Writing

The English department offers a full range of courses in the writing of poetry, fiction, drama and various forms of nonfiction, as well as advanced courses in expository writing.

An English major with a special interest in writing may complete a major in English literature with a concentration in creative writing. Alternatively, a student may count up to 9 units of upper-division writing courses toward the English major.

The department also offers a minor in writing, which can be combined with any major, including the English major. In this latter case, students are advised to take English and American literature courses (designated L14 E Lit) exclusively for the English major and writing courses (designated L13 Writing) exclusively for the writing minor.

Except where noted, students are expected to receive a grade of C or better in each course.

Website: http://english.artsci.wustl.edu

Faculty

For a list of affiliated faculty, please visit the Department of English faculty (http://bulletin.wustl.edu/undergrad/artsci/english/#facultylink) page.

Majors

Although the English department does not offer a writing major, the department does offer the option of completing an English major with a creative writing concentration. To complete the major, students must take five creative writing courses, including at least three upper-division courses. Students will specialize in one particular genre — poetry, fiction or creative nonfiction — and ultimately take a three-course sequence in that genre (200-, 300- and 400-level courses); students will also take at least one course outside of the chosen genre. The concentration will not change the requirements of the English major and thus requires 6 additional credit hours as compared with the regular English major.

Students interested in majoring in English literature with a concentration in creative writing should visit the English (http://bulletin.wustl.edu/undergrad/artsci/english/#majors) page of this Bulletin for additional information.

Minors

The Minor in Writing

The writing minor is fulfilled by completing 15 units of writing courses, no more than 6 units of which can be taken at the 200 level. At least one of the five courses elected must be Writing 311 Exposition or Writing 312 Argumentation.

With department approval, up to 6 units of journalism courses in writing or editing offered by University College can be counted toward the minor. An off-campus internship (Writing 298 Journalism: Communications Internship) oriented toward writing may also be counted toward the minor. Regardless of level, at least 9 units counted toward the minor must be completed in regular courses home-based in writing.

For undergraduate scholars in the Howard Nemerov Program, two semesters of the 200-level Nemerov seminar (GeSt 211 Howard Nemerov Seminar I) may count as 3 units of 200-level work toward the writing minor. Two semesters of the 300-level Nemerov seminar may count as 3 units of 300-level work toward the writing minor. A maximum of 6 Howard Nemerov units may count toward the writing minor.

Students who wish to take a writing minor in addition to an English major are advised to take English and American literature courses (L14 E Lit) exclusively for the major and writing courses (L13) exclusively for the minor. (Please note: 100-level L13 classes do not normally count toward the writing minor.) Students who wish to combine writing with their English major are encouraged to consider an English major with a concentration in creative writing (http://bulletin.wustl.edu/undergrad/artsci/english/#majors).

Courses

Courses listed on this page include L13 Writing (p. 1) and L59 CWP (p. 6) (Writing Center). **Please note:** L59 classes and 100-level L13 classes do not normally count toward the writing minor.

Writing


L13 Writing 103 What is Justice?

This class seeks to develop the advanced reading, writing and research skills that students need in a university setting. It uses classical texts of the western tradition to investigate the question of justice and to develop arguable claims through the careful analysis of evidence.

Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 104 Writing Identity

Who are you? This simple question becomes ever more complicated the more closely you examine it. How should you define yourself? By ancestry, hometown, gender, cultural allegiance, ethnic background, nationality, sexual preference, social class, personal history, fashion sense, career aspirations, taste in music, or by some other category? This class will examine the complexities of identity as they have been expressed in a wide variety of modern literary (and some philosophical) writings, in order to develop the advanced reading, writing, and research skills that students need in a university setting. This course will satisfy the Writing 1 requirement.
L13 Writing 203 The Sentence in English
Though formal knowledge of English grammar is not always necessary for effective writing, learning it can help students understand how sentences are put together, and it can allow them to develop their own writing using a new set of skills. The Reed-Kellogg system of diagramming is a method of learning grammar by creating “pictures,” or maps, of sentences. These pictures show the logical relations between words, phrases and clauses, and they illustrate the choices writers are making as they craft individual sentences. Using a recent textbook by Eugene Moutoux, we learn to diagram sentences both famous and ordinary, both contemporary and of historical interest. Our aims are (1) to learn both the “rules” and the peculiarities of English grammar, (2) to understand how the structure of a sentence can influence its meaning, and (3) to use this knowledge productively in crafting and revising our own prose. By the end of the course, students should be able to diagram just about any sentence in English, whatever the genre or time period, including their own. Extensive practice in writing and revising sentences gives students a consciousness of how grammar and syntax influence the meaning and effectiveness of their own writing.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 205 Writing the Visual World
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 211 Writing 2
This course invites students to pursue a writing project that centers on their own intellectual interests and that complicates their approaches to researched, creative and analytical work. Consult section description for details about specific class emphases. Limit: 12 students. Prerequisite: CWP 100 College Writing 1.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 212 Rhetoric and Power
The study of rhetoric, one of the original seven liberal arts, is perhaps more relevant today, in a world where diverse opinions reverberate 24/7 from television and the internet, than in ancient times when rhetors invented arguments to help people choose the best course of action when they disagreed about important political, religious, or social issues. How do we make our voices heard? How can we invent and present compelling written discourse? This course introduces students to common rhetorical principles and to the disciplinary history of rhetoric and compositional studies. Assignments in this class include rhetorical exercise in invention and craft, imitations, and varied compositions, ranging from the personal to critical, from the biographical to argumentative. We examine rhetorical principles (audience, context, kairos, exigency, ethos, pathos, logos, and so forth) that are employed, for example, not only in literary analysis but in law, politics, education and science. We aim for a mastery of craft and a refinement of thought.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 213 The Long Essay
This course is designed for skilled writers who want to bring more complexity and depth to their style and content. Emphasis is on the innovation that can occur when we give sustained interest to our subjects in a long work. The class is particularly well-suited to students who wish to produce extended works of creative nonfiction, honors theses, or artist statements.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 220 Creative Nonfiction Writing I
A course designed to introduce students to the fundamental craft elements involved in writing creative nonfiction. While the course covers the major forms within the genre of creative nonfiction, including literary journalism, biography, profiles, nature writing and travel writing, special emphasis is given to personal essay and memoir. Prerequisite: CWP 100 College Writing I.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 221 Fiction Writing I
A course designed to introduce students to the fundamental craft elements involved in writing fiction. Prerequisite: CWP 100 College Writing I.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 222 Poetry Writing I
A course designed to introduce students to the fundamental craft elements involved in writing poetry. Prerequisite: Writing I.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 224 Playwriting
An introductory course in playwriting. Limited to 8 students. Prerequisites: CWP 100 College Writing 1 and permission of the instructor.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 298 Journalism: Communications Internship
For students undertaking projects in newspaper or magazine journalism, in radio or television, or in business, government, foundations and the arts. The student must secure permission of the chair of the Undergraduate Committee, file a description of their project with the department and, at the end of the semester, submit a significant portfolio of writing together with an evaluation by the internship supervisor. Up to 3 units acceptable toward the writing minor, but cannot be counted toward the English major or literature minor. Prerequisite: CWP 100 College Writing 1. Must be taken credit/no credit.
Credit variable, maximum 3 units.

L13 Writing 305 Modern Humor Writing
This course will analyze and put into practice what makes good humor writing both good and humorous, from subject matter to the mechanics of setting up a punchline, from crafting an unexpected metaphor to perfecting the reversal.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 306W The Long Essay: Researched Writing
Credit 3 units. A&S IQ: HUM EN: H
L13 Writing 307 Writing and Medicine
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 309 Writing the Natural World
For students interested in the environment and natural sciences. This course brings together essays from a wide range of communities including biology, physics, medicine, environmental studies, creative writing and more. Readings and assignments are intended to enhance students' understanding of the relationship between writing and their experience/knowledge of the natural world. Major assignments allow students to follow, explore and write about their own unique interest in a related subject, and include a personal essay, an expository essay, and a researched argumentative essay, as well as peer review workshops, oral presentations, and revision. Students record and explore their own experiences of nature in short creative assignments that prepare them for the major papers. Prerequisites: CWP 100 College Writing 1 and junior standing. Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 310 Guided Research in Composition: Theory and Pedagogy of One-to-One Writing Instruction
This course teaches theoretical and practical approaches to the tutoring of writing, specifically focusing on tutoring writing within the context of undergraduate courses. Students learn collaborative methods of tutoring writing, explore different approaches to writing comments on student work in various content areas, and examine the connections between writing and thinking. Students analyze their own writing processes and learn how to help others through the writing and revision process. Readings and discussions focus on writing theory and pedagogy, and students practice one-to-one methods in mock conferences and with sample essays. Assignments: two short essays, a longer research paper and presentation, and a journal. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L13 Writing 311 Exposition
This advanced writing course considers style in relationship to audience and purpose, asking the writer to engage more consciously with writing conventions, and to explore strategies appropriate to various writing situations, from the more experimental and performative to the more formal and scholarly. The course involves frequent practice in analyzing and critiquing, with special attention to techniques of organization, argument and emphasis. Students in this special section of Exposition read essays, journalism and personal narratives about the experience of physicians and patients in the modern health care system. Students use expository writing to think critically and personally about their own experiences with illness and disease. Pre-medical students might use this opportunity to write and think about the anticipated rewards and challenges of the profession they hope to join. Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 312 Argumentation
This advanced writing course examines the strategies of argumentation, exploring such elements of argument as the enthymeme, the three appeals, claim types and fallacies. Prerequisites: CWP 100 College Writing 1 and junior standing. A note for students and advisers: When registering refer to WebSTAC for updated information on section times and available seats. Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 314 Topics in Composition
An advanced writing course focusing on selected topics related to writing. Topics chosen by department/instructor. Consult section description for details about specific class emphases. (Note: In some cases, this course may be cross-listed with other programs/departments and may satisfy the writing-intensive requirement.) Prerequisites: CWP 100 College Writing 1 and junior standing. Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 320 Creative Nonfiction Writing 2
This course is aimed at undergraduates who have taken Nonfiction Writing 1 and wish to pursue both their development as writers and the study of craft in the context of a more rigorous workshop. Prerequisites: CWP 100 College Writing 1, Writing 220 Creative Nonfiction Writing 1. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 321 Fiction Writing 2
This course is aimed at undergraduates who have taken Fiction Writing 1 and wish to pursue both their development as writers and the study of craft in the context of a more rigorous workshop. Prerequisites: Writing 220, Writing 221. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 321W Mellon Undergraduate Fellows Seminar
Credit 3 units. A&S IQ: HUM, WI EN: H

L13 Writing 322 Poetry Writing 2
This course is aimed at undergraduates who have taken Poetry Writing 1 and wish to pursue both their development as poets and the study of craft in the context of a more rigorous workshop. Prerequisites: Writing 221, Writing 222.
L13 Writing 322W Kling Undergraduate Honors Fellowship Seminar
Credit 3 units. A&S IQ: HUM, WI EN: H

L13 Writing 323 Fiction Writing: The Short-Short, Sudden Fiction, and Microfiction
This course is aimed at undergraduates who have taken Fiction Writing 1 or Poetry Writing 1 and wish to further explore the craft of fiction through the medium of the short-short story. The course focuses on reading, writing and thinking critically about short-shorts.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 324 Fiction Writing: Coming of Age in the Short Story
A fiction writing course that explores coming of age themes.
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L13 Writing 325 Poetry Writing: The Poetry of Travel
This course is offered for students who have taken Poetry 1 and are interested in further developing their craft.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 326 Fiction Writing: Stories in the Suburbs
In the 1950s, the suburbs were still somewhat of a novelty in American culture — most people still lived in cities and small towns, or on the farm. Back then, Levitowns and the like were embraced with either gee-whiz optimism, or seen as sinister dystopias where youth, ideals and romance went to fester and die. But now that the American mainstream is stucco McMansions, strip malls and big box stores; now that the suburbs have become more ethnically diverse; now that migration online has endangered certain ecologies of journalistic companies, newspapers) to digital versions of the same thing; "legacy" institutions (book publishers, film & television production, etc.) have changed the craft remains tied to its legacy models. The practice — in particular, arts journalism, especially criticism, and the general elements of theme, genre and voice. A more specific examination of mechanics, the nuts and bolts of story construction, plotting, pacing, etc. follows to support the ongoing writing process. In-class exercises aid the writer in sharpening skills and discovering new approaches to form and content. Writers' work is shared and discussed regularly in class. Screening of film scenes and sequences provides students with concrete examples of how dramatic screenwriting evolves once it leaves the writer's hands.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 327 Creative Nonfiction: Personal Essay and Memoir
This is an intermediate course in writing creative nonfiction, with a concentration on personal essay and memoir. Prerequisite: Writing 220 Creative Nonfiction Writing 1.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 330 Fiction Writing: Fiction and Obsession
Desire is at the heart of fiction, from the forces that drive the decisions characters make to the ways stories work on us as readers.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 331 Fiction Writing: Historical Fiction
A literature/creative writing hybrid course, students read a number of contemporary historical fictions and then write one of their own. We consider the ways in which these fictions inhabit, depart from and reflect upon the historiography and history they're built from — upon the indeterminacy of the historical record, and the limits of its reach — but we also discuss fiction's responsibility to historical "facts" and documents, and the relevance of fictions among nonfictions in approaching an event or figure. Prerequisites: CWP 100 College Writing 1, Writing 221 Fiction 1.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 351 Introduction to Playwriting
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L13 Writing 352 Introduction to Screenwriting
Writers explore the various elements, structures and styles used in crafting a motion picture screenplay. They experience this process as they conceive, develop and execute the first act of a feature-length script. Writers create a screenplay story, present an outline for class discussion and analysis, then craft Act One. Writers are encouraged to consult with the instructor at various stages: concept, outline, character and scene development, and dialogue execution. While the students fashion their screenwriting independently, the class also explores the general elements of theme, genre and voice. A more specific examination of mechanics, the nuts and bolts of story construction, plotting, pacing, etc., follows to support the ongoing writing process. In-class exercises aid the writer in sharpening skills and discovering new approaches to form and content. Writers' work is shared and discussed regularly in class. Screening of film scenes and sequences provides students with concrete examples of how dramatic screenwriting evolves once it leaves the writer's hands.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 372 Music Journalism
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 373 Cultural Journalism
In the Internet Age, journalism has migrated from traditional, or "legacy" institutions (book publishers, film & television production companies, newspapers) to digital versions of the same thing; however, the craft remains tied to its legacy models. The migration online has endangered certain ecologies of journalistic practice — in particular, arts journalism, especially criticism, the long-form investigative essay, and foreign reporting. The first two of these three fit under what we describe as cultural journalism, and our purpose in this class is to practice what have been cultural journalism's forms, at the same time as we inquire into the modes and genres that are its future.
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 375 Political Writing
Defined most simply, politics is that which pertains to the "affairs of the polis," one's community. In its real-life context, writing always interacts with a community in some way, engaging a
defined audience to produce an intended effect. In this sense, writing always touches the affairs of a polis, and thus, writing is inherently political, regardless of whether the writer considers this during composition. In this class, we will focus on explicitly political writing by writers who are not politicians, that is to say, sanctioned experts in the affairs of the polis. Foregoing public policy memoranda and economic analyses, we will look at how journalists, grassroots organizers, and creative writers have consciously written to intervene in the affairs of their communities despite their outsider status. Using techniques of rhetorical analysis and logical structure, we will examine how these writers crafted works that inspire and move audiences through the conventions of several genres: essay, polemic, journalism and satire.

Credit 3 units.

L13 Writing 401 Writing for Children and Young Adults
In this course we examine various genres of writing for young people: poetry, fiction and nonfiction.
Credit 3 units.

L13 Writing 403 Dramaturgy Workshop
A laboratory course that investigates dramaturgy from four vantage points: New Play Dramaturgy, Institutional Dramaturgy, Dramaturgy of Classics, and Dramaturgical Approaches to Nontraditional and Devised Theater. This is a "hands-on" course where student dramaturgs not only pursue the study of dramaturgy, but work actively and collaboratively with playwrights, actors and each other. Prerequisite: Drama 343.
Same as L15 Drama 403
Credit 3 units.

L13 Writing 4131 Topics in Composition
Composition topics course — offerings vary from semester to semester.
Credit 3 units.

L13 Writing 417 Prose Style in English: History and Craft
Credit 3 units.

L13 Writing 420 Advanced Nonfiction
Credit 3 units.

L13 Writing 421 Advanced Fiction Writing
For qualified students who wish to continue their creative writing and reading through immersion in an intensive fiction workshop. Students wishing to enroll must not only register but also submit a 15-page (double-spaced) fiction sample. The sample must include a cover page with: student's name, the semester he or she took Poetry Writing 2, and the name of the Poetry Writing 2 instructor. Submit samples to the English Department mailbox of the L13 Writing 421 instructor no later than April 20. No one is officially enrolled in this class until contacted by the instructor. Prerequisites: CWP 100 College Writing 1, Writing 222 Poetry Writing 1, Writing 322 Poetry Writing 2.
Credit 3 units.

L13 Writing 422 The Craft of Poetry
The purpose of this craft course is to contemplate poetry and prose as agonists, friends, lovers, and perhaps even servants of each other. Students will not be restricted to writing prose poetry, although that will account for a portion of the course work. We will study the Symbolist origins of the prose poem, hazard alternate theories by reading beyond the anthological, and put conventional notions about the sentence, line, and prosody to the test. Indeed, we will even question the idea that prose is the "natural" form of language and poetry the "artificial." Readings include work by Etel Adnan, John Ashbery, Aimé Césaire, Don Mee Choi, and Layli Long Soldier, among others. Students will engage in a range of writing practices, from annotation and meditation to the incantatory and the subversive.
Credit 3 units.

L13 Writing 424 Poetry Tutorial
These credits are available to students who have completed Writing 222 Poetry I and Writing 322 Poetry II. This is an opportunity for students who have already completed Writing 422 Advanced Poetry, or who are not able to take Advanced Poetry because of scheduling conflicts, to meet individually with the instructor to develop a portfolio of poems. During weekly meetings students explore various writing processes and revision techniques. There are directed readings and discussions of selected topics related to contemporary poetry and poetics. Credits may be taken concurrently with Advanced Poetry. Permission of the instructor is required.
Credit 3 units.

L13 Writing 431 Craft of Fiction: Experimental Traditions
A literature/creative writing hybrid course; students read a number of contemporary historical fictions — an increasingly important and innovative genre — and then write one of their own.
Credit 3 units.

L13 Writing 432 The Craft of Poetry
The purpose of this craft course is to contemplate poetry and prose as agonists, friends, lovers, and perhaps even servants of each other. Students will not be restricted to writing prose poetry, although that will account for a portion of the course work. We will study the Symbolist origins of the prose poem, hazard alternate theories by reading beyond the anthological, and put conventional notions about the sentence, line, and prosody to the test. Indeed, we will even question the idea that prose is the "natural" form of language and poetry the "artificial." Readings include work by Etel Adnan, John Ashbery, Aimé Césaire, Don Mee Choi, and Layli Long Soldier, among others. Students will engage in a range of writing practices, from annotation and meditation to the incantatory and the subversive.
Credit 3 units.

L13 Writing 440 Critic as Writer
Credit 3 units.

L13 Writing 4521 Advanced Screenwriting
This course is intended for students who have already taken Film 352 Introduction to Screenwriting. Building on past writing experiences, students explore the demands of writing feature-
their understanding of the dynamic interaction between public research, and generate scholarly arguments as they deepen responsibility and academic research to introduce students to reflect on our own blind spots and knowledge gaps. Citizen “fake news,” the available academic research, and the influence distortions in the media. Negotiating the volume of news and pushed and pulled by competing nutritional studies and their racial bias and gender inequality. Even our daily diets are benefits of vaccinations and GMOs to the persistence of decisions range from the future of a warming planet to the consensus and the backing evidence. The stakes of these Being a citizen of a modern democracy increasingly requires L59 CWP 112 College Writing: Citizen Scientist Credit 3 units.

L59 CWP 111 College Writing: Dreams & Nightmares
This course is an opportunity to explore and experiment, to dwell in uncertainty and inquiry, and to entertain confusion before resolution. Whether their area of interest is the psychology of dreams, monsters, memory, desire, cognition and neuroscience, or the underbelly of the American Dream, students will find room to interrogate subjects, both real and imagined, as well as texts and theories that destabilize categories, embody possibilities, and threaten the established order. Credit 3 units.

L59 CWP 114 College Writing: Writing Identity
Who are you? What defines you, and what will define who you become? This class will address how literature, art, and philosophy have attempted to characterize the complicated notion of identity. Relying on the foundational elements of college writing — analysis, argumentation, and research — we will investigate a diversity of views and voices that explore how identities are formed, how they intersect, and how they are negotiated. How is identity crafted out of the complex lives we live and the stories we tell about ourselves and others? How do authors represent and challenge our understanding of class, gender, race, sexuality, and other forces that help to shape us? Through a series of writing assignments, scholarly readings, and primary texts, we will examine together why the writing of identity matters to ourselves and to the lives we share, and, in the process, we will begin to build an understanding of our identities as writers. Credit 3 units.

L59 CWP 115 College Writing: Literature & Justice
Credit 3 units.

L59 CWP 116 College Writing: Place & Perspective
Place & Perspective is a writing course featuring readings on the subject of our environments, whether social communities, physical spaces, or even virtual realities. As a class and as individuals, students will be asked to respond to these sources with writing of their own, practicing the academic traditions of interpreting, analyzing, criticizing, and researching. Most importantly, students will have the opportunity to write original works synthesizing and offering new views on what it means to live here in this world, to have a place in an ecosystem or in a city, a house, or a hospital. We will study our local community, from perspectives in our classroom to the wider conversations across the St. Louis region as we discover and write about our surroundings. We will foreground diversity in both in our class conversations and the writers that we read, from issues of inequality to concerns of access and the responsibilities of citizens. The class will feature multidisciplinary perspectives in conversations with our faculty as they reflect on their experiences writing within and about places. We will consider how place-based thinking thrives across academic fields, from design thinking in art to systems science in engineering and from environmental policy in business to ethnographic writing in anthropology, to name a few possibilities. Credit 3 units.

Writing Center Courses

L59 CWP 1001 Fundamentals of Academic Writing
A preparatory course required of some students before they take CWP 100 College Writing 1 (placement to be determined by the department). Particular attention is paid to reading comprehension, critical thinking, organization of ideas and grammar. In some cases, students may be required to enroll in a one-credit tutorial along with this course. Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L59 CWP 111 College Writing: Ampersand Ireland
This College Writing course complements the two-semester program exploring the literary culture of modern Ireland. Credit 3 units.

L59 CWP 112 College Writing: Citizen Scientist
Being a citizen of a modern democracy increasingly requires making decisions informed by our understanding of scientific consensus and the backing evidence. The stakes of these decisions range from the future of a warming planet to the benefits of vaccinations and GMOs to the persistence of racial bias and gender inequality. Even our daily diets are pushed and pulled by competing nutritional studies and their distortions in the media. Negotiating the volume of news and “fake news,” the available academic research, and the influence of special interests can be daunting, particularly when we try to reflect on our own blind spots and knowledge gaps. Citizen Scientist uses these and other topics at the intersection of civic responsibility and academic research to introduce students to college writing. The course will teach students to analyze, research, and generate scholarly arguments as they deepen their understanding of the dynamic interaction between public opinion, government policy, political activism, science journalism, citizen science, and the research university. Credit 3 units.

L59 CWP 113 College Writing: Dreams & Nightmares
This course is an opportunity to explore and experiment, to dwell in uncertainty and inquiry, and to entertain confusion before resolution. Whether their area of interest is the psychology of dreams, monsters, memory, desire, cognition and neuroscience, or the underbelly of the American Dream, students will find room to interrogate subjects, both real and imagined, as well as texts and theories that destabilize categories, embody possibilities, and threaten the established order. Credit 3 units.

L59 CWP 114 College Writing: Writing Identity
Who are you? What defines you, and what will define who you become? This class will address how literature, art, and philosophy have attempted to characterize the complicated notion of identity. Relying on the foundational elements of college writing — analysis, argumentation, and research — we will investigate a diversity of views and voices that explore how identities are formed, how they intersect, and how they are negotiated. How is identity crafted out of the complex lives we live and the stories we tell about ourselves and others? How do authors represent and challenge our understanding of class, gender, race, sexuality, and other forces that help to shape us? Through a series of writing assignments, scholarly readings, and primary texts, we will examine together why the writing of identity matters to ourselves and to the lives we share, and, in the process, we will begin to build an understanding of our identities as writers. Credit 3 units.

L59 CWP 115 College Writing: Literature & Justice
Credit 3 units.

L59 CWP 116 College Writing: Place & Perspective
Place & Perspective is a writing course featuring readings on the subject of our environments, whether social communities, physical spaces, or even virtual realities. As a class and as individuals, students will be asked to respond to these sources with writing of their own, practicing the academic traditions of interpreting, analyzing, criticizing, and researching. Most importantly, students will have the opportunity to write original works synthesizing and offering new views on what it means to live here in this world, to have a place in an ecosystem or in a city, a house, or a hospital. We will study our local community, from perspectives in our classroom to the wider conversations across the St. Louis region as we discover and write about our surroundings. We will foreground diversity in both in our class conversations and the writers that we read, from issues of inequality to concerns of access and the responsibilities of citizens. The class will feature multidisciplinary perspectives in conversations with our faculty as they reflect on their experiences writing within and about places. We will consider how place-based thinking thrives across academic fields, from design thinking in art to systems science in engineering and from environmental policy in business to ethnographic writing in anthropology, to name a few possibilities. Credit 3 units.
L59 CWP 117 College Writing: Power & Commodity Culture
What does your steak order have to do with your politics? How might our taste in film relate to our taste in sneakers? How does writing itself contribute to larger media discourse? This course will explore how our choices as consumers, creators, and writers are mediated by broader cultural forces, such as film, foodways, music, television, art, and social media. “Commodity culture” refers to the aspects of culture that can be evaluated in terms of supposed “worth” or economic value. Here, students will think critically, draft, take risks, and revise present work that has been elevated to college-level writing and argumentation. Readings will explore a range of cultural texts and topics, including the popularity of Grey Poupon in hip-hop communities, racial tension in the St. Louis restaurant scene, the role of smartphones and social media in the rise of self-branding, and the blurred line between high art and Instagram. As avid readers and writers, we will delve into the details of rhetorical context to approach both published media and our own essays as instances of cultural production. No prior knowledge of foodways, art history, or media studies is necessary for this course, but students should arrive with an appetite for a nuanced appreciation of how something as seemingly innocuous as cultural output intersects with larger structures of status and power.
Credit 3 units.

L59 CWP 118 College Writing: Writing Technology
Writing is a technology that allows one to read the thoughts of others across space and time. This course’s theme — technology — is the subject matter that we will be reading about to hone skills such as analysis, argumentation, and critical thinking. This does not mean that students must be budding technologists to succeed in this course, and the course will not cause such a transformation. Rather, this course treats “technology” in its broadest sense: from its root in the Greek word techne (which means “craftsmanship, craft, art, or rhetoric”) to its contemporary definition as the realm of knowledge that deals with the mechanical arts and applied sciences. In writing about technology, we will consider perspectives across the university curriculum in order to better comprehend our relationship with our tools and to scrutinize the dynamic interaction, communication, and interdependence of different kinds of tools for various means of communication and representation. We will strive to think critically about ourselves as part of larger communities and systems by attending closely to the ways we communicate with and about others through technologies such as writing, film, and social media. In writing creative, analytical, argumentative, and researched essays, we will address responsible uses of technology as well as the effects that technologies have on different communities and individuals. We will also try to answer questions like the following: How does technology affect us when we use it? How do technologies intersect and affect one another? What roles does technology play in our everyday lives? What roles do we want it to play in the future?
Credit 3 units.

L59 CWP 119 College Writing: When I’m 64
Half of the current generation of college students will see their 100th birthdays. This astonishing shift in demographics is one that affects each of us as individuals, as members of families, and as citizens. This writing class takes aging as its theme, sharpening our critical thinking through such practices as analysis, argumentation, and research while asking the following questions: How will we negotiate the changing goals and life circumstances that accompany a century of life? How will new technologies change how we live as individuals and as a society? How will our experiences and those who go before us shift how we imagine the possibilities open to our future selves? We will read essayists, critics, and theorists who have tackled these problems, and, in turn, we will engage with our new, longer future through our own creative and critical responses.
Credit 3 units.

L59 CWP 1511 Critical Reading and Analytical Writing
This course focuses on developing the reading and writing skills needed to excel at the college level. Students apply principles of logical argumentation in order to critically read argumentative writing. They then develop analytical essays in response to these arguments. Students write two drafts each of four main papers. At the same time, the course addresses the clarity and accuracy of students' written English through ample written feedback, occasional lessons devoted to language issues common among course participants, and occasional individual tutorial meetings. Placement by examination or permission of the College Writing Program.
Credit 3 units.

L59 CWP 199 Language Support for English Composition
This course is designed to support students who are concurrently enrolled in L59 1001 Fundamentals of Academic Writing. Course activities are tailored to address language issues that arise in students' writing for L59 1001. By raising students' awareness of their individual strengths and weaknesses in written English and by teaching systematic approaches to editing their own writing, this course helps students to build independence in the production of more polished works of academic writing in English.
Credit 1 unit.

L59 CWP 200 Writing Tutorial
A tutorial in writing; may be taken for credit in one of two cases: (1) Students may be required to enroll in the tutorial for concentrated practical writing training. Tutorials taken concurrently with the guidance of a tutor in addition to taking CWP 100 College Writing 1. In these cases, satisfying the first-year writing requirement means receiving a satisfactory grade in CWP 100 and receiving a passing grade in the tutorial. Students enroll in CWP 200 for 1 credit hour. Tutorials taken concurrently with CWP 100 must be taken pass/fail. (2) Students may be required to take the tutorial for 3 credit hours after taking CWP 100 in order to satisfy the first-year writing requirement. In this case, the tutorial is taken for credit. Direct all questions to Writing 1 office: 314-935-4899.
Credit 1 unit.

L59 CWP 201 Writing Workshop
An intensive workshop focusing on selected topics related to writing. Topics chosen by the department/instructor. Must be taken for credit. Consult course and section descriptions in online course listings for details about workshop emphases.
Credit 1 unit. A&S IQ: HUM Arch: HUM Art: HUM EN: H