

Creative Writing

University College offers a 16-unit **Certificate in Creative Writing** for those who want to explore in depth and achieve significant mastery of the art of writing poetry, fiction or creative nonfiction.

Instructors in this program are experienced professional writers, most of whom are associated with the Washington University Graduate Writing Program and the Department of English. All of the craft courses are taught using the workshop model, with open discussion and detailed, constructive criticism of each student's writing.

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Requirements

Certificate in Creative Writing

Students may specialize in any one of three genres: poetry, fiction or creative nonfiction. Each student will take five 3-credit, advanced-level (300 or higher) courses, including three courses devoted to mastering the craft of writing in the chosen specialty genre, one course primarily in the reading and analysis of the literature in that genre, and one course in a second genre.

The student's final course in the program will be taken for 4 credits rather than the usual 3, and it will include a 1-credit meta-commentary assignment. This assignment requires students to step back from the particular course and describe (in 1500 words) what they have learned about the differences between and similarities among the genres investigated and how these have affected their choice of genre. Students should look at the strategies they have chosen in their writing and explain why they chose them for a particular purpose. The goals of this assignment are for students to demonstrate the skills that they have learned during the course of their certificate studies as they think about the genres they have examined and to show how these skills govern their approach to creative writing.

Students with little previous experience in creative writing are encouraged to begin with a 200-level writing course or workshop as a foundation for the more advanced courses that will count toward the certificate.

Sample Courses

Code	Title	Units
EComp 316	Poetry Writing	3
EComp 317	Fiction Writing	3
EComp 318	Fiction Seminar (Prerequisite: EComp 317 or one published work)	3
EComp 3151	Nonfiction: Reading and Writing the Memoir	3
EComp 3153	Creative Nonfiction: Writing Ourselves, Writing the World	3
EComp 323	The Art of the Personal Essay	3

Courses

Visit online course listings to view semester offerings for U11 EComp (<https://courses.wustl.edu/CourseInfo.aspx?sch=U&dept=U11&crslvl=2:4>).

U11 EComp 200 Composition Tutorial

A tutorial for students whose work in beginning composition indicates a need for continued practice in writing. If staffing permits, the tutorial may be taken as an elective by students who desire practice in writing. Prerequisite: EComp 101-102 or the equivalent and permission of the department. Must be taken Credit/No Credit.

Credit variable, maximum 3 units.

U11 EComp 203 Critical and Researched Writing

This course teaches students to engage critically with scholarship, to construct convincing arguments, and to write persuasive research papers. Students will study how other writers achieve these goals and then use a proven model of researched writing to write an argument and paper about a text of their own choosing that includes the accurate use of primary and secondary sources. Students will concentrate on a single research project throughout the semester, and attention will be given to revision and organization, library research strategies, academic citation conventions, and electronic search engines and sources. This course is required for all University College undergraduate degree candidates and must be taken at Washington University. Prerequisite: U11 101 or U11 111. The prerequisite can be waived by permission of the instructor based on an assessment taken prior to the beginning of the course. Restricted to University College students.

Credit 3 units.

U11 EComp 203M Critical and Researched Writing

This is the online version of U11 203. This course teaches students to engage critically with scholarship, to construct convincing arguments, and to write persuasive research papers. Students will study how other writers achieve these goals and then use a proven model of researched writing to write an argument and paper about a text of their own choosing that includes the accurate use of primary and secondary sources. Students will concentrate on a single research project throughout the semester, and attention will be given to revision and organization, library research strategies, academic citation conventions, and electronic search engines and sources. This course is required for all University College undergraduate degree candidates and must be taken at Washington University.

Prerequisite: U11 101 or U11 111. The prerequisite can be waived by permission of the instructor based on an assessment taken prior to the beginning of the course. Restricted to University College students. This course is fully online.
Credit 3 units. UColl: OLI

U11 EComp 217 Fiction Workshop

This is a course on methods and techniques of writing fiction. No previous experience is required, but students should be seriously interested in developing their writing, and offering and receiving constructive criticism of original works. Students are urged to bring manuscripts to first meeting.
Credit 1 unit.

U11 EComp 218 Nonfiction Writing Workshop

Analysis of and practice in writing creative nonfiction: essays, autobiography, travel, and nature writing. Categories vary each semester.
Credit 1 unit.

U11 EComp 225 Introduction to Creative Writing: Poetry, Fiction, and Creative Nonfiction

An introduction to creative writing, with a focus on the genres of poetry, fiction, and creative nonfiction. Students will discuss examples of published work, practice writing in all three genres, and learn how to give and take constructive criticism.
Credit 3 units.

U11 EComp 304 Exposition

This advanced composition 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 will involve frequent practice in analyzing and critiquing, with special attention to techniques of organization, argument, and emphasis. Prerequisite: U11 203 (Critical and Researched Writing).
Credit 3 units. UColl: OLI

U11 EComp 304M Exposition

Online version of the course U11 304. This advanced composition 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 will involve frequent practice in analyzing and critiquing, with special attention to techniques of organization, argument, and emphasis. Prerequisite: U11 203 or U11 203M (Critical and Researched Writing). This course is fully online. Students enrolled in day classes at Washington University should review the policies of their home division on credit earned for online courses.
Credit 3 units. UColl: OLI

U11 EComp 310 Genre Writing

This course is a creative writing workshop dedicated to genre fiction. With a primary focus on the contemporary genre story, the course will cover new and classic science fiction, fantasy, crime writing, and much more. Through a series of readings and writing workshops, we will discuss the craft of genre writing from

the traditional to the contemporary, including long-standing genre conventions, recent cross-genre trends, and the current role of genre fiction in the literary landscape. This course can count toward the major in English for day students.
Credit 3 units.

U11 EComp 3120 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. Prerequisite: U11 203 or U11 203M.
Credit 3 units. A&S IQ: HUM, WI Arch: HUM Art: HUM BU: HUM EN: H

U11 EComp 313 Nonfiction Seminar

This is a workshop for students interested in writing creative nonfiction and the personal essay. We examine the narrative techniques that writers use to shape their life experiences and observations. Students experiment with different approaches to writing process and have opportunities to complete work in various modes, such as memoir and the lyrical essay. We will also read published nonfiction essays that illuminate various aspects of style and craft. This course will count toward major in English for day students.
Credit 3 units.

U11 EComp 314 Persuasive Writing

Methods of argumentation, ranging from those presented in Aristotle's *Rhetoric* to those found in the editorial pages of today's newspapers. Emphasis on persuasion as a writing skill useful in fields such as law, journalism, business, and government.
Credit 3 units.

U11 EComp 314A Topics in Composition: Writing and the Law

An advanced writing course focusing on selected topics related to writing. Topics to be chosen by department/instructor. See 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: Writing 1 (L13 100) and junior standing.
Credit 3 units. Arch: HUM Art: HUM EN: H

U11 EComp 3151 Nonfiction: Reading and Writing the Memoir

This is a workshop for students interested in writing a memoir. We examine the narrative techniques that memoir writers use to craft stories based on life experience. Students gain practice in the form by completing a series of assigned short exercises and by writing two longer pieces that are read and discussed by the class. We also read several published memoirs chosen to illuminate various aspects of style and craft.
Credit 3 units.

U11 EComp 3153 Creative Nonfiction: Writing Ourselves, Writing the World

In this course, we will explore memoirs, essay collections, and individual articles in which the writers have merged their observations and research of the natural world with their own personal experiences or philosophical inquiries. We will consider

biologist David George Haskell's *The Forest Unseen* alongside essay collections by nonfiction writer Amy Leach (*Things that Are*), fiction writer Michael Martone (*The Flatness and Other Landscapes*), and poet Mary Oliver (*Long Life*), as well as excerpts from books by Eula Biss, Bill Holm, Barbara Hurd, Robin Wall Kimmerer, and Lawrence Weschler. From these writers, we will learn how one might offer a view of the self through the lens of environment, place, biography, history, and reflection. Each student will also work on a manuscript of similar variety from idea to finished product.

Credit 3 units.

U11 EComp 316 Poetry Writing

This course is for students seriously committed to writing poetry. We will consider imagery, diction, rhythm, and form, chiefly with reference to works by class members. This course can count toward the major in English for day students.

Credit 3 units.

U11 EComp 3161 Poetry Tutorial

Credit variable, maximum 3 units.

U11 EComp 317 Fiction Writing

This workshop is designed for students who want to explore and practice the art of fiction. We examine the work of major writers for structure and artistry. We draw two stories up from the well of imagination, and learn how to apply methods that make them rhetorically and logically sound as well as creative. Constructive criticism of student work and class discussion are emphasized.

Credit 3 units.

U11 EComp 3171 Long-Form Fiction Writing: The Short Novel and the Long Short Story

This course will explore the process of writing longer-form narratives, building on the knowledge of the craft and structure of the short story gained in Fiction Writing. We will introduce and practice strategies for plotting, researching, and developing story ideas into feasible long-term projects, rather than producing a finished full-length manuscript. We will read and analyze short novels and long short stories across multiple genres and styles. The diverse range of texts include novels by Michael Ondaatje, Jenny Offill, James Baldwin, Anne Carson, and Danielle Dutton, as well as short stories by Kelly Link, Leo Tolstoy, Alice Munro, and Franz Kafka. Prerequisite: U11 317 Fiction Writing.

Credit 3 units.

U11 EComp 317K Fiction Writing: Young Adult Fiction

This is a workshop in writing in the wildly popular genre of young adult (YA) fiction. Through readings in a variety of recent YA novels, we will discover how the pros negotiate the particular challenges and joys of writing for this age group. Through a series of coordinated writing exercises, we will practice crafting the building blocks of the solid YA story/novel (e.g., plot, character, setting). Through workshop discussions, students will draft and submit their own YA stories or novel sample chapters for constructive response and critique. Writers of all (or no!) levels of prior practice or accomplishment are invited.

Credit 3 units.

U11 EComp 317M Fiction Writing

Online version of the course U11 317. In this course, students will write, learn how to read like a writer, and write some more. Our focus will be on short fiction, and our approach will be to explore the stages linking inspiration to the final (or nearly final) draft -- in other words, we will explore how to find a story idea and how to grow it. The course will be run as a virtual workshop, which means that students will be actively engaged in meaningful online discussions about their classmates' original works-in-progress, and they will make their own compositions available for such discussions. Students will also be prompted -- via regular weekly reading responses and writing exercises -- to examine common craft-of-fiction elements, from the basic building blocks of stories such as details, characters, and dialogue to more slippery units of narrative design such as scene, summary, point of view, and theme. Along the way, we will also read a range of published short stories, from classics to works by contemporary masters.

Credit 3 units. UColl: OLI

U11 EComp 318 Fiction Seminar

This is an advanced writing seminar for students familiar with the process of writing fiction. We will address individual writing problems, and use specific exercises for sharpening skills in the separate elements of fiction, including dialogue, plot, and character development. We will also study prominent authors for voice, style, and craft. Topic varies by semester.

Credit 3 units.

U11 EComp 321 Advanced Writing

Credit 3 units.

U11 EComp 322 Writing Historical Fiction

This course is for writers working on short stories or novels of all genres. We will focus on preparing fiction for publication, presentation to an agent, or as part of an application portfolio for an MFA program or grant. Through assigned readings, craft discussions, and workshopping, we will hone the writer's craft. Additionally, we learn about the current literary marketplace, including magazines, small presses, self-publication and literary agencies. Each student will receive evaluation from the instructor as well as critique from fellow students.

Credit 3 units. UColl: OLI

U11 EComp 323 The Art of the Personal Essay

In this course we will study the structures, techniques and boundaries of the personal essay in which the writer is both observer and participant. Students will read and analyze classic and new examples in this genre. They will also draft and polish their own personal essays and share them with classmates in a discussion/workshop format. The emphasis is on developing a writer's critical faculties, capacity for self-scrutiny, and literary skills. Prerequisites: U11 101 and 203 and one course in literature, or instructor permission. This course will count toward major in English for day students.

Credit 3 units.

U11 EComp 324 Writing for Public Speaking

A course in organizational communications drawing upon the "means of persuasion" from classical rhetoric to PowerPoint. Practice in writing, speaking, and listening in the various formats: paper, oral presentations, and Internet. Comparative analysis of what works best with varying topics, situations, audiences, and purposes. Prerequisite: U11 203 or 203M. Credit 3 units.

U11 EComp 327 Writing the Short-Short Story and 10-Minute Play

In this class we will concentrate on the short forms of microfiction and ten-minute plays, exploring what kinds of stories we can tell in a short space. We will examine a variety of creative writing techniques, including character development, conflict, voice, story arc, setting, images, and especially dialogue. The heart of this class is workshop, but we will read aloud and study models and examples in each genre. Credit 3 units.

U11 EComp 330 The Art of Nature and Travel Writing

In this creative nonfiction course, students will discover the art of the essay in the realm of nature and travel writing and will write their own personally voiced narratives in which "place" plays a central role. Whether your journeys take you up the road, around the world, or more deeply into an environment you have experienced over time, attending to the sensory details, landscape, culture, and history of a place provides rich material for exploration. We will read and discuss essays by some of the many great writers who have worked in this genre, including traditionally underrepresented voices. Through an active learning approach, students will generate and share new work and provide each other feedback in a supportive collaborative workshop setting. The writers we will focus on range from Rebecca Solnit, James Baldwin, Rahawa Haile, Barry Lopez, Annie Dillard, Terry Tempest Williams, and Pico Iyer, to Colson Whitehead, Leslie Jamison, John Jeremiah Sullivan, Patricia Hampl, and Ryan Knighton. Credit 3 units.

U11 EComp 331 Technical Writing

For those whose professions require them to present complex information precisely, logically, and efficiently. Examination of the audiences for technical writing and effective methods of organizing information to meet their needs. Variety of formats: letters, memos, trip reports, progress reports, proposals, and informal reports. Prerequisite: U11 203 or 203M. Credit 3 units.

U11 EComp 332 Introduction to Screenwriting

In this screenwriting class, students will learn the various components necessary for writing a motion picture screenplay. Students will conceive and write the first act of a full-length screenplay (30 pages), complete a full-length story synopsis, and complete a number of in-class and take-home exercises. Students will read and critique each other's work. We also will view and evaluate films, and analyze excerpts from successful movie screenplays, looking closely at the elements of plot and structure, character, dialogue, theme, genre, style and format. Previous screenwriting experience is not required. *Registration limited to University College students.* Same as U18 Film 332. Credit 3 units.

U11 EComp 3321 Advanced Screenwriting

This course is intended for students who have already taken FMS 332 Introduction to Screenwriting at University College (or a comparable introductory course elsewhere). Building on past experiences, students will continue their work in the craft of screenwriting by expanding their knowledge about screenwriting techniques. Students will complete Act II (approx. 45-50 pages) & Act III (approx. 20 pages) of the feature-length script they began in the introductory course. Topics and reading will include advanced plot structure, genre conventions, story archetypes, sequencing, POV, adaptations, short & independent film, query letters, and script pitches. In particular, script rewriting will be explored. This course will not count toward requirements in the FMS major or minor. Same as U18 Film 3321. Credit 3 units.

U11 EComp 337 The Long Form

This course is a seminar and workshop for students interested in writing novels, memoirs, reportage, or collections (short stories, essays, or poems). We will study published works for techniques used to create a narrative, thematic, and/or technical arc. We will workshop our own writings, with the goal of understanding their places within a larger work, from proposing and outlining a full-length manuscript to sculpting an anchor piece for the larger work. Prerequisite: a 300-level writing course or instructor's permission. Credit 3 units.

U11 EComp 338 Writing Adventure and Creating Action

This course will study and practice the techniques necessary to write active and adventurous prose, both fiction and nonfiction. Topics include writing mechanics and style with the goal of mastering the diction and syntax of action while avoiding cliché or melodrama. We also examine broader craft elements such as pacing, scenes, setting, character development, adventure archetypes, suspense, and voice. Readings include adventure writers such as Elizabeth Gilbert, Ernest Hemingway, Pam Houston, Jon Krakauer, Herman Melville, Kira Salak, Gary Shteyngart, Cheryl Strayed, Mark Twain, and Jules Verne. Students will complete exercises and three stories of varying lengths, with at least one in each mode, to be shared in a workshop setting. Credit 3 units.

U11 EComp 339 Masters of Fantasy Writing

As one of the most commonly read genres of literature, fantasy offers its readers an escape from the everyday mundane into worlds where anything is possible. For writers of fantasy, the genre is a space where no topic is off limits and where they can let their imaginations run wild. This course explores the craft of fantasy writing and the many worlds an author can create, with a focus on the short story and novella form. Weekly readings of novellas and short stories will span the masters of fantasy literature, including Stephen King, Terry Pratchett, Ursula K. LeGuin, Anne McCaffrey and many more. Academic texts and writing exercises will build on students' "writing toolboxes," with a focus on emotion, dialogue, and description. Our goals are to explore the modern trends in fantasy and what makes successful fantasy literature; to understand the different process and style of writing a short story versus a novella in fantasy; to be able to

develop an idea into a polished draft of a fantasy short story or the beginnings of a novella; and to improve the workshopping skills crucial to the development and revision process in creative writing.

Credit 3 units.

U11 EComp 340 The Magazine Feature: Idea to Finished Product

This course will explore the process of conceiving, reporting, drafting, revising, and placing a magazine feature story. We will read exemplary long-form magazine journalism — sometimes called literary journalism or narrative nonfiction — with an eye to process and craft. How do we find stories? What is the relationship between reporting and the published piece? How do we shed new light on common themes and approach storytelling in innovative ways? During the term, each student will develop a feature profile: securing a subject, devising a reporting strategy, incorporating research, and ultimately, exploring voice, theme, and structure through multiple drafts. The course will include literary analysis and discussion, writing exercises, workshop-style discussion of student work, and will prepare interested students to pitch their stories for publication.

Credit 3 units.

U11 EComp 341 Writing the Documentary Lyric

This course explores American culture through poetic accounts that focus on the personal experience of social issues ranging from ecological crisis, consumer culture, race, labor, war, and autobiography as coextensive with local history. Students will blend research with creative writing, reading exemplary texts (such as *Birdlovers*, *Backyard*; *Giscombe Road*; *Citizen*; *Port of Los Angeles*; *Shut Up, Shut Down*; and *100 Notes on Violence*) while producing their own creative work. The readings and writings will be focused on documentary writing which incorporates quotations from daily life, the news, films, diaries, public documents, and maps. The readings studied are "lyric" instead of journalistic, following a poetic approach that connects inner experience and outer event, intimate and distant occurrences, people and places, private and public life. Students will engage in weekly creative-writing exercises while developing a final research-based creative-writing project. The course will include conversations with some of our books' authors, who will offer insights into their processes of cultural research grounded in personal experience and language-conscious cultural critique. This course will count toward the major in American culture studies for day students. This course fulfills the Art distribution requirement for the AMCS MA program.

Same as U89 AMCS 413

Credit 3 units. UColl: ACF

U11 EComp 354 The Lyric I: Truth and Lie

One of the biggest misconceptions that readers of poetry may have is that the poet is the same individual as the speaker of the poem. In this course, *The Lyric I: Truth and Lie*, we will investigate examples of modern and contemporary American poetry which utilize the first-person speaker, to more thoroughly understand how and why these poems blur the boundaries between autobiography, history, and imagination. The collections of poetry we will read this semester are as follows: *Kaddish*, Allen Ginsberg's semi-autobiographical elegy for his mother, Naomi; the restored edition of *Ariel*, Sylvia Plath's confessional poems which incorporate historical references to World War II; the first *77 Dream Songs*, John Berryman's alter-ego persona poems; *Don't Let Me Be Lonely*, Claudia Rankine's extended

lyric essay which addresses social issues in post-9/11 America; *Wind in a Box*, Terrance Hayes' exploration of African-American culture since the mid-20th century; *The Master Letters*, Lucie Brock-Broido's continuation of the voice of Emily Dickinson's *Master Letters*; and *Autobiography of Red*, Anne Carson's contemporary queer adaptation of the Greek myth of Geryon and Herakles. These poems encompass the contradictions of the human mind, and lay them out, irresolvable and inseparable — genuine — on the page. Students will be responsible for a comparative essay of 10-15 pages in length, in which they discuss and contrast two poets' approaches to the first-person speaker. In addition, students will be responsible for 8-10 pages of original creative work which uses the first person speaker, drawing inspiration from poetics we discuss in class; as well as a 2-3 page response paper to challenges encountered during this creative writing process, and how those challenges were overcome. Students' creative work will be workshopped in class throughout the semester.

Credit 3 units.

U11 EComp 357 Writing Creatively for Magazine and Online Publication

This course is a writing workshop focused on a wide variety of nonfiction for both print and online venues. We will read and discuss forms of writing such as magazine feature stories, short- and long-form narrative reporting, informative personal and opinion writing, and much more. Our goal will be to produce smart, entertaining writing that can gain a reader's interest and inform readers at the same time. Whether you are interested in publishing magazine features or more informal, personal writing online, we will study and practice how to use research, storytelling, and your own original voice to make topics both fascinating and easy to read. Students will design and write their own projects, write and share a variety of short exercises, and workshop material from the class. We will also read a wide variety of published writing from different publishing venues and platforms. The course will provide a positive, engaging space for you to improve your writing skills and produce polished, high quality writing of your own.

Credit 3 units.

U11 EComp 358 Multimedia Storytelling for Creative Writers

Storytelling in the 21st century is increasingly a digitized endeavor, with creators adapting their work to engage readers who seek material via electronic devices. These complementary formats may include embedded images, graphics, maps, audio or music recordings, videos, animations, twitter feeds, blog posts, and social media profiles. With an emphasis on writing fiction or nonfiction prose that can be accompanied by such media, this hybrid online course will explore and practice the many forms and techniques of transmedia storytelling. Students will propose, design, draft, and present a single transmedia narrative spanning a variety of formats. No advanced computer skills, equipment, or software are required.

Credit 3 units.

U11 EComp 370 Life Staged: From Oral History to the Stage

This class will teach students how to transform oral histories and family history into a stage performance. Examination of family history in context of historical events, gives both the author and the audience the opportunity to put a human context to our history. In this class students will learn: oral interview skills; how to structure history, oral interviews and family stories to be stage worthy; the art of compression, economy and intensity

of the story; and how to find the poetry inside our lives. The purpose of the class will be to encourage literacy in history, awareness of the student's family role in history, and to give the students the necessary tools to apply what they have learned in a performance. The students will also read several classic American plays and see the plays shown at Washington University. The end of the semester they will have created a one-act performance piece about their family's history.

Same as U21 Drama 370
Credit 3 units.

Same as U89 AMCS 494
Credit 3 units. UColl: ACF, ACH, ACS, HUM

U11 EComp 371 Narrative Structure and Story Development

Credit 3 units.

U11 EComp 400 Independent Study

Credit variable, maximum 3 units.

U11 EComp 4012 Workshop in Composition: Adapting Writing Center Pedagogy to Elementary School

A collaborative workshop for elementary school teachers, facilitated by the Director of Washington University's Writing Center. Members will learn the art of one-to-one writing instruction and explore ways of adapting this pedagogical model to their elementary school setting. Biweekly journal, literary memoir and theory-into-practice project required. By permission only.

Credit 1 unit.

U11 EComp 4117 Summer Writers Institute 2020: Art, Poetry, and the Imagination

In this workshop, students will explore the imaginative connections between visual art and poetry. In particular, the course will explore poetic works that have already shown the imaginative potential available to poems when they interact with and respond to visual art. Can a poem emulate the contours of a sculpture? Can poems provide a layered experience like a gallery installation? How does the composition of a poem translate to a painting's composition? The workshop is designed for both the beginning and advanced writing student, as many writing prompts will be based on visits to Washington University's Kemper Art Museum. All students will benefit from multiple workshop sessions, which will result in a final portfolio of artistically inspired and personally inventive poems.

Credit 3 units.

U11 EComp 494 Voices in Action

What sparks and sustains people's movements for social justice? This history and creative-writing course explores the contexts and expressions of 20th century and contemporary protest movements, ranging from labor, civil rights, the Vietnam War, ethnic people and women's movements, to contemporary social and environmental justice movements. We will explore speeches, manifestos, visual and oral texts, songs, and poetry to consider how dissent is voiced in response to specific social contexts and historic events. We will consider the role of personal expression in enacting democracy, focusing on poetry that helps articulate what is at stake in the protest movements of the 20th and 21st centuries. We will examine how language moves people, raising awareness of the facts and felt experiences of injustice, helping to fuel social movements and "call forth a public" to make change. Assignments include a mix of historical analysis, ethnographic and participatory work, creative writing, and reflection.