WRIT 1122 Course Descriptions

WRIT 1122 teaches strategies that are vital in writing for well-educated readers, primarily in situations that require you to present and justify positions. The course teaches rhetorical analysis and practices, the effective use of readings and source materials, and techniques for generating, revising, and editing texts produced to meet specific situations. WRIT 1122 provides sustained practice in writing, with systematic instructor feedback, that results in at least four finished and polished papers, totaling some 20-25 pages by quarter’s end. Students will additionally complete several informal or drafting exercises.

Some faculty have elected to submit individual course descriptions, those follow here. If a section does not have a unique course description, assume that it meets the goals listed above.

**Benz, Brad**  
WRIT 1122-23 & 43  
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.

**Borst, Allan**  
WRIT 1122-03, 06, 61  
Composing the University: What happens if we look at the University of Denver as a web of carefully constructed rhetorical texts? Who does the University address when it claims to be “a great private university dedicated to the public good?” How do texts composed by departments and campus programs shape student experiences? This section of WRIT 1122 investigates how DU and other universities “write” and “author” themselves through multiple genres in order to speak to audiences ranging from students and alumni to peer institutions and the general public. Writing assignments will reflect on and respond to various on-campus “texts.”

**Campbell, Jennifer**  
WRIT 1122-18 & 57  
Writing that Matters: This class will investigate the kinds of writing that matter in academic, professional, and civic forums and what matters in good writing. We’ll analyze and practice writing in multiple genres and media—essays, editorials, memos, blogs, videos—honoring 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. This class meets for 50 minutes on MWF and will require additional online participation.

**Colby, Richard**  
WRIT 1122-20, 40, 59  
Video games represent an $11.7 billion industry and with it an immensely powerful means of persuasion. Games are not just a pastime; 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.

**Daniels, David**  
WRIT 1122- 38, 64, 83  
How do students write today? A common argument I hear is that students can't write anymore, which I wholly disagree with. People say Facebook and Twitter have ruined them, that their grammar is bad, that they can't make complex arguments. U shld c the stuf they txt. Lol. But are these arguments valid? Or have the terms of 'writing well' changed in an increasingly digital world? This course will examine such issues and, hopefully, counter these arguments as students produce their own texts (and txts) in engaging ways.

**Engleson, Amber**  
WRIT 1122- 81  
In this writing course, "(Re)Writing Language," we'll ask: “Who owns English?”; “Should it be English or Englishes?”; and “What is ‘good writing’?” To answer these questions, we’ll read about multilingualism, language policy, and language practices in the U.S. and beyond. You’ll leave this course with an understanding of how to make effective arguments to both academic and public audiences, and with a deeper understanding of yourself as a global language user.

**Gilmor, Rob**  
WRIT 1122- 02, 42, 63  
"Writing About Media" People have been worried about media technologies since at least the time of Plato. Granted, Plato was more worried about writing than, say, the internet, but this kind of worry has informed numerous writings, musings, and diatribes. In this section of 1122, we’ll look at how various thinkers have responded to media, taking these moments as model rhetorical situations for consideration of our own “media-saturated” society. We’ll read some Plato—along with Walter Benjamin, Susan Sontag, and others—and consider how they wrestled with a new situation as we write both scholarly criticism and popular texts.

**Green, Eryn**  
WRIT 1122- 85 & 96  
This section of WRIT 1122 seeks to investigate the intersection of policy, technology, and culture in the context of the divisive discussion of climate change. With radical new technologies availing themselves to us nearly every day and significant threats—both environmental as well as socio-political—seemingly appearing just as frequently, what are the impediments to lasting change regarding this issue? What arguments circle around this topic, and how might we unpack them? These questions are complex and deeply rooted in rhetorical structures and posturing—but with the right tools, the often surprising answers are within our reach.
Hart Micke, Sarah
WRIT 1122- 11
In this course, “Writing Selves, Writing Others,” we will explore connections between personal and communal stories. For example, in the graphic novel/memoir “Maus,” the protagonist writes and draws to make sense of his father’s haunting experiences in the Holocaust. Such stories raise questions about what constitutes good writing and how we learn to write well. To examine such questions—and to improve our writing for various academic and civic audiences—we will read rhetorical and pedagogical theory, and rhetorically analyze our own and others’ writing and learning processes in various genres (such as literacy narratives).

WRIT 1122- 45 & 52
In this service-learning writing course, we will partner with fifth-graders at Charles Hay elementary school to explore stories about writing and how we learn to write well. For example, the multi-modal collection “Home: A Collaboration by Thirty Authors and Illustrators” raises questions about what constitutes good writing. To improve our writing for various academic and civic audiences we will read rhetorical and pedagogical theory, and rhetorically analyze our own and others’ writing processes. Our work will prepare us to facilitate peer workshops and other writing activities for the fifth graders. This course requires working with fifth graders at the Charles Hay campus one day a week during our normal class time.

Hill, Matt
WRIT 1122- 33, 55, 93
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 cultural artifact, researching a ridiculous proposal, and writing your own ethics of social media use. 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.

Kelly, Megan
WRIT 1122- 65
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our interactions with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this class, we will focus our attention on the theme of the rhetoric of oil and water to answer these questions and engage in student activism by raising awareness of these issues on campus. We will communicate our own arguments about oil and water in a final group project for the DU Center for Sustainability.

Kinyon, Kamila
WRIT 1122- 01, 19, 41
"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 discuss rhetorical strategies used, for example, in feature articles, editorials,
and photographs. We will also study satire and parody, including uses of humor in mock publications like "The Onion". In addition to writing analytic academic essays and magazine articles for public audiences, you will be able to create arguments using still images or video footage.

**Martin, Heather**  
WRIT 1122- 16 & 25  
HUMOR AND ARGUMENTATION is 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.

**Missaghi, Poupeh**  
WRIT 1122- 80 & 97  
The Rhetoric of (non)fiction: How do we engage with the world around us through writing? How do we translate the social political events around us, our experiences, our concerns, and interests into writing?

Following this theme and the basic general requirements for the course, this class will focus on literature (theory, nonfiction, and fiction) from around the world in order to make us more sensitive to the lives beyond our borders and the ways writing can help us, as individuals and nations, understand each other more humanely and bring us closer to one another.

**Parrish, Juli**  
WRIT 1122- 28 & 47  
Writing Memory. This section of WRIT 1122 considers the rhetorical work of composing memories. In our current moment, information and ideas come at us quickly and disappear just as quickly, but at the same time every word we write and image we share online is saved. This central tension will inform our work: Why does memory matter? How do spoken language, written text, digital recordings, etc. create, shape, preserve, and distort our individual and collective memory? We’ll analyze (and compose) work in several “memory genres” (memoir, podcast, selfie, memorial) and consider how these genres engage different audiences.

**Picard, Lauren**  
WRIT 1122- 35 & 56  
"Re-reading and Re-writing Culture." Whatever your academic or professional goals, the ability to express yourself clearly is crucial. WRIT 1122, a course in rhetoric and academic writing, emphasizes how writers work with a variety of texts and modes to develop effective arguments. We will focus on the texts (essays, newscasts, billboards, editorials, advertisements, memes, etc.)
we commonly encounter. Assignments will ask you to analyze connections between classroom texts and your day-to-day experiences. Through four projects, in a variety of modes and genres, we will learn to be constructive readers of each other’s writing and critical readers of the world.

Reid, Pauline
WRIT 1122- 66, 74, 99
In this course, we will explore, create, and evaluate instances of visual and material rhetoric, aiming to connect spatial, physical, and textual materials across different genres of composition. How do rhetorical practices like enargeia manifest in the design of our campus, your local coffee shop, or online “listicles”? How might you integrate space and shape in your own composition process, as we design listicles, online or physical artifact displays, and a class twitter feed? We will investigate how different thinkers responded to visual and material rhetoric and why it may be important, promising, or damaging to how we communicate now.

Rountree, Casey
WRIT 1122- 17, 27, 48
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.

Samson, Carol
WRIT 1122- 10, 30, 50
This course will examine Visual Rhetoric, focusing on persuasive arguments situated in photography, graphic memoir, painting/sculpture, advertising, and documentary film. We will explore rhetorical strategies connected to ecphrasis, Aristotle’s term for argument made by “bringing [subject matter] before the eyes” of the audience. As we attempt to define the persuasive power of images, the “ways of seeing” embedded in the texts, we will ask: What are the arguments and the stories a visual text presents? How does context determine our interpretation? How do visual texts make “appeals” to logic and to emotion?

Sanz, Blake
WRIT 1122- 34, 60, 92
In this section of WRIT 1122, we’ll learn about rhetoric and argument by studying “remix videos.” Remix videos take existing video clips—from TV shows, movies, news programs, etc—and edit them together to make an argument that the original clips did not intend (see http://www.rebelliouspixels.com/remixes for examples). We’ll analyze remix videos for their rhetorical effectiveness, and we’ll also try our hand at making such a video. We’ll reflect on that process, and also learn about differences between making arguments that way versus making
arguments by writing. Expect a mix of traditional writing assignments and work with basic video editing software (prior knowledge not required).

Shultz Colby, Rebekah
WRIT 1122-51
In this class, we will be using rhetorical principles so that you can 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.

WRIT 1122- 70
In the Rhetoric of Games, you will be playing and designing games in order to learn about procedural rhetoric: how game play persuades players. While also learning about the rhetorical principles of pathos, logos, and ethos, you will analyze how a game is persuasive and then write a review of a game of your choice. Finally, with a partner, you will design your own persuasive game.

Stacks, Geoff
WRIT 1122- 04, 15, 26, 46
WRIT 1122 teaches strategies that are vital in writing for well-educated readers, primarily in situations that require you to present and justify positions. The course teaches rhetorical analysis and practices, the effective use of readings and source materials, and techniques for generating, revising, and editing texts produced to meet specific situations. WRIT 1122 provides sustained practice in writing, with systematic instructor feedback, that results in at least four finished and polished papers, totaling some 20-25 pages by quarter’s end. Students will additionally complete several informal or drafting exercises.

Sowa, Angela
WRIT 1122- 13, 39, 53, 72
Image, word, sound, space, movement, texture: persuasion isn't limited to words on a page. In this course, we will explore how rhetoric functions in multiple modes, and we will learn to produce effective multimodal texts for academic and civic audiences.

Taczak, Kara
WRIT 1122- 73 & 90
Genre, audience, rhetorical situation, and reflection: what do they all have in common? They are key terms that help writers understand different types of writing situations such as writing a chemistry lab report or a business memo. Throughout this course, you will create 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.
INTERNATIONAL WRIT 1122

Engleson, Amber
WRIT 1122- 24 & 62
In this writing course, “(Re)Writing Language,” we’ll ask: “Who owns English?”; “Should it be English or Englishes?”; and “What is ‘good writing’?” To answer these questions, we’ll read about multilingualism, language policy, and language practices in the U.S. and beyond. You’ll leave this course with an understanding of how to make effective arguments to both academic and public audiences, and with a deeper understanding of yourself as a global language user.

Though this course is for international students, it follows the same requirements as all WRIT1122 sections. Additionally, it includes increased support and an extra class every Friday.

HYBRID WRIT 1122

Kelly, Megan
WRIT 1122- 22
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our interactions with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this hybrid class, we will focus our attention on the theme of the rhetoric of oil and water to answer these questions and engage in student activism by raising awareness of these issues on campus. We will communicate our own arguments about oil and water in a final group project for the DU Center for Sustainability.

Shultz Colby, Rebekah
WRIT 1122- 32
In this class, we will be using rhetorical principles so that you can 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. This is a hybrid class which will meet online for about half of class time. For more information, email me at: rshultzc@du.edu.

ONLINE WRIT 1122

Drogin, Liz
WRIT 1122- 67
Reading and Writing People is an online writing course that teaches students to analyze how individuals represent themselves and others in digital, video and print media. Reading excerpts from Tina Fey’s Bossypants, Barack Obama’s Audacity of Hope, and Patty Smith’s Just Kids, and watching selected videos, you will examine how rhetorical appeals function in various situations. In addition to reviewing and critiquing the work of others in reflection pieces and argumentative essays, you will practice “writing people” by crafting pieces about yourself and
others. At the end of the quarter you will assemble a portfolio that synthesizes and showcases your work.

**Taczak, Kara**
WRIT 1122- 69
Genre, audience, rhetorical situation, and reflection: what do they all have in common? They are key terms that help writers understand different types of writing situations such as writing a chemistry lab report or a business memo. Throughout this course, you will create 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.

**WRIT 1622**

**Drogin, Liz**
WRIT 1622- 01
In this service-learning writing course we will partner with local middle school students to read, write, and talk about the power of stories in our society. Together we will examine *Of Beetles and Angels*, the true story of an Ethiopian refugee and his experiences coming to America. Using this memoir, we will identify and share stories that hold meaning in our own lives, our communities, and our society. We will analyze and develop some of these stories, on our own and with our middle school partners, through personal essays, narrative arguments, and oral histories. At the end of the quarter we will assemble final portfolios that synthesize and showcase our work. **Please remember this is a service-learning course and requires an additional two hour time commitment each week; to enroll in this course you must be available Tuesday or Thursday from 2:30 to 4:30pm.**

**Kelly, Megan**
WRIT 1622- 02
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our interactions with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this advanced writing class, we will focus our attention on the theme of the rhetoric of oil and water to answer these questions and engage in student activism by raising awareness of these issues on campus. We will communicate our own arguments about oil and water in a final group project for the DU Center for Sustainability.

**Picard, Lauren**
WRIT 1622- 04
"Re-reading and Re-writing Culture." Whatever your academic or professional goals, the ability to express yourself clearly is crucial. WRIT 1622, an advanced course in rhetoric and academic writing, emphasizes writing with a variety of texts and modes to develop effective arguments. This section will focus on texts (essays, newscasts, billboards, editorials, advertisements, memes,
etc.) we commonly encounter. Assignments will ask you to discover and analyze connections between classroom texts and your day-to-day experiences. Through four projects, in a variety of modes and genres, we will learn to be constructive readers of each other's writing and critical readers of the world.

**WRIT 1133**

**Agrawal, Kanika**
WRIT 1133- 07 & 09
“The Rhetoric of Science, Pop Science and Science Fiction.” Would you risk your life, for a great cause or reward, if your success depended on a “theory”? If you were tasked with inventing a new superhero, how would you find and adapt relevant scientific research? In this section of WRIT 1133, we’ll explore such questions by discussing the fundamentals of how scientists do science and then focusing on how we all think and talk about/around science. We’ll draw on experimental data, our own experiences and a wide variety of texts, including journal papers, news articles, short stories, comics and films.

**Ehler, Tor**
WRIT 1133- 02 & 03
WRIT 1133 builds on the writing and rhetorical skills learned in WRIT 1122 by shifting attention from general rhetorical strategies to specific rhetorical strategies that shape different kinds of academic inquiry. Through introduction to quantitative, qualitative, and textual research traditions, students identify how written reasoning varies in terms of the questions posed, the kind of evidence used to answer them, and the nature of the audience or forum for sharing results. Students complete at least 20 pages of revised and polished writing, in multiple assignments requiring library-based research as well as other types. Additional information about this section may be available from the instructor.

**Fowler, Jon**
WRIT 1133- 05 & 06
All research disciplines confront the fundamental thinking and writing problems of description, inference, and explanation. We will begin with these basic issues, describing slinkies and cat skulls, and offering scientific and emotional explanations of conspiracies. 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."

**Kelling, Patrick**
WRIT 1133- 04
In this course, we will explore the subcultures that form DU's larger campus culture through interviews, surveys, and textual analysis. We will consider the rhetorical strategies we employ in our own writing and continue to build upon skills that we learned in WRIT 1122.
**Taczak, Kara**  
WRIT 1133- 08  
Key words can give you, as a writer, a vocabulary by which you can understand different writing situations. Throughout this course, we will explore eight different key terms and their connection to research. Additionally, the main thread of this course is the creation of a theory of writing which is a quarter-long reflective process where you explore your relationships with writing. 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 effectively research in different academic traditions.

**ONLINE WRIT 1133**

**Benz, Brad**  
WRIT 1133- 01  
Note: this is an online course. The class will not meet face to face. 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.

**WRIT 1633**

**Martin, Heather**  
WRIT 1633- 01  
Power in the classroom: Who’s got it? Who wants it? And why it matters. In this section of WRIT 1633, students will learn about educational power structures and the rhetorical strategies that can be used to shift them. Student will read extensively on the role of education in creating social change, while also working as a writing mentor at a local elementary school. Student writing projects will draw on newly acquired theoretical and experiential knowledge. NOTE: This is a service learning course and will require travel to and from the service site.