Writing Arguments: WRIT 1122 is a course in rhetoric; the focus will be on reading and writing arguments in professional, academic, and public contexts. The course will emphasize the Aristotelian, Toulmin, and Rogerian approaches to argumentation, and students will also gain experience analyzing and using visual and multimodal rhetoric in their arguments. Note: for one writing project, the class will focus on school shootings in the United States and students will read some disturbing primary source material.

Section 24  MW 10:00-11:50AM  CRN 1565,
Section 17  MW 12:00-1:50pm  CRN 1560
Instructor: Brad Benz

Although Woody Guthrie famously wrote "I ain't a writer," many of the most important arguments produced in human history have been at the hands of musicians, painters, filmmakers, and performance artists. This section of WRIT 1122 will focus on creating effective written arguments about the arts. We will read and analyze written arguments about different forms of artistic expression in order to investigate the role art plays in our lives and our culture. The course aims to improve writing abilities and to foster an understanding of the ways writing can enhance your skills of critical thinking and inquiry.

Section 52  TR 12:00-1:50PM  CRN 1589
Section 13  TR 4:00-5:50PM  CRN 1557
Instructor: Russell Brakefield

Writing that Matters: This section will investigate the kinds of writing that matter in academic, professional, civic, and personal life and what matters in good writing. We'll analyze and practice writing in multiple genres and media—honing the rhetorical skills you need to make effective arguments about issues that matter to you, from campus life and local causes to national news and global conflicts.

Section 46  MW 12:00-1:50PM  CRN: 1581
Instructor: Jennifer Campbell

Craft, DIY, and the Making of Movements: What does woodworking have in common with scholarly argument? More than you think: for the Greeks, technê encompassed everything from ceramics to speech-writing, each understood as a craft with practical effects. This section of WRIT 1122 looks to craft, DIY, and various social movements to develop the rhetorical strategies needed to reach different publics, primarily in situations that require defense of arguable claims. Those strategies will include rhetorical analyses, op-ed writing, and ethnographies in actual maker communities; assignments culminate in a grant proposal matching makers with movements to meet a particular community's needs.

Section 73  TF 10:00-11:50AM  CRN 2151
Section 47  TF 12:00-1:50PM  CRN 1582
Section 60  TF 2:00-3:50PM  CRN 2055
Instructor: Elizabeth Catchings
Your Story, Our Story: A Persuasive Narrative: What does our interpretation of a story tell us about ourselves or about the storyteller? How might we reinterpret stories through the context of persuasion? We encounter stories every day and while they may seem like simple forms of entertainment they can be incredibly powerful rhetorical devices. Stories are the method by which we understand the world, our place within it, and how we affect change. From unsolved mysteries, to visual, autobiographical, and public narratives, students in this course will affect change through encountering, deconstructing, and re-adapting stories to persuade multiple audiences.

Section 19  MW 10:00-11:50AM  CRN 1562
Section 83  MW 12:00-1:50PM  CRN 2154
Instructor: April Chapman-Ludwig

Rhetoric of Games, Gamers, and Gaming: Games are not just a pastime—they are a powerful means of persuasion. They are in our advertisements, our schools, and our civic lives. In this section of WRIT 1122, we will look at the rhetoric or art of persuasive communication of games, gamers, and gaming. You don't have to be a gamer to enjoy this class. After all, this is a writing class—we are using this focus to give us a shared topic from which to draw upon as we work on improving writing and your understanding of rhetoric.

Section 65  MW 12:00-1:50PM  CRN 1942
Instructor: Richard Colby

Writing into the Unknown: "Imagine oneself snatched out of the normal course of life and set down, one knows not where. Eventually one risks a step forward," writes mapmaker Tim Robinson. In this section we'll ask questions like, what can the “apocalypse” teach us about evaluating rhetorical situations? How can Einstein’s “intuition” or Keats’ “negative capability” help us delve into the blank page, investigating rhetorical possibilities in our own writing? We'll examine how “the unknown” is portrayed in arts and culture by analyzing and composing work in multimodal genres, focusing on how these genres engage different audiences.

Section 94  MW 12:00-1:50PM  CRN 2159
Instructor: Jessica Comola

Rhetoric, Writing, Revising with Others: In this service-learning writing course, we will partner with young writers at Charles Hay elementary school to collaboratively revise not just our texts, but also our ways of thinking, talking, and knowing about writing itself. We'll study the specific rhetorical situation at Charles Hay by mentoring, exchanging feedback with, and writing for elementary students and related audiences. We'll write in a variety of genres, such as rhetorical analyses and newsletters, for audiences ranging from academics to young writers and their parents. We will work directly with writers at Charles Hay during our regular class period one day a week. This project will complement collaborative writing with classmates in small peer review groups. Through collaboration, we will revise, in the sense of re-seeing or re-thinking, our writing knowledge. Please note that interest in working with youth and travel to/from Charles Hay are essential to this course.

Section 1  MW 8:00-9:50AM  CRN 1553
Section 102  TH 8:00-9:50AM  CRN 5061
Instructor: Sarah Hart Micke
**A Matter of Character:** In this themed section of WRIT 1122, we’ll highlight the rhetorical concepts of ethos and identification to explore how we persuade—and are persuaded by—people (and sometimes their ideas and arguments). We’ll spend some time focusing on advertising and its history, photographs and visual culture, social media, and the writing that happens (or not) somewhere between rhetors/advertisers/photographers, their very active audiences, and the cultural contexts that help “define” them all.

*Section 95 TR 10:00-11:50AM CRN 5058
Section 74 TR 2:00-3:50PM CRN 2152
Instructor: Rob Gilmor*

This course will focus on your development as an ethical nonfiction writer for serious readers in the public sphere, emphasizing rhetorical principles. Our main readings will come from current professional media, including the Washington Post, the New York Times, The New Yorker, Harpers, and The Atlantic. These are available free to DU students, and I’ll provide clear access to readings. You’ll learn several rhetorical concepts, and you’ll think critically about how writers use them to engage, inform, and persuade readers. You’ll practice many strategies in your own writing. The first several weeks of the quarter will have you do a series of short writings (500-750 words or so) due most class meetings; in the last couple of weeks, you’ll develop at least two of those early exercises into longer pieces of 1000-3000 words or so. A final portfolio of 6000 finished words will come from the work you do across the quarter. We’ll focus mainly on strategy, not content, and you’ll frequently have choices of topics, including for your longer projects.

*Section 28 TF 8:00-9:50AM CRN 1569
Instructor: Doug Hesse*

Here be writing! We will not focus specifically on pirates in this class, but you may have the chance to write about them if you like. This course will challenge you to write several different pieces of writing, including defending a maligned cultural artifact, writing your own ethics of social media use, and writing a piece of photo fiction. We will devote much class time to providing feedback to each other’s writing, and you will have the opportunity to practice revising several of your papers.

*Section 50 MW 12:00-1:50PM CRN 1584
Section 15 TR 12:00-1:50PM CRN 1558
Section 92 TR 2:00-3:50PM CRN 2157
Instructor: Matt Hill*

**Rhetoric & Writing:** How do words and images influence our perceptions of our surroundings? How does language enable or restrict the way we interact with the world? What role does storytelling play in constructing our identities, values, and relationships? In this class, we will discuss these questions while focusing our attention on the rhetoric of sustainability and the rhetorical strategies used by activists, artists, and other change makers who write to make the world a better place. This class is designed with community engagement in mind, and a major project will be in collaboration with the DU Center for Sustainability.

*Section 42 MW 12:00-1:50PM CRN 1578
Section 63 MW 2:00-3:50PM CRN 1941
Instructor: Megan Kelly*
**Text and Image: The Rhetoric of Journalism**
Explores the relationship of written, visual, and multimodal journalistic genres with primary emphasis on print or online magazines and newspapers. We will study rhetorical strategies used, for example, in feature articles, op-eds, and photographs. We will also discuss how humor is used in satirical publications like The Onion. In addition to writing articles for public audiences, you will be able to create arguments using still images or video footage.

*Section 98 TR 8:00-9:50AM CRN 3155
Section 39 TR 10:00-11:50AM CRN 1575
Section 40 TR 12:00-1:50PM CRN 1576*

Instructor: Kamila Kinyon

**Humor and Argumentation** A writing class and workshop designed to arm students with new methods and practices for critical thinking and writing. Using the comic arts (including the work of humorists, stand-up comics, satirists, and filmmakers) as points of departure, we will identify and practice strategies toward effective written and visual communication in the public sphere. We will read challenging theoretical texts to support and challenge our analyses of the comic texts. WARNING: The materials in this class are of an adult nature. They may contain profanity, and references to sexuality, religion, and racial stereotypes, among other topics.

*Section 16 MWF 10:00-10:50AM CRN 1559
Section 25 MWF 11:00-11:50AM CRN 1566*

Instructor: Heather Martin

**Re-reading and Re-writing (Pop)Culture:** WRIT 1122 emphasizes how writers work with a variety of texts to develop effective projects across rhetorical situations. This section will focus on the popular texts (photographs, newscasts, billboards, films, editorials, advertisements, songs, etc.) we commonly encounter. Students will investigate how these artifacts shape, reflect, and complicate our understanding of culture. Beyond the standard learning objectives for 1122, the goal for this section is twofold: 1) students will become more critical and socially-aware readers of their world, and 2) through thorough inquiry, rhetorical analysis, and reflection, students will learn to take ownership of their ideas.

*Section 38 TF 10:00-11:50AM CRN 1574
Section 53 TF 12:00-1:50PM CRN 1585*

Instructor: Lauren Picard

This course will focus on the rhetoric of politics and the politics of rhetoric. How does rhetoric, or the art of persuasion, factor into political movements? Additionally, what are the politics of expression? In this course, students will explore the rhetoric of current political movements. We will be touching on some controversial topics in this course, such as the upcoming election, the alt-right, and the campus politics of speech, so I will expect -- and do my best to foster -- an atmosphere of lively and respectful dialogue.

*Section 2 TR 8:00-9:50 CRN 1554
Section 20 TR 10:00-11:50 CRN 1563
Section 10 TR 12:00-1:50 CRN 1556*

Instructor: Polly Reid
Focus on Exploration: In this section, we’ll focus on exploring ideas, voices, and styles. Sure, we’ll still work with arguments, and with scholarly ideas about arguments (“rhetoric,” for short). But we’ll spend a good deal of time digging into ideas, exploring our own thinking and that of others—so that when we argue, it’s more fully persuasive. We’ll also try out a wide variety of written voices and styles, toward similar ends. We’ll work mainly with written language, but we’ll also explore how voices, styles, and other features can cross over between writing and other ways to communicate.

Section 62 MW 8:00-9:50AM CRN 1940
Section 26 MW 10:00-11:50AM CRN 1567
Section 59 MW 2:00-3:50PM CRN 1590
Instructor: Keith Rhodes

"Is This an Argument?” What do you imagine when you read the word “argument”? Do you picture two people debating politics at a table? Or a 30-second Volkswagen commercial? Or a game of Monopoly? What do these examples share in common, and where do they diverge? Answering these questions requires an informed theory, one that draws upon thousands of years worth of accumulated knowledge about rhetoric. This section synthesizes key concepts from rhetorical studies (e.g., exigence, stasis, proofs), writing studies (e.g., genres, process, multimodality), and literacy studies (e.g., discourse communities) in order to help you build a personal theory of rhetoric that you can apply to any situation you may one day find yourself in.

Section 61 8:00-9:50AM CRN 1591
Section 27 10:00-11:50AM CRN 1568
Instructor: David Riche

This section of Rhetoric & Academic Writing will explore vital issues relating to the writing we do not just for academic reasons, but also in professional and personal situations. Since most writing today takes forms other than simple words printed on a page, we will analyze and create work that is delivered through genres and mediums other than just the traditional essay form—including advertising, photography, and graphic design. The rhetorical strategies utilized in this course offer approaches to writing that can have a lasting impact on all texts students confront in the future—both at DU and beyond.

Section 64 MW 2:00-3:50PM CRN 1674
Section 81 MW 4:00-5:50PM CRN 2153
Section 96 MW 6:00-7:50PM CRN 2160
Instructor: Casey Rountree

Writing as Remix: In this section of WRIT 1122, we’ll use the idea of “writing as remix” to explore different ways that composition is possible beyond what you were taught in high school. We’ll listen to music, write about it, make “cover” versions of writing we find interesting, and discuss and write about technology. As with any other section of this class, you’ll focus here on learning basic rhetorical principles and ways of figuring out how to write something well, for lots of different audiences.

Section 6 MW 10:00-11:50AM CRN 1555
Section 100 MW 12:00-1:50PM CRN 3585
Section 48 MW 2:00-3:50PM CRN 1583
Instructor: Blake Sanz
**Writing About Writing:** Our topic for this section of WRIT 1122 will be Writing About Writing. Through course readings, you will become familiar with existing research and writing in the fields of Composition and Rhetoric and Writing Studies. I will ask you to identify topics for research and writing assignments that interest you in your experiences with writing in personal, academic, extracurricular, and workplace settings. A fuller understanding of writing, how it has been studied, and how it influences your daily lives will allow you to develop as writers and to use writing with greater rhetorical awareness throughout your academic careers and beyond.

*Section 23*  
*WF 10:00-11:50AM*  
*CRN 1564*  
Instructor: Aubrey Schiavone

**Writing About Fandom and Fan Cultures:** Our topic for this section of WRIT 1122 will be Fandom and Fan Cultures. Henry Jenkins defines Fandom as “the social structures and cultural practices created by the most passionately engaged consumers of mass media properties.” We will consider fan communities that have developed around books, movies, comics, tv shows, games, sports teams, bands or musicians, and any other media that interest students. In our readings and discussions, we will also consider power and politics in Fandom, including how fans take up issues of gender, race, sexuality, labor, and ownership. Students will choose their own topics for writing within this theme.

*Section 43*  
*WF 12:00-1:50PM*  
*CRN 1579*  
Instructor: Aubrey Schiavone

In the **Rhetoric of Games,** you will be playing and designing games in order to learn about procedural rhetoric: how game play persuades players. After learning about the rhetorical principles of pathos, logos, and ethos, you will analyze how a persuasive game – a game designed with a social message – persuades through its game play. You will write an editorial arguing about a social issue of your choice. Finally, with a partner, you will design your own persuasive game that persuades players about your editorial’s social issue through its game play.

*Section 70*  
*TR 2:00-3:50PM*  
*CRN 1947*  
Instructor: Rebekah Shultz Colby

**Online Magazine:** Have you ever wanted to design or write for a magazine? In this class, we will be using the rhetorical principles of logos, ethos, and pathos to help you write and design your own online magazine with some help from your friends in the class. You will have free reign to let your imagination soar and design the magazine of your dreams, writing editorials, reviews, and profiles. You are going to be in charge of designing what the magazine is about, who the magazine is targeted toward, and what the cover art will look like.

*Section 32*  
*TR 10:00-11:50AM*  
*CRN 1571*  
*Section 51*  
*TR 12:00-1:50PM*  
*CRN 1628*  
Instructor: Rebekah Shultz Colby
Writing for Preservation and Change: How do we write to change the world? How do we write to preserve some part of it? Composing for real audiences across genres and media, this hands-on workshop is designed to help us understand some of the persuasive systems and genres used by writers to secure a better future for their communities.

HEADS UP: plan to work on real-world public good projects and to use what we learn beyond the classroom.

Section 45 MW 10:00-11:50AM CRN 1580
Section 41 MW 12:00-1:50PM CRN 1577
Section 66 TR 12:00-1:50PM CRN 1943
Instructor: Daniel Singer

What can you accomplish by simply yelling louder than the opposition? TV hosts would probably like us to think the answer is “everything,” but while there are many ways to form arguments, research shows us that most traditional forms of argument seldom actually change minds. In this course, we'll investigate multiple modes of persuasion and consider effective rhetorical and writing strategies for a wide variety of audiences, keeping in mind that our end goal isn't always to “win” the argument, but is often to spur real change in our world.

Section 101 TF 10:00-11:50AM CRN 3586
Section 55 TF 12:00-1:50PM CRN 1586
Instructor: Angela Sowa

Genre, audience, rhetorical situation, and reflection: What do they all have in common? They are key terms that help you, as a writer, understand different types of writing situations such as writing a chemistry lab report or a historical overview of the American Dream or a business memo. Throughout this course, you will create a theory of writing -- yes, a theory of writing -- which is a quarter-long reflective process where you explore your relationships with writing and argumentation. Your theory of writing is unique to you and develops continually throughout the course. Expect to read some, write some, and reflect some as you learn about ways to create and support an effective argument.

Section 71 TR 2:00-3:50PM CRN 1995
Section 90 TR 4:00-5:50PM CRN 2156
Instructor: Kara Taczak

“Who Tells Your Story?” What stories do you want to tell about yourself, your community, and our moment in history? This class will focus on the persuasive power of narrative, and particularly on the art and craft of telling stories about people – ourselves, and others. We'll be especially interested in the way that race and ethnicity, gender, nationality, and individuality are represented narratively within pop-culture texts like the musical Hamilton, the world of Harry Potter, and genres including stand-up comedy, hip hop, and amateur documentary. You'll write, a lot, about the experiences and interests that have shaped your story, as well as about the contemporary sociocultural issues that matter most to you.

Section 99 TR 12:00-1:50PM CRN 5059
Section 30 TR 2:00-3:50PM CRN 1570
Instructor: Zoe Tobier
WRIT 1122: Rhetoric and Academic Writing

ONLINE COURSES

In this online class, we will build a classroom community through participating in discussion posts, creating wiki's, and responding to peers. Students will discover satirical writing, work on answering journalistic questions, and create effective strategies for argumentation. We will use reference points from popular culture such as South Park, Stephen Colbert, and even Big Foot to write for many different audiences and genres, from feature articles to policy proposals. This course will enhance students’ analytic and critical reading strategies and will require written texts that are organized, coherent, and substantive.
CRN: 1946
Instructor: April Chapman-Ludwig

What can you accomplish by simply yelling louder than the opposition? TV hosts would probably like us to think the answer is “everything,” but while there are many ways to form arguments, research shows us that most traditional forms of argument seldom actually change minds. In this course, we'll investigate multiple modes of persuasion and consider effective rhetorical and writing strategies for a wide variety of audiences, keeping in mind that our end goal isn’t always to “win” the argument, but is often to spur real change in our world.
CRN: 3586, 1586
Instructor: Angela Sowa

Genre, audience, rhetorical situation, and reflection: what do they all have in common? They are key terms that help you, as a writer, understand different types of writing situations such as writing a chemistry lab report or a historical overview of the American Dream or a business memo. Throughout this course, you will create a theory of writing -- yes, a theory of writing -- which is a quarter-long reflective process where you explore your relationships with writing and argumentation. Your theory of writing is unique to you and develops continually throughout the course. Expect to read some, write some, and reflect some as you learn about ways to create and support an effective argument. *This is a fully online course.
CRN: 3018
Instructor: Kara Taczak
Connecting through a screen: According to Sherry Turkle, “technology has become the architect of our intimacies.” It shapes how we communicate, collaborate, and contemplate. In this advanced writing section, we are going to look at how technology changes how we see one another and ourselves in an always connected world, looking specifically at dating, learning, and persuading. Much of the writing in this class will not be in traditional academic genres, although we will certainly discuss academic conventions. Also, a portion of this course will have you traversing the wilds of the internet, so if you are offended by foul language and eggplant emoji, you might look elsewhere.

Section 3  MW 2:00-3:50PM  CRN 1595
Instructor: Richard Colby

Truthiness and Rhetoric: Coined by Stephen Colbert in 2005, “truthiness” refers to truth that comes from the gut, rather than from reputable sources or proven facts. It captures the quality of preferring concepts one wishes were true over concepts known to be true. Throughout our 10-week term, students will explore the truthiness that shapes our understanding of the world. How is our view of “truth” determined by our news media, popular culture, iconic imagery, etc.? How do we develop and encounter arguments in popular and academic settings? This advanced section will emphasize thorough inquiry, rhetorical analysis, and genre production.

Section 4  TR 2:00-3:50PM  CRN 1596
Instructor: Lauren Picard

Playtesting Persuasion: Game designers have described their craft as a form of “experience-engineering,” a way of getting an audience (of players) to have an experience in the process of encountering what you’ve created. This course begins with the premise that “experience-engineering” applies not only to entertainment, but also to persuasion. After all, what’s the point of arguing unless your audience experiences a kind of change? Drawing upon rhetorical studies, writing studies, and the study of tabletop (board, card, role-playing...) games, we will work (and play) to build a conceptual framework that will allow you to engineer persuasive experiences in writing and other modes. Assignments may include tabletop game design.

Section 5  WF 12:00-1:50PM  CRN: 5060
Instructor: David Riche
WRIT 1133: Writing and Research

The Curious Researcher: To be curious means that you are eager to learn something; you want to know more. It also means that you are strange, odd, or peculiar. Researchers are both kinds of curious: eager to learn, and odd birds. In this class we’ll explore both sides of the strange beast of research. You will write three research papers in this class and learn three distinct forms of inquiry: phenomenology, ethnography, and art criticism.

Section 7     MW 2:00-3:50PM     CRN1992
Section 10    MW 4:00-5:50PM     CRN 2162
Instructor: Angela Buck

All research disciplines confront the fundamental thinking and writing problems of description, inference, and explanation. We will begin with these basic issues, researching the meaning and use of controversial words, and offering scientific and emotional explanations like conspiracy theories. In the major research project, we will examine the different forms of explanation and genres of writing in different disciplines seeking to answer similar questions, such as "what should we do about all of these zombies?" Lively class discussions depend upon your willingness to engage challenging readings and to try out unfamiliar phrases like "causal asymmetry" and "emotional cadence."

Section 8     TR 10:00-11:50AM    CRN 1993
Section 1     TR 12:00-1:50PM     CRN 2794
Instructor: Jonathan Fowler

Researching the Student Experience: While 'research’ often calls to mind formal academic work, we often overlook the subtle but important influence research has on our daily lives. In this section of 1133, that subtle influence will be our main focus: we’ll explore student life at DU as a way to model an inquiry-driven approach to research and writing. We’ll do some field work in the DU and Denver communities, examine texts and artifacts in our library’s Special Collections, and test out methods from a number of research traditions.

Section 6     TR 12:00-1:50PM     CRN 1600
Instructor: Rob Gilmor

The Measure of your Powers: We will engage the form of the essay through seeing, investigation, and failure. Your early encounters and primary glances are prerequisites. As this is a course on exile, we will escape, descend, and linger within the sentences of masters. As this is a course on self-doubt, we will ask unanswerable questions. As this is a course on paradise, we will allow time to pass idly. We will loiter, read, and write. All with intent.

Section 9     MW 2:00-3:50PM     CRN 2163
Instructor: Sam Knights
Writing, Research, Media, and Identity: Why is Hollywood so white? How do advertisers use stereotypes to sell cars, detergent pods, and more? How do TV shows shape our culture? Does hashtag activism matter? How do genres like hip hop intersect with local cultures around the world? In this class, we'll research the media, and you'll learn how policy-makers, artists, and scholars in academic fields including ethnic studies, gender studies, film studies, history, anthropology, and sociology study and understand the media's impact on our lives. You'll do research writing of your own, about media-related questions of your choice.

Section 5  TR 4:00-5:50PM  CRN 1599  
Instructor: Zoe Tobier

WRIT 1133: Writing and Research

ONLINE COURSES

WRIT 1133 is a course in rhetoric and research. Students will investigate, research, and write about a discourse community – a sub-culture - of their own choosing, employing some of the common research methodologies used in the academic disciplines. After collecting data about their discourse community through primary and secondary research, students will then be asked to explain their findings to expert and non-expert audiences. Note: this is an online course. The class will not meet face to face.

CRN: 1673  
Instructor: Brad Benz

Hungry? In this online section of WRIT 1133, we will research and write about a variety of food-related topics—ranging in subject from food safety legislation, to global food shortages, to the edible schoolyard. Students will design and carry out research projects around food topics of their own interest and compose a policy brief at the end of the quarter.

CRN: 5053  
Instructor: Heather Martin
WRIT 2500: Topics in Writing Theory and Research

**Private Gain and Public Good:** Roman rhetorician Quintilian's ideal orator was “a good man speaking well,” but we know that evil people can speak well and good people can struggle to communicate. We also know that a lot has changed since 95 AD. We will trace the thorny relationship between rhetoric and ethics, from the Sophists of ancient Athens to recent concerns about political persuasion on Facebook, discussing several touchstones in rhetorical theory and considering if and how their philosophies and frameworks apply to contemporary argument and persuasion in fields like education, law, journalism, and politics. You’ll hone your ability to read a wide variety of texts closely, critically, and rhetorically while also considering your own responsibilities as a writer and citizen. Students will compose regular analysis and response entries and other informal assignments; a multimodal ‘conversation collage’ that represents an ongoing argument in the civic sphere; and a dialogue, manifesto, or open letter to present their personal philosophy of ethics and persuasion.

*Section 1  MW 2:00-3:50PM  CRN 5052*
Instructor: Jennifer Campbell

WRIT 2701: Topics in Applied Writing

**Writing and Digital Media:** Assignments for the course will include reading responses, social media posts, blog posts on a shared course blog, and a final collaborative grant writing project. The course will also host weekly guest speakers who will share their expertise about specific academic, professional, political, and hobbyist uses of digital media writing. A fuller understanding of writing and the design and circulation of digital media texts will allow you to use digital media writing with greater rhetorical awareness in your academic careers, professional spaces, and extracurricular contexts.

*Section 1  TR 2:00-3:50PM  CRN 3587*
Instructor: Aubrey Schiavone