>TUTH</td>
<td>9:30 - 10:45</td>
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<tr>
<td>94519</td>
<td>020</td>
<td>MW</td>
<td>4:00 - 5:15</td>
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<td>021</td>
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<td>024</td>
<td>MWF</td>
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<td>TUTH</td>
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<td>94922</td>
<td>030</td>
<td>MWF</td>
<td>12:00 - 12:50</td>
<td>Jones, K.</td>
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</table>

Encourages development of writing, critical thinking, and the use of information resources. Addresses how language permits communication, shapes thought, and changes through time. *and 1 hour TBA. + For Childhood and Early Childhood majors only. ++ For English & Communication Majors only. ** For new students only. ^^ For Bridges students only. ^^ By permission of instructor. (FW)

COMP 201  WRITING ARGUMENTS (4)

<table>
<thead>
<tr>
<th>CRN</th>
<th>Sec.</th>
<th>Days</th>
<th>Time</th>
<th>Instructor</th>
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<tbody>
<tr>
<td>93213</td>
<td>001</td>
<td>MW</td>
<td>3:30 - 4:45</td>
<td>Gibson, K.</td>
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<td>93627</td>
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<td>MW</td>
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<td>Gibson, K.</td>
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<td>94222</td>
<td>003</td>
<td>TUTH</td>
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<td>94223</td>
<td>004</td>
<td>TUTH</td>
<td>12:30 - 1:45</td>
<td>Tiernan, T.</td>
</tr>
<tr>
<td>94776</td>
<td>005</td>
<td>MW</td>
<td>2:00 - 3:15</td>
<td>Lewis, D.</td>
</tr>
</tbody>
</table>

Practice in composing written arguments about complex issues. Attention to research methods. Students match creative thinking about ideas with enhanced clarity in communicating those ideas. Since readers often hold competing views on significant issues, special attention is given to developing rhetorical strategies for reaching those readers. Prerequisite: FW or equivalent course. *and 1 hour TBA. + For English and Communication majors only. ** For English and
Communication and Environmental Studies Majors and Minors only. Counts toward Environmental Studies major and minor. (WI)

**COMP 202 INTRO TO CREATIVE WRITING (4)**

- **95027**  *Sec. 001*  TUTH  12:30-1:45  Lehmann, R.
- **93614**  *Sec. 002*  TUTH  9:30 - 10:45  Berbrich, N.
- **93534**  *Sec. 003*  TUTH  11:00 - 12:15  Berbrich, N.
- **93918**  *Sec. 004*  W  2:00 - 4:40  DeGhett, S.
- **94777**  *Sec. 005*  MW  2:00 - 3:15  Dorr, S.
- **94778**  *Sec. 006*  TUTH  2:00 – 3:15  Staff
- **94072**  *Sec. 007*  TUTH  11:00 - 12:15  Lehmann, R.
- **93561**  *Sec. HNR*  TUTH  11:00 - 12:15  Lehmann, R.
- **94623**  *Sec. 007*  TUTH  2:00 - 4:40  DeGhett, S.

A course designed to introduce writers to the craft of writing in a variety of genres. The course is meant to introduce terminology, explore techniques, and develop a sense of individual voice. Students will practice several different genres, as well as read a selection of published works – all within a workshop environment. *and 1 hour TBA. Prerequisite: FW or equivalent course. (WI, AE)

**COMP 301 ADVANCED RESEARCH WRITING (4)**

- **93023**  Sec. 001  MW  3:30 - 4:45  Heffner, J.

Instruction in advanced research, rhetorical strategies, and composition, culminating in a major essay crafted for particular audiences. Introduction to professional portfolio. *and plus 1 hour TBA. Prerequisite: FW or equivalent course. (WI)

**COMP 302 FICTION WORKSHOP I (4)**

- **93962**  *Sec. 001*  M  2:00 - 4:40  DeGhett, S.

Training in the writing of fiction, with attention as well to the history and current state of the genre. *and 1 hour TBA. Prerequisite: COMP 202. (WI, AE)

**COMP 303 POETRY WORKSHOP I (4)**

- **93650**  *Sec. 001*  W  2:00 - 4:40  Lehmann, R.

Training in the writing of poetry, with attention paid to form as well as the history and current state of the genre. Students will be expected to write a poem and read a book of contemporary poetry every week. *and 1 hour TBA. Prerequisite: COMP 202 or permission of instructor. (WI, AE)

**COMP 304 TECHNICAL WRITING (4)**

- **94780**  *Sec. 001*  MWF  12:00 - 12:50  Mitchell, J.
- **95000**  +++Sec. 002  MWF  12:00 - 12:50  Mitchell, J.

Writing in common formats to inform and to recommend action in business, nonprofit, and technical fields. Principles of design, ethics, and collaboration. *and 1 hour TBA. Prerequisite: COMP 201 or permission of instructor. +Environmental Studies students only. (WI)

**COMP 306 PLAYWRITING: SHORT PLAYS (4)**

- **93651**  *Sec. 001*  TUTH  12:30 - 1:45  Steinberg, A.

Training in the writing of drama, particularly the short-play forms: 3-5-word, one-page, ten-minute, one-act, dramatic monologue, and radio drama. Additionally, students will study the history and current state of the genre. Students wishing to work on full-length plays will need to consult with the instructor. *and 1 hour TBA. Prerequisite: COMP 202 or permission of instructor. (WI, AE)
COMP 307 CREATIVE NONFICTION WORKSHOP I (4)
94948  Sec. 001  MW  8:30 - 9:45  Levitt, E.
Creative Nonfiction has been called the "fourth genre," though what its defining characteristics are, exactly, causes contentious debate. Is it the subjective writing found in diaries, love letters, and memoir? Is it the objective writing found in newspapers, slick magazines, and court documents? This class will encourage us to think critically about notions of selfhood and truth and will help us develop the tools we need to express those notions powerfully, persuasively, and beautifully. *and 1 hour TBA. Prerequisite: COMP 201 or COMP 202 or permission of instructor. (WI, AE)

COMP 307 CREATIVE NONFICTION WORKSHOP I (4)
94129  Sec. 002  TUTH  11:00-12:15  Stoltie, A.
This creative nonfiction workshop will focus on nature writing--work that explores observation of the natural world through personal narrative and reflection. Students will read works by contemporary nature writers and approach their texts as models for writing and revision. Students will also be expected to participate in peer critiques, produce in-class writing and full-length essays, and create a portfolio of polished pieces. (WI, AE)

COMP 412 FICTION WORKSHOP II (4)
94781  *Sec. 001  TUTH  12:30 - 1:45  Henry, R.
Comp 412 is the second workshop course in fiction writing. Students are expected to have the basic vocabulary and experience provided by COMP 302. We will be concerned with such things as how to develop interesting characters (and when not to), how to use setting and negotiate time, how to create effective dialogue, etc. Reading, class discussions and critiques, and three short stories. *and 1 hour TBA. Prerequisite: COMP 302 or permission of instructor.

COMP 413 POETRY WORKSHOP II (4)
94228  Sec. 001  M  2:00 - 4:40  Lehmann, R.
Training in the writing of poetry, with attention paid to form as well as the history and current state of the genre. Students will be expected to write a poem and read a book of contemporary poetry every week. *and 1 hours TBA. Prerequisite: COMP 201 or COMP 202 or permission of instructor. (WI, AE)

COMP 416 PLAYWRITING WORKSHOP II (4)
93771  Sec. 001  TUTH  12:30 - 1:45  Steinberg, A.
Advanced training in the writing of playwriting. Taught with COMP 306. *and 1 hour TBA. Prerequisite: COMP 306 or COMP 310 or permission of instructor.

COMP 490 WRITING SUPERVISION (3)
93828  Sec. 001  MW  2:00 - 3:15  Levitt, E.
Students in the Creative Writing Major will, under the supervision of the course instructor, produce a manuscript in a genre of the student's choosing suitable for publication. Ordinarily, this will be work that was begun in one of the writing workshops. While publication per se is not a requirement, the student will be expected to research both the genre and market needs and prepare the manuscript accordingly. Students will be expected to present a public reading of their work during the course of the semester. Prerequisite: BA or BFA Creative Writing Majors with Senior standing.
COMP 507 THEORY OF COMPOSITION (3)
94947  ^*Sec. 001  TH  5:00 - 7:40  Heffner, J.
94946  **Sec. 002  TH  5:00 - 7:40  Heffner, J.
Examination of composition studies: its pivotal debates, research efforts, disciplinary movements, and pedagogical shifts. *Prerequisite: Comp 201. **Junior or Senior standing required. ^Graduate students only.

LITERATURE COURSES

LITR 100 INTRODUCTION TO LITERATURE (3)
94845  Sec. 005  MWF  10:00 - 10:50  Dorr, S.
94858  +Sec. CH1  TUTH  12:30 - 1:45  Watson, E.
94860  +Sec. CH4  TUTH  9:30 - 10:45  Steinberg, A.
94861  +Sec. CH5  MWF  10:00 - 10:50  Dorr, S.
94368  Sec. C01  TUTH  12:30 - 1:45  Watson, E.
94789  Sec. C04  TUTH  9:30 - 10:45  Steinberg, A.
Introduction to elements of literature through the study of its various forms: poetry, drama, and fiction. Practice in writing about literature and in techniques of close reading and critical thinking. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. +For Childhood and Early Childhood majors only. (FC)

LITR 100 INTRODUCTION TO LITERATURE (3)
94859  +Sec. CH3  MWF  1:00 - 1:50  Donahue, J.
94788  Sec. C03  MWF  1:00 - 1:50  Donahue, J.
In this course, we will read through a number of texts from 4 major literary genres: poetry, drama, short fiction, and the graphic novel. We will explore a variety of forms, themes, and ideas about the nature and function of literature. This is not a survey course, and we certainly cannot be expected to cover such a broad and endlessly developing concept as literature. However, we can build our skills in reading texts, and understanding the various ways that language works to create, define, and have us think past our world. By the end of the semester, we will have developed strong critical reading skills so that you are prepared to pick up and read the works of your choice and productively engage with them. Ultimately, by the end of this semester, we will have explored the continued wonder that is the art of language, and hopefully come to a greater understanding of its purpose in the world. Replaces the previous LITR 111, 112, or 113 course in degree requirements. This course cannot be taken if credit has been received for LITR 110. +For Childhood and Early Childhood majors only. (FC)

LITR 100 INTRODUCTION TO LITERATURE (3)
94370  Sec. 002  TUTH  9:30 - 10:45  Stanavage, L.
This course is designed to prepare students to study literature at the university level. The goals of the course are to enable students to engage actively with texts, read and re-read closely and analytically, and to create and explore their original arguments about literary works. In addition, we will discuss characteristics and tropes for literary genres and forms. Students will be introduced to a variety of specialized literary terms, for which they will be accountable on quizzes and exams. We will be reading short stories, graphic narrative, poems, and plays covering a broad historical range. Requirements for the course involve regular attendance and participation, a brief
production design, two essays, a final exam, discussion posts, and short activities and quizzes. This course cannot be taken if credit has been received for LITR 110. (FC)

**LITR 110 WRITING ABOUT LITERATURE (4)**
94782  *Sec. 001  TUTH  11:00 - 12:15  Lewis, D.
Introduction to elements of literature through the study of its various forms. This course differs from LITR 100 in that there is extensive attention to writing, revising, and the use of information resources. *and 1 hour TBA. This course cannot be taken if credit has been received for LITR 100. (FW)

**LITR 110 WRITING ABOUT LITERATURE (4)**
94790  *Sec. 002  TUTH  12:30 - 1:45  Maus, D.
94842  *Sec. 003  TUTH  2:00 - 3:15  Maus, D.
This course provides an introduction to elements of literature through the study of its various forms. However, it differs from LITR 100 in its expanded focus on writing, revising, and incorporating various forms of external resources in constructing formal interpretations of particular works of literature. Essentially, this course is designed to improve your ability to read and write interpretively/analytically, regardless of your major and minor. It just happens to do so by using literary texts as the primary subject matter. **READING LIST:** *The Best American Short Stories, 2015*, edited by T. C. Boyle; *Fun Home: A Family Tragicomic* by Alison Bechdel; *Uncle Vanya* by Anton Chekhov; *We Are All Completely Beside Ourselves* by Karen Joy Fowler. **FILMS:** *Vanya on 42nd Street* (dir. Louis Malle); *The Visitor* (dir. Tom McCarthy). This course cannot be taken if credit has been received for LITR 100. *and 1 hour TBA. This course cannot be taken if credit has been received for LITR 100. (FW)

**LITR 200 LITERARY TRADITIONS (3)**
93388  Sec. 001  MWF  1:00 - 1:50  Stanavage, L.
93430  Sec. 002  MWF  11:00 - 11:50  Stanavage, L.
One of the most common ways of organizing literature for the purpose of studying it is to divide it into periods, some of which are defined by broader time-periods (e.g. Medieval literature, nineteenth-century literature) and some of which are defined by culturally specific phenomena (e.g. Modernism, Restoration literature, Romanticism). This course introduces students to this system of organization and the methodologies it enables for considering literature both in its cultural contexts and as part of a broader field of literature. In this course, we will discuss three consecutive periods of English literature (Medieval, early modern/Renaissance, and Restoration literature) and consider the critical questions that arise in studying literature this way. This course requires regular participation (including brief informal assignments), two essays, discussion posts, a midterm, and a final exam. **Prerequisite:** FW or equivalent.

**LITR 201 PATTERNS OF LITERATURE (3)**
93389  Sec. 001  MWF  11:00 - 11:50  Funston, J.
93431  Sec. 002  MWF  12:00 - 12:50  Funston, J.
Recurring themes, plot structures, and character types transcend historical and geographical boundaries. In this section of LITR 201, we will trace the theme of the journey, particularly as it is connected with the concept of coming of age. We will read a range of novels, beginning with *Pilgrim's Progress* (1678) and ending with Patchett's *State of Wonder* (2011). Written homework responses will be the foundation for each day's class discussion; two formal papers and an analysis of a scholarly essay will be required. **Prerequisite:** FW or equivalent.
LITR 300  LITERARY ANALYSIS & RESEARCH (3)
93390  Sec. 001  TUTH  12:30 - 1:45  Doran, C.
Provides an introduction to advanced literary criticism. In addition to reviewing the basics of literary criticism (e.g., interpretation supported by close reading), the course will introduce and examine a number of different methods of reading, analyzing, and writing about literature, including feminist, Marxist, post-colonial, and new historical approaches. The course will also focus on using scholarly research to write about literature, and it will introduce students to the specialized terms that scholars use when talking about literature. Prerequisite: FW or equivalent and Sophomore standing or permission of instructor.

LITR 302  BRITISH WRITERS: AUSTEN (3)
93830  Sec. 001  TUTH  12:30 - 1:45  Wilson, L.
We will study the works of British novelist Jane Austen (1775-1817) in the context of the literary and historical events of her time. We will think about the ways Austen’s literary themes address important social questions of the day: How should women best negotiate the courtship rituals surrounding marriage? What impact do leisure activities like travel, gardening, or reading have on an individual’s personal development? What are the advantages and disadvantages of small-town life outside London? How should women and men be educated? We will also consider Austen as a contemporary phenomenon: Why do we still read her? Why remake films based on her novels? What do we make of pastiches such as Pride and Prejudice and Zombies? Of items like the Jane Austen action figure or the Austen cookbook? We will read & view film versions of the majority of Austen’s novels: Sense & Sensibility, Pride and Prejudice, Emma, Northanger Abbey, and Persuasion, as well as short selections from writings by her contemporaries such as Mary Shelley and Mary Russell Mitford. Prerequisite: FW or equivalent. Counts as British Literature credit and Pre-1900 credit. Counts toward Women's Studies major and Women's and Gender Studies major and minor. Counts as elective towards Film Studies. (AC)

LITR 303  MUSIC/MUSICIANS IN FICTION (3)
94076  Sec. 001  TUTH  9:30 - 10:45  Maus, D.
This course will look at a wide variety of fictional representations of musicians and the music they play, with the intention of examining how verbal and musical forms of expression can be intertwined to create a hybrid form of artistry. The novels and films we will study use characters (sometimes historical, sometimes wholly invented) and themes borrowed from rock and roll, hip-hop, jazz, mambo, punk, and Western classical music. To establish a broad and interdisciplinary context for our discussion, we will read a selection of brief secondary sources by philosophers (Arthur Schopenhauer), music psychologists (Daniel Levitin), music critics (Ellen Willis), and literary critics/authors (Ralph Ellison) that pertain to the intersection of music and literature. NOTE: This course does not presuppose prior experience with the formal study of either music or literature and is ideal for students from any academic discipline with an interest in the subject matter. READING LIST: Reservation Blues by Sherman Alexie; Slumberland by Paul Beatty; The Loser by Thomas Bernhard; A Visit from the Goon Squad by Jennifer Egan; The Mambo Kings Play Songs of Love by Oscar Hijuelos; An Equal Music by Vikram Seth; The Bear Comes Home by Rafi Zabor. FILMS: Amadeus (dir. Miloš Forman); No One Knows about Persian Cats (dir. Bahman Ghobadi). Prerequisite: FW or equivalent. Counts as World Literature credit and Post-1900 credit. (AC)
LITR 304 LITERARY NONFICTION (3)
94798  Sec. 001   TUTH   2:00 - 3:15   Henry, R.
Since the rise in the novel in the latter seventeenth and early eighteenth centuries, there has been a tension between reporting that which is true (and newsworthy) and that which is not (literally) true. Indeed, the charge that poets are liars has been vocalized since Plato, a charge that has had numerous and varied rebuttals. In the United States, the rise in the late 1960s of "new journalism" has played with this tension by using techniques and sensibilities typically accorded novelists and fiction writers. Various titled reportage, literary journalism, new journalism, creative nonfiction, etc., this course examines literary journalism as an international phenomenon. Counts as World Literature credit. (AC)

LITR 308 MODERN AMERICAN NOVEL (3)
94791  Sec. 001   MWF   2:00 - 2:50   Donahue, J.
Things fall apart; the center cannot hold. Written by William Butler Yeats, these lines from The Second Coming aptly characterize the Modern period, one which witnessed social, political, and artistic changes that led to widespread challenging of previously held truths. In this course, we will read a number of novels by Modern American writers that demonstrate the variety of such challenges to authority. Prerequisite: FW or equivalent. A minimum of Sophomore standing required. Counts as Post- 1900 credit. Counts toward Women’s and Gender Studies Major and Minor. (AC)

LITR 322 CHILDREN'S LITERATURE (3)
93373  +*Sec. 001   MWF   1:00 - 1:50   DeGhett, S.
94242   ^Sec. HNR   MWF   1:00 - 1:50   DeGhett, S.
This course will explore the changing world of the literature of childhood and its emerging place in literary studies. It will present an overview of the ways children's literature has changed over the years. It will then provide an in-depth treatment of the various genres in the field, including picture story books, traditional works, poetry, and contemporary realistic fiction. Prerequisite: FW or equivalent. *Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. +For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only. ^Honors or instructor permission required. (AC)

LITR 323 YOUNG ADULT LITERATURE (3)
93024   +Sec. 001   TUTH   2:00 - 3:15   Brown, L.
Selection and study of literature appropriate for secondary English classrooms. Intensive and extensive reading of contemporary young adult literature and classic literary texts. Some attention to critical approaches used in studying texts and secondary literature curriculum. Prerequisite: FW or equivalent. Counts toward the Women’s and Gender Studies major and the Women’s Studies minor. +For Early Childhood/Childhood, MST, Women’s & Gender Studies majors and Women’s Studies minors only.

LITR 429 NEO-VICTORIAN SUBJECTS (3)
94783  Sec. 001   TUTH   2:00 - 3:15   Doran, C.
There is a widespread curiosity about and attachment to the Victorians. We have legacies from them in such things as public policies, architecture, technologies, interior designs, fashions, and arts and literatures. This course examines a handful of key Victorian texts and some of the myriad ways those texts have been reworked for 21C consumers. Texts may include Alice in Wonderland, The Woman in White, Great Expectations, Sherlock Holmes stories, Fingersmith, Mr. Pip, When We Were Orphans, and The Mandala of Sherlock Holmes, as well as others yet to be determined.
Prerequisite: LITR 200 or LITR 201 or LITR 300. A minimum of Junior standing. Counts toward the Women’s and Gender Studies major and the Women’s and Gender Studies minor. Counts for post-1900 and British Literature credit.

**LITR 429  POPULAR SHAKESPEARE (3)**
94784  Sec. 002  TUTH  12:30 - 1:45  Stanavage, L.
Shakespeare occupies a privileged position in Western culture, and his plays continue to be produced, read, and adapted 400 years later. Moreover, quotes and characters from the plays show up in popular music, comics, and kitsch. In this course, we’ll consider some of Shakespeare’s currently better known plays, the ways that plays popularity has changed over time, and some current examples of the plays in popular culture, via film and stage production. We’ll read seven plays, selected sonnets, one graphic novel adaptation, and screen movie and filmed stage productions of the plays. **Prerequisites:** LITR 200 or 201 and LITR 300. A minimum of Junior standing required. Counts for British Literature and pre-1900 credit.

**LITR 453  WORLD CULTURE: CLASSICAL COWBOY (3)**
94785  Sec. 001  W  4:30 - 7:10  Steinberg, A.
The development of the American Western in both film and fiction not only sheds important light on the shaping of American culture, it reveals how all societies go about creating their cultural myths and histories. In this course, we will trace several important literary themes from their origins in ancient times, to their flowering in the 19th and 20th century American West, to their continuing influence in the world today. **Texts:** (all paperback) *The Cowboy Way* (Carlson); *The World of Myth* (Leeming); *Gilgamesh* (Mitchell); *The Vinland Sagas* (Kunz-Penguin Classics); *Shane:* (Schaefer); *Hombre* (Leonard); any *King James Bible*. **Prerequisites:** LITR 200 or LITR 201 and LITR 300 or permission of instructor. Counts as World Literature Credit.

**LITR 476  POSTMODERNISM (3)**
94786  Sec. 001  MW  2:00 - 3:15  Henry, R.
We will be reading novels and short fiction written since the mid-twentieth century. We will be specifically concerned with "postmodernism" as literary movement(s) as well as a cultural phenomenon. We will be supplementing our readings with short theoretical readings to help us understand the multiple voices that are postmodern. **Prerequisites:** LITR 200 or LITR 201 and LITR 300. Counts toward American Literature and Post-1900 credit.

**LITR 523  MAJOR AUTHORS: HOWELLS & JAMES (3)**
94787  Sec. 001  MWF  2:00 - 2:50  Funston, J.
94848  *Sec. 002  MWF  2:00 - 2:50  Funston, J.
This course will focus on pairs of novels examining similar themes: the American businessman (*The Rise of Silas Lapham* and *The American*); the bad marriage (*A Modern Instance* and *The Portrait of a Lady*); midlife crisis (*Indian Summer* and *The Ambassadors*); and social criticism (*A Hazard of New Fortunes* and *The Bostonians*). This is a discussion-based course; in addition, students will write focused homework responses (200 words) and analyze three scholarly articles. Honors and graduate students will be expected to write extended homework responses (400 words) and a concluding essay exploring a theme discussed in class, in addition to the analyses of the three scholarly articles. **Prerequisites:** LITR 200 or LITR 201, and LITR 300. Counts as American Literature credit and Pre-1900 credit. *Graduate Students only.*
LINGUISTICS COURSES

LNGS 301 LANGUAGE AND STRUCTURE (3)
94079  Sec. 001  TUTH  12:30 - 1:45  Rodriguez, L.
Explores the structures of sounds, words, and phrases. Analyzes the evolution of structural differences among Old, Middle, and Modern Englishes. Examines behaviorism and universal grammar and their implications for the acquisition of language.

GRADUATE COURSES

GEC 601 INTRO TO GRADUATE STUDIES (3)
93201  Sec. 001  W  5:00 - 7:40  Donahue, J.
In this course, students will be introduced to a variety of skills and methods necessary for completing graduate work in interdisciplinary studies in the humanities. This course is designed to prepare students to engage work that incorporates multiple discursive traditions (and, as such, disciplinary fields). Students will be introduced to multiple approaches and methods of research in the humanities, with a particular emphasis on developing interdisciplinary research projects. Additionally, students will be introduced to multiple approaches to what is commonly called the digital humanities, and be encouraged to work with digital tools and resources in developing their final projects. (To assist in this exploration, most class periods will include the exploration of a different online archive.) Graduate students only.

GEC 603 SEMIOTICS (3)
94792  Sec. 001  TU  5:00 - 7:40  McNutt, D
Semiotics is the study of signs and symbolic systems, especially in relation to verbal and nonverbal communication. This course investigates the relationship between signs and their symbolic systems, with specific attention to the culture and media in which they are produced: from language and its generic structures, to such nonverbal media as images (artwork, tattoos, money, fashion, and landscapes), sounds and music, and gestures (both conscious and unconscious). Graduate students only.

93202  GEC 690  THESIS CREDITS (1-6)  Sec. 001  Donahue, J.
93498  GEC 690A  THESIS CREDITS (1-6)  Sec. 001  Blank, T.
94073  GEC 690C  THESIS CREDITS (1-6)  Sec. 001  Doran, C.
93500  GEC 690E  THESIS CREDITS (1-6)  Sec. 001  Henry, R.
93501  GEC 690F  THESIS CREDITS (1-6)  Sec. 001  Knopf, C.
93502  GEC 690G  THESIS CREDITS (1-6)  Sec. 001  Lehmann, R.
94231  GEC 690H  THESIS CREDITS (1-6)  Sec. 001  Levitt, E.
94232  GEC 690J  THESIS CREDITS (1-6)  Sec. 001  Maus. D.
94233  GEC 690K  THESIS CREDITS (1-6)  Sec. 001  McNutt, D.
94234  GEC 690L  THESIS CREDITS (1-6)  Sec. 001  Mitchell, J.
INTERNERSHIP POSSIBILITIES

In Writing, PR, and Journalism
COMM or Interdisciplinary Upper Division credit

Completing an internship can help you learn more about professional fields, and your preferences and strengths as a worker and writer. See http://www.potsdam.edu/support/eeo/internships/index.cfm.

Potsdam College Public Affairs: Learn to write news releases. Provide support for public relations, media relations, government and community relations, and fund-raising activities. Prefer Junior status and strong experience in writing, public speaking, and other communication activities. Computer experience is strongly desired. Applicants should submit a résumé and cover letter accompanied by appropriate portfolio materials to: Deb Dudley, Director of Marketing, SUNY Potsdam, 604 Raymond.

College Writing Center: Interns are needed in tutoring, public relations, and reception. All students with junior standing are welcome to apply for those internships. Additionally, trained CWC tutors are encouraged to propose internships which include tutoring as well as a special project in any of the following areas: creating online resources; PR and outreach; mentoring new tutors and apprentices; participation in the NEWCA conference; or administration of the CWC. Each credit requires 40 hours of activity during the semester, or approximately three hours per week. To support their professional and academic development, interns will participate in a professional development seminar connecting writing center work to various forms of professional writing. Contact Dr. Mitchell, mitchejk@potsdam.edu.

The Racquette, SUNY Potsdam’s student-run newspaper since 1927: Internships are available in writing and copy editing. Get involved with and gain experience in all aspects of newspaper production. Interns attend weekly staff meetings, work on writing skills and reporting practices, develop a working knowledge of AP style, learn some layout skills, improve their ability to work within strict deadlines, and develop professional networks. Contact Dr. Novak, novakss@potsdam.edu.

Center for Graduate Studies: This position will support a wide variety of key projects within the Center for Graduate Studies. The intern will be involved in research, writing, and marketing. Strong writing skills and the abilities both to follow instructions and to work independently are required. Comfort with various computer programs (e.g., Excel, Word, design software) are encouraged. Work hours flexible. Internship will include the following areas, but will not be limited to them:

1. Develop language for marketing campaigns...
Write compelling language for websites of graduate programs.
Interview faculty, students and staff for special interest pieces.
Develop and maintain newsletter and other publications as needed.
Create profiles for student and alumni ambassador profiles.
Other relevant items that arise.

Apply to Joshua LaFave (lafavejj@potsdam.edu) with an email and a note explaining why you are interested in the position. He will contact you about an interview.

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Remember that you can set up your own internship with someone you know on campus or off campus. Perhaps you can work with someone you know in your hometown, someone who runs a place where you do community service, or someone you know on the staff or faculty at Potsdam. You can even earn internship credit for a paid job, as long as you're learning something new.

The Experiential Education Office can help you research other internships through databases. Be sure to read their Student's Guide to Internships at their website: it tells you everything you need to know. You can count up to 12 internship credits towards your degree requirements.