Winter 2014 Course Descriptions

Individual Course descriptions are listed below. If a course does not have a course description, it just means that one was not submitted. However, the basic goals and features of WRIT 1122 and 1133 apply. For more information about the class goals and descriptions, please see the Writing Program website, here: http://www.du.edu/writing/firstyear/index.html

WRIT 1122

Brad Benz
Section: 43
CRN: 1898
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.

Allan Borst
Sections: 25, 47, 81
CRN: 1884, 1901, 3369
Composing the University: Who is the University of Denver addressing when it describes itself as “a great private university dedicated to the public good?” How do the design features of Anderson Academic Commons make a statement about contemporary higher education? What’s at stake in selecting a DU mascot? This section of WRIT 1122 will investigate how DU “writes” and “authors” itself through multiple genres and forms in order to speak persuasively to various audiences ranging from students and alumni to peer institutions and the general public. Writing assignments will primarily reflect on and respond to on-campus field research.

April Chapman-Ludwig
Sections: 27, 63
CRN: 1886, 2603
In this class, students tackle political, cultural, and historically significant topics in their writing. Students use texts ranging from South Park, The Colbert Report, and even Little Red Riding Hood to learn effective strategies in argumentation and voice to write in genres such as fairy tales, feature articles, editorials, and group proposals. This writing will enhance analytic and critical reading strategies, offer a basic understanding of rhetorical situation, focus on writing for specific audiences and discourse communities, and ask that students write texts that are organized, coherent, and substantive.

Richard Colby
Sections: 20, 40, 60
CRN: 1880, 1895, 2952
The Rhetoric of Games, Gamers and Gaming. Video games represent an $11.7 billion industry and an immensely powerful means of persuasion. Games are not just a pastime; they are in advertisements, 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. This is a writing class—we are using games to give us a shared topic from which to draw upon as we work on improving writing and your understanding of rhetoric.

Rebekah Shultz Colby
Section: 50
CRN: 1904
In Online Magazine Design, 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.

Rebekah Shultz Colby  
Section: 70  
CRN: 2613  
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. You don’t have to be a gamer to enjoy and do well in this class; games are an entry point to examine rhetorical principles and writing.

David Daniels  
Sections: 54, 76, 93  
CRN: 2951, 3365, 3375  
Many people complain that students today can't write well, that texting and Facebook and video culture have replaced good old standardized paragraphs and elegant sentences. This section of WRIT1122 examines these arguments, unpacks the assumptions behind them (about writing, about students today, and about culture), and equips students to add to the conversation. How are student writers represented in popular culture? What do we mean by 'writing' in a world that more and more uses visuals to stage arguments? How might we counter the arguments against us?

Amber Engelson  
Section: 96  
CRN: 3377  
In this section of 1122, which I've themed “*The Rhetorics of Global Travel,*” you'll come to an understanding of what it means to write as a global citizen by exploring multiple ways of writing place, space, identity, and audience. Through this exploration, you'll gain a deeper understanding of rhetorical strategies you might use to reach increasingly global English-using audiences, whether academic or public, local or global.

Eryn Green  
Sections: 62, 80  
CRN: 2602, 3368  
WRIT 1122 is a course focused on developing critical reading, writing, and rhetorical analysis skills to prepare students for successful college writing across the curriculum. By exploring the concepts of logos, ethos, pathos, rhetorical situation, bias, perspective, audience, venue and more, students will learn the skills necessary to express themselves and their opinions/arguments in writing clearly and effectively. Beyond the shared goals at the core of all 1122 courses, this class will focus on discussing the rhetorical aspects of pop-culture and media, from advertising to music and films.

Matt Hill  
Sections: 45, 65, 75  
CRN: 1899, 2604, 3364  
Write! Revise! Shoot! Edit! Print! These sections of WRIT 1122 will have a heavy emphasis on composing projects (mostly textual, but we will engage in different media as well) for public, personal, and scholarly reasons. The papers, short videos, and/or sound projects that you produce will focus on your own interests about the world that you inhabit. You will learn the most and enjoy the work done most if you enjoy developing your own projects.

Megan Kelly  
Section: 64, 94  
CRN: 2048, 3376
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our behavior as we (inter)act with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this section of WRIT 1122, 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.

Kamila Kinyon
Sections: 1, 21, 41
CRN: 1865, 2051, 1896
"Portraying People: The Rhetoric of Representation" explores how human identity is shaped through words and images to communicate a rhetorical vision. We will discuss multiple modes, media, and genres: advertisements, newspaper and magazine articles, photographs, films, and websites. To examine how rhetorical situations influence the construction of identity, we will discuss examples such as Nike advertisements and news articles about Steve Jobs. In studying the rhetoric of documentary and portrait photography, we will examine the depiction of different groups, including tribal cultures represented in *National Geographic* and magazine portrayals of celebrities. Course projects for diverse audiences will involve multiple genres.

Heather Martin
Sections: 31, 51
CRN: 2299, 1959
The title of this section of WRIT 1122 is “Transcending the Slogan: Writing in a Brand-Identified World.” It is a writing class and workshop designed to arm students with new methods and practices for effective communication in an increasingly visual world. Using the colorful, complicated, and pervasive world of advertising and the concept of branding as points of departure, we will identify and practice strategies toward effective written and visual communication in the public sphere.

Sarah Hart Micke
Sections: 11, 30, 71
CRN: 1873, 1888, 2733
In “Rhetorics of Memory in Personal and Public Contexts,” we will explore connections between personal and communal memories through, for example, the graphic novel/memoir *Maus*, in which the author shares his father’s story of surviving the Holocaust. Such stories raise questions about the rhetoric or persuasive art of commemoration. For example, how does DU’s Holocaust memorial affect diverse audiences? To examine such questions—and to improve our writing for various academic and civic audiences—we will read and write extensively about rhetorical theory and memorials, including monuments we visit in person.

Juli Parrish
Section: 67
CRN: 2606
Academic writing is characterized by argumentative strategies, but writers throughout history have also relied on anecdote, metaphor, and narrative to persuade, influence, and move their readers. As we study major approaches to argument from Aristotle to Toulmin and storytelling from Sendak to Adichie, we’ll consider how stories and arguments intersect with and interrupt one another and how both have rhetorical effects. In addition to reading and analyzing arguments and stories, students will write both--sometimes both at the same time.

LP Picard
Sections: 10, 35
CRN: 1872, 1892
"Re-reading and Re-writing (Pop) Culture.” Whatever your academic or professional goals, the ability to express yourself clearly is crucial. This course emphasizes how writers work with a variety of texts and modes to develop effective arguments and powerful projects. These two sections will focus on the 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.

Katie Riddle  
Section: 44  
CRN: 2050  
While focusing primarily on the elements of rhetoric included in the general course description, this section of Writing 1122 will focus thematically on the subject of contemporary and historical social issues in the United States. Concentrating our course reading and writing assignments on this topic will allow us to develop an extended conversation about the real-life high stakes of rhetorical practice in our society.

Casey Rountree  
Sections: 83, 92, 97  
CRN: 3370, 3374, 3378  
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.

Carol Samson  
Sections: 12, 33, 52  
CRN: 1874, 1890, 1909  
This course will examine Visual Rhetoric, focusing on persuasive arguments situated in photography, advertising, graphic memoir, and documentary film. We will explore strategies employed by writers and artists when they exercise the power of 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 and to analyze the “ways of seeing” embedded in the texts, we will ask: What are the stories a visual text tells? How does context determine our interpretation? How do visual texts make “appeals” to logic and to emotion?

Blake Sanz  
Sections: 32, 53, 74  
CRN: 1889, 1905, 3363  
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 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).

Angela Sowa  
Sections: 36, 55, 73  
CRN: 2052, 1906, 3362  
How do you define “community”? Is it based on shared physical space? Values? Language? How do people communicate within and across communities? In this section of 1122, we will explore these questions, as we produce texts both for and about specific communities. We will interrogate how our personal experiences with these communities, as well as the experiences of those around us, shape and are shaped by cultural and rhetorical contexts. In addition, we will conduct primary and secondary research in order to expand and complicate our understandings of the role rhetoric, genre, and argument play in community discourses.
Geoff Stacks  
Sections: 3, 38  
CRN: 1867, 1893  
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.

Kara Taczak  
Sections: 72, 90  
CRN: 3361, 3373  
Genre, audience, rhetorical situation, and reflection: what do they all have in common? They are key terms that help you understand different types of writing situations such as writing a chemistry lab report, a historical overview of the American Dream, 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 and develops continually throughout the course. Expect to read, write, and reflect as you learn about ways to create and support an effective argument.

John Tiedemann  
Sections: 57, 78  
CRN: 1908, 3366  
World-Making: Writing, Rhetoric, and Reinvention. This section of WRIT 1122 explores how, through language, we make the world anew. We will begin by examining the three great cultural inventions of classical Greece: democracy, the academy, and the theatre. And then we will apply ideas about language from the classical era to the contemporary one, analyzing how political, artistic, and educational innovations are changing the world as we know it, while we aim to engage in world-making ourselves through our writing.

WRIT 1122 Hybrid

Brad Benz  
Section: 66  
CRN: 2605  
WRIT 1122 is a course in rhetoric; the focus will be on reading and writing arguments in academic, public, and professional 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. This section of WRIT 1122 is a hybrid course; we will meet face-to-face once a week and students will work online (and independently) the rest of the week.

Jennifer Campbell  
Section: 23  
CRN: 1882  
Rhetoric and Responsibility in the Digital Age. In an increasingly connected and mediated culture, how can we promote critical consumption and ethical composition in our academic, professional, and civic lives? We will explore how arguments are developed and distributed across contexts and platforms—from Congress to comments sections, from term papers to tweets. This is a Hybrid section, which means that we’ll meet as a class once a week and work online the rest of the time. You will, therefore, need to hone your independence and time management skills in addition to tools for rhetorical analysis and production.
Megan Kelly
Section: 56
CRN: 1907
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our behavior as we (inter)act with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this hybrid section of WRIT 1122, 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.

Rebekah Shultz Colby
Section: 34
CRN: 1891
In Online Magazine Design, 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.

Liz Drogin
Section: 69, 84
CRN: 2612, 3371
Reading and Writing People is an online writing course that teaches students to apply rhetorical concepts to analyze the many ways individuals and groups 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, as well as 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” in several genres of your choosing. At the end of the quarter you will assemble a portfolio that synthesizes and showcases your work.
WRIT 1122 International

Brad Benz
Section: 22
CRN: 1881
WRIT 1122-I is for non-native speakers of English. The focus will be on reading and writing arguments in academic and public contexts, with some attention paid to contrastive and cultural rhetoric. Students can expect to meet regularly with Writing Fellows from the University Writing Center, including mandatory writing consultations each Friday of the quarter.

Amber Engelson
Sections: 42, 61
CRN: 1897, 1911
In “(Re)Writing Language: Global Perspectives on English” 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.

WRIT 1622

Geoff Stacks
Section: 1, 2
CRN: 1915, 1916
This course, which is for advanced first-year students, emphasizes rhetorical strategies for different academic and civic audiences and purposes, critical reading and analysis, and research. Course sections focus on a coherent set of texts, usually on an issue or theme. In our course, we will be looking at the issue of cultural representation. We will read various texts related to the power and problems of how various groups are represented (e.g., our own former mascot Boone and, on a national level, the Washington Redskins).

Megan Kelly
Section: 3
CRN: 1917
How do words and images influence our perceptions of our surroundings? How does language enable or restrict our behavior as we (inter)act with the world? What rhetorical strategies are used in arguments about sustainability, and to what effect? In this advanced community-based, service-learning section of WRIT 1122, 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.

LP Picard
Section: 4
CRN: 1918
“Re-reading and Re-writing (Pop) Culture.” Whatever your academic or professional goals, the ability to express yourself clearly is crucial. WRIT 1622 emphasizes how writers work with a variety of texts and modes to develop effective arguments and powerful projects. This section will focus on the 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

Jon Fowler
Section: 4, 6
CRN: 1919, 1924
We will approach scholarly research and writing methods from the ground up, beginning with a careful consideration of how individual words come to mean what they do. Then we will explore different types of reasoning and explanation, applying these methods to a variety of everyday and technical cases. Finally, we will consider different ways of writing and reasoning in specific disciplines, focusing on a research question of your own choosing. The readings are challenging, class discussion lively, and big ideas welcome.

Kara Taczak
Section: 8
CRN: 2718
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.

WRIT 1133 Online

April Chapman-Ludwig
Section: 1
CRN: 2045
In this online class, we will build a classroom community through participating in discussion posts, creating wiki’s, responding to peers, and meeting one-on-one. Students are introduced to quantitative, qualitative, and textual research traditions, and use their rhetorical repertoire from WRIT 1122 to speak to audiences in multiple disciplines. We attempt to unravel a mystery, decode the language and belief systems of a subculture, and use survey data to speak to popular audiences. Ultimately, students identify how written reasoning varies in the questions posed, the evidence used, and the audience or forum written to.

WRIT 1633

Heather Martin
Section: 2
CRN: 3448
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. Students 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. This is a service learning course and will require travel to and from the service site.

Juli Parrish
Section: 1
CRN: 3447
What do you love--the Pittsburgh Steelers? Game of Thrones? Arcade Fire? Consider this: academic research is often fueled by the same kinds of intense appreciation that fans are known for. The concept of “fans” has a rich interdisciplinary history, and we will read major work on fans while considering how and why academics and fans alike research and write as they do. Students will produce work in multiple research traditions: writing fan autobiographies; conducting interview- and survey-based research on a
fandom; and analyzing online fan forums. We’ll theorize about who fans are, what they write, and how they matter.

All other classes

No specific course description for this class has been provided beyond the basic goals and features of WRIT 1122. For more information about the class, please see the Writing Program website, here: 
http://www.du.edu/writing/firstyear/index.html