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.

Faculty

Chair

Vincent Sherry
Howard Nemerov Professor in the Humanities
PhD, University of Toronto

Endowed Professors

Gerald L. Early
Merle Kling Professor of Modern Letters
PhD, Cornell University

Stephanie Li
Lynne Cooper Harvey Distinguished Professor
PhD, Cornell University

Gary Wihl
Hortense & Tobias Lewin Distinguished Professor in the Humanities
PhD, Yale University

Steven Zwicker
Stanley Elkin Professor in the Humanities
PhD, Brown University

Professors

Mary Jo Bang
MFA, Columbia University

David Lawton
FAAH, PhD, University of York

Joseph Loewenstein
PhD, Yale University

William Maxwell
PhD, Duke University

Robert Milder
PhD, Harvard University

Anca Parvulescu
PhD, University of Minnesota

Carl Phillips
MA, Boston University

Vivian Pollak
PhD, Brandeis University

Wolfram Schmidgen
PhD, University of Chicago

Rafia Zafar
PhD, Harvard University

Associate Professors

Guinn Batten
PhD, Duke University

J. Dillon Brown
PhD, University of Pennsylvania

Danielle Dutton
PhD, University of Denver

William McKelvy
PhD, University of Virginia

Edward McPherson
MFA, University of Minnesota–Twin Cities

Steven Meyer
PhD, Yale University

Melanie Micir
PhD, University of Pennsylvania

Jessica Rosenfeld
PhD, University of Pennsylvania
Professors Emeriti

Miriam Bailin  
PhD, University of California, Berkeley

Wayne Fields (https://artsci.wustl.edu/faculty-staff/wayne-fields/)  
Lynne Cooper Harvey Chair Emeritus in English  
PhD, University of Chicago

Naomi Lebowitz (https://complit.wustl.edu/people/naomi-lebowitz/)  
PhD, Washington University

Carter C. Revard  
PhD, Yale University

Richard Ruland (https://artsci.wustl.edu/faculty-staff/richard-ruland/)  
PhD, University of Michigan

Daniel Shea  
PhD, Stanford University

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 (i.e., 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/artscl/english/#majors).

Courses

Courses listed on this page include L13 Writing (p. 3) and L59 CWP (p. 8) (Writing Center). Please note: L59 classes and 100-level L13 classes do not normally count toward the writing minor.

Writing


L13 Writing 103 College Writing: Writing, Literature, and 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. The act of crafting arguments, we will assume, is implicated in the question of justice because arguments depend on an ethics of persuasion. We will learn how to practice such an ethics as we improve our ability to understand and utilize four crucial aspects of academic writing: evidence, analysis, argument, and research. Mastering these aspects will make us proficient in the difficult art of judgment. It will allow us to make sense of some of the most powerful literary statements about justice, from Sophocles to Shakespeare and Toni Morrison. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. Same as L59 CWP 115
Credit 3 units.

L13 Writing 104 Writing Identity

4Who 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. Credit 3 units.

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.

L13 Writing 205 Writing the Visual World


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.
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 BU: 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 Arch: HUM Art: HUM BU: 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 Arch: HUM Art: HUM BU: 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 Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 224 Playwriting
An introductory course in playwriting. Limited to 8 students. Prerequisites: CWP 100 College Writing I and permission of the instructor.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: 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 I. Must be taken credit/no credit.
Credit variable, maximum 3 units.

L13 Writing 300I Independent Study
This independent study in creative writing is for students who have taken the 200-level introductory course in the genre they want to focus on with the instructor. The whole syllabus should be directed toward developing the student's higher-level skills, among them the capacity to reflect on craft methods. It is strongly recommended that two to four multiple-page written assignments be assigned over the course of the semester.
Credit 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 Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 306W The Long Essay: Researched Writing
Credit 3 units. A&S IQ: HUM, WI BU: 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 I 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. 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 3111 Exposition (Visual)
This advanced writing course emphasizes writing and visual analysis, asking students to examine important forms of visual media to develop a sophisticated sense of the strategies, techniques and the rhetoric of visual representation. Prerequisites: CWP 100 College Writing 1 and junior standing. Credit 3 units.

L13 Writing 3112 Exposition: Writing and Medicine
For students who have a particular interest in health, illness and medical care. Exposition is a course that 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 expositionary 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 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: Arch: HUM Art: HUM BU: HUM 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. Credit 3 units. A&S IQ: HUM: Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 322W Kling Undergraduate Honors Fellowship Seminar
Credit 3 units. A&S IQ: HUM, WI: Arch: HUM Art: HUM BU: HUM 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 Writing 1 and wish to further develop their craft. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L13 Writing 326 Poetry Writing: The Poetry of 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 literature is being generated from these places instead of just about them, how have stories set in the ‘burbs changed? We read short stories written from the 1950s until the present day exploring this particular setting, and, through a series of exercises, workshops and our own short fiction, we explore the milieu as writers (whether we happen to be from the suburbs or not), always on the lookout for the unexpected in these familiar places.

Credit 3 units. A&S IQ: 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 Arch: HUM Art: 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.

Same as L53 Film 352

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. A&S IQ: HUM, SD, WI Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 400I Independent Study

This independent study in creative writing is envisioned as more specialized than a 300-level course, with students intensively investigating a particular topic, theme, craft element, genre, and so on. Students should, along with the instructor, create an intensive reading list in the area of focus and complete a substantial creative project during the semester.

Credit 3 units. BU: SCI

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. A&S IQ: HUM Arch: HUM Art: HUM

L13 Writing 405 Rhetorical Theory: Problems and Methods
Credit 3 units. A&S IQ: HUM BU: HUM

L13 Writing 413 Topics in Composition
Composition topics course — offerings vary from semester to semester.
Credit 3 units. A&S IQ: HUM EN: H

L13 Writing 417 Prose Style in English: History and Craft
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM BU: HUM EN: H

L13 Writing 420 Advanced Nonfiction
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

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 they took Fiction Writing 2, and the name of the Fiction 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 221 Fiction Writing 1, Writing 321 Fiction Writing 2.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L13 Writing 422 Advanced Poetry Writing
For qualified students who wish to continue their creative writing and reading through immersion in an intensive poetry workshop. Students wishing to enroll must not only register but also submit eight poems. 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. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L13 Writing 423 Proseminar in Writing: Nonfiction Prose
For students qualified to pursue their own projects in nonfiction prose; criticism by other members of the class and by the instructor. Limit: 12 students. Prerequisite: permission of instructor upon submission of writing samples.
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. A&S IQ: HUM EN: H

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. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L13 Writing 432 The Craft of Poetry
This course is for writers who wish to study long-form poetic composition and book arrangement. The major assignment will be to compose a poem or poetic sequence of considerable length. Gwendolyn Brooks ("The Anniad") and Theresa Hak Kyung Cha ("Dictee") will be chief among our guides. We will study how poets arrange their books, and we will also make a brief foray into the material history of the book. Texts by Rosa Alcalá, John Ashbery, Daniel Borzutzky, Barbara Guest, Lyn Hejinian, Lorine Niedecker, Alice Notley, George Oppen, Ed Roberson, Brian Teare, and Simone White will also be included. This course counts toward the creative writing concentration. Prerequisite: L13 322.
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L13 Writing 440 Critic as Writer
Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L13 Writing 452 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 feature-length screenplays, adaptations and experimental forms. Particular attention is paid to the task of rewriting. Same as L53 Film 452
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

L13 Writing 473 Advanced Playwriting
This course explores the tendencies and relationship between each individual student writer and the page. Exercises dispel any lingering doctrine that presupposes a certain style of writing. A large part of the class centers around collaborations. The writers write scenes as a final project for an acting class, and also work with two professional actors in an extended writing project that culminates in a script-in-hand presentation. The informal moments between collaborations look at the process beyond the first draft — i.e., the playground of language, nonverbal options, and the maintaining of "the work" through rewrites, readings, workshops and productions. Prerequisite: Drama 227 Introduction to Playwriting.
Same as L15 Drama 473
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H
L13 Writing 490 Creative Writing Capstone Seminar
Credit 3 units. A&S IQ: HUM Arch: HUM Art: HUM EN: H

Writing Center Courses

L59 CWP 100 College Writing
This course teaches writing as a way of thinking and learning. Throughout the semester, students will explore writing as a creative and intellectual process. They will learn how to brainstorm, explore, and structure ideas on a page; share their writing and learn how to give and take constructive criticism; and learn how to revise their work, both for issues related to the paper's larger idea, and for issues related to grammar and style. By regularly working their way through the writing process, students will develop the habits and skills that make advanced study possible: paying close attention to the words and ideas of others; coming up with and responding to arguments of others; and refining a lucid style of prose that meets the expectations of the audience and occasion. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. Credit 3 units.

L59 CWP 1001 Fundamentals of Academic Writing
This course may be required of some students before they take College Writing (L59 111-119) (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. 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. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. 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 academic debate and scientific consensus. 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. With a particular emphasis on climate change as one of our era’s defining disconnects between science and public policy, 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 and the research university. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. 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 a student's area of interest is the psychology of dreams, monsters, memory, desire, cognition and neuroscience, or the underbelly of the American Dream, they will find room to interrogate subjects -- both real and imagined -- as well as texts and theories that destabilize categories, embody possibility, and threaten established order. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. Credit 3 units.

L59 CWP 114 College Writing: Writing Identity
What defines who we are and who we may become? How do class, gender, race, sexuality, and other social forces shape our identities? In what ways are our identities inherent or constructed, claimed or ascribed? In this course, we explore these and similar questions through the work of creative and critical writers, artists, and thinkers. We study key concepts such as double consciousness, intersectionality, and performativity. We consider how social dynamics, power, and privilege affect the language we use and the lives we live. All along, through writing and research assignments and class discussions, we examine and interpret visual, literary, and critical texts in an effort to define, together, what identity is and why it matters. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. Credit 3 units.

L59 CWP 115 College Writing: Writing, Literature & 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. The act of crafting arguments, we will assume, is implicated in the question of justice because arguments depend on an ethics of persuasion. We will learn how to practice such an ethics as we improve our ability to understand and utilize four crucial aspects of academic writing: evidence, analysis, argument, and research. Mastering these aspects will make us proficient in the difficult art of judgment. It will allow us to make sense of some of the most powerful literary statements about justice, from Sophocles to Shakespeare and Toni Morrison. THIS COURSE SATISFIES THE FIRST-YEAR WRITING REQUIREMENT FOR ALL DIVISIONS. 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...
We communicate with and about others through technologies. 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 our in-class conversations as well as through the writers we read, from issues of inequality to concerns of access and the responsibilities of citizens. The course will feature multidisciplinary perspectives in conversations with our faculty as they reflect on their experiences writing within their fields 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. This course satisfies the first-year writing requirement for all divisions.

**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 what aspects of culture can be evaluated in terms of supposed "worth" or economic value. Here students will think critically, draft, take risks, and revise to present work that has been elevated to college-level writing and argumentation. Readings will explore the range of cultural texts and topics -- whether it’s the popularity of Grey Poupon in hip hop or racial tension in the St. Louis restaurant scene, the role of smartphones and social media in the rise of self-branding, or 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 hungry, with an appetite for a nuanced appreciation of how something as seemingly innocuous as cultural output intersects with larger structures of status and power. This course satisfies the first-year writing requirement for all divisions.

Credit: 3 units.

**L59 CWP 118 College Writing: Technology and Selfhood**

Writing is a technology that allows one to read the thoughts of others across space and time. Our course’s theme -- technology -- is the subject matter that we will be reading to hone skills such as analysis, argumentation, and critical thinking. This does not mean that a student must be a budding technologist to succeed in this course, nor will this course seek to transform a student into one. Rather, this course treats "technology" in its broadest sense, from its root in the Greek 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 and the effects that technologies have on different communities and individuals and we will 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 our future? This course satisfies the first-year writing requirement for all divisions.

Credit: 3 units.

**L59 CWP 119 College Writing: When I’m 64**

Half of the current students’ generation will see their hundredth birthdays. This astonishing shift in demographics is one that affects each of us as individuals, as members of families, and as citizens. This writing course 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 tackling these problems. In turn, we will engage our new longer future through our own creative and critical responses as well. This course satisfies the first-year writing requirement for all divisions.

Credit: 3 units.

**L59 CWP 120 College Writing: Text & Traditions**

This course will familiarize students with the modes of analysis, argumentation, and research that occur in scholarly writing and give them the tools and strategies to use those modes to fashion their own critical voice in both collegiate writing and beyond. Over the course of the semester, students will learn to make claims, find evidence, and explain and synthesize that evidence to evolve their claims to more complex critical thinking. They will learn how to explore scholarly conversations and how to enter those conversations as an equal voice while carefully citing the work of others. Students will also learn that all writing is individual and creative and that, to best engage with new ideas, experimentation is encouraged. This course is linked to the Text & Tradition Focus seminar program. This course satisfies the first-year writing requirement for all divisions.

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 four main papers of two drafts apiece. 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 practice in writing fundamentals under 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

L59 CWP 202 The Essay: From Montaigne to The New Yorker
The essay has a storied past and present as well as a variety of purposes. In this course, we trace the history of this form, beginning with those long forgotten and not necessarily identified as essays and moving swiftly to present-day essays. We read works by such authors as Michel de Montaigne, Jonathan Swift, W. E. B. Du Bois, and Virginia Woolf, plus articles in 2020 issues of The New Yorker. We practice brief reflective and long formal essays, including a profile, a reportage, and a film review. By the end of the semester, students will have a good understanding of the essay's history and form and a good sensibility for writing it. Credit 3 units. A&S IQ: HUM BU: HUM EN: H

L59 CWP 203 Pump Up the Volume: Collaboration and Cultural Impact Through Podcasting
When you’re walking to class or catching a shuttle, what’s playing in your earbuds? Music, perhaps. Or maybe you’re listening to one of the more than 800,000 podcasts available to stream at any given moment. From tracking the rise and fall of Theranos’ founder Elizabeth Holmes to unapologetic musings about life from recovering addict and actor Dax Shepard, podcasts have never been more primed to take our ears, our minds, and our hearts by storm. In this course, students will examine this phenomenon and its value in our global-minded culture and put into practice the storytelling skills we will observe from a collection of podcasts by creating our own podcast episode. Together, we will find out what happens when you fuse creative impulse with rigorous research and let it loose on the airwaves. Credit 3 units. A&S IQ: HUM BU: HUM EN: H