

# WRIT Courses

## Winter 2025

### WRIT 1122 Rhetoric and Writing

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**Writing Arguments** is a course in rhetoric; the focus will be on reading and writing arguments in academic, public, and professional contexts. Students will gain experience writing in different genres, as well as analyzing and using visual and multimodal rhetoric in their arguments. For one unit, the class will focus on the impacts of U.S. settler colonialism on Native Americans, including the Sand Creek massacre in Colorado.

Instructor: Bradley Benz

CRN: 1451 M,W,F 10:00AM-10:50AM

CRN: 4823 M,W,F 11:00PM-11:50PM

**Writing As Social Protest.** Since ink was first set to paper, people have used writing to express their deepest concerns, beliefs, and passions. Historically, writing has also played an important role in advancing aims of social movements and giving voice to underrepresented or oppressed peoples. This trend continues, with the writing-as-protest finding new venues and functions in the age of digital communication. In this section of WRIT 1122, we will explore how different forms of writing—epistolary writing, academic arguments, rhetorical analysis, narrative arguments, and hybrid models—can help us tell our own stories and establish our own points of social activism and protest. You will analyze various forms of writing and craft your own written arguments for several specific genres and situations. Ultimately, this course aims to foster understanding of the ways writing can enhance your skills of critical thinking, inquiry, and public engagement.

Instructor: Russell Brakefield

CRN: 1450 M,W 12:00PM-1:50PM

CRN: 1446 M,W 4:00PM-5:50PM

**Writing 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—essays, resumes and cover letters, blogs, etc.—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 concerns.

Instructor: Jennifer Campbell

CRN: 2940 M,W,F 8:00AM-8:50AM

CRN: 1464 M,W,F 9:00AM-9:50AM

CRN: 1463 M,W,F 10:00AM-10:50AM

**Craft, DIY, and the Making of Movements.** What does knitting have in common with scholarly argument? More than you think: for the Greeks, technê encompassed everything from ceramics to debate, each understood as a craft with practical effects. That sense of craft is the basis for rhetoric, an art of persuasion that informs our sense of argument for every audience we encounter. This course looks to craft, DIY, and social movements to develop rhetorical strategies for different publics, primarily in situations requiring defense of arguable claims. Projects include formal and informal writing, e.g., editorials, grant proposals, and craft-based ethnographies.

Instructor: Elizabeth Catchings

CRN: 1765 M,W 10:00AM-11:50AM

CRN: 1466 M,W 12:00PM-1:50PM

CRN: 2969 M,W 2:00PM-3:50PM

**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 readapting stories to persuade multiple audiences.

Instructor: April Chapman-Ludwig  
CRN: 2944 M,W 12:00PM-1:50PM

**Connections and Representations.** How do we define ourselves? How do we represent others? How can we then draw meaningful connections between them all? 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), conventional ideas about the world, and how we fit into it. We'll explore how ethos or identity derives from locations and spaces, from portrayals of ourselves and others in various media, and all the situations that call us to write and think in college and beyond.

Instructor: Robert Gilmor  
CRN: 2968 M,W 10:00AM-11:50AM  
CRN: 1700 M,W 12:00PM-1:50PM

How do words and images influence our perspectives on the world and our place in it? How does language enable and restrict the ways we interact with and understand each other? How does storytelling construct our identities, reflect our values, and shape our relationships? In this course, we consider these questions as we identify and practice the rhetorical strategies used by writers, activists, artists, and other change makers to create more inclusive, sustainable, and just communities. Through individual projects and group activities, we will explore how stories guide us in remembering the past, understanding the present, and reimagining the future.

Instructor: Megan Kelly  
CRN: 1453 T,F 10:00AM-11:50AM  
CRN: 1462 T,F 12:00PM-1:50PM  
CRN: 1833 T,R 2:00PM-3:50PM

**Writing and Language Justice.** In this course, we will question what good writing is, who decides, and who benefits. We will experiment with genres like tributes, interview poems, and speculative flash nonfiction using multiple languages and multiple modes. Drawing from artists, organizers, and students as well as traditions like Black Feminism, Chicana Feminism and disability justice, we will work together to question how writing and the teaching of writing have upheld dominant power structures and how we can use writing to imagine a more just future.

Instructor: Catherine Marotta  
CRN: 1704 T,R 10:00AM-11:50AM  
CRN: 1457 T,R 12:00PM-1:50PM  
CRN: 1445 T,R 2:00PM-3:50PM

**The Rhetoric of Humor** is a writing class designed to arm students with new methods and practices for critical thinking and writing. Using the work of humorists, stand-up comics, satirists, and filmmakers, we will identify and practice strategies toward persuasive written and visual communication in the public sphere. We will read challenging theoretical texts and create our own arguments using humor.

WARNING: The materials in this class are provocative. They may contain profanity, and references to sexuality, religion, and stereotypes, among other topics.

Instructor: Heather Martin

CRN: 1447 M,W,F 10:00PM-10:50PM

CRN: 1452 M,W,F 11:00PM-11:50PM

**Sonic Rhetorics.** Sound saturates all aspects of our worlds. Not only do we make meaning with our voices, music, and sound effects, but our social environments provide sonic information to us all the time. While dominant narratives about writing and rhetoric often suggest that writing is something we do with a pen and paper or through typing on a screen, in this section of WRIT 1122, we'll explore how to write with sound itself. Whether through authoring music reviews, composing soundscapes, creating music, and/or imagining other multimodal projects involving sonic rhetorics, we'll work toward reimagining what it means to write soundly. Note: You neither need musical expertise nor previous audio editing experience to enroll in this course.

Instructor: Logan Middleton

CRN: 1448 T,R 10:00AM-11:50AM

CRN: 1699 T,R 8:00AM-9:50AM

CRN: 2938 T,R 2:00PM-3:50PM

Protest songs become anthems that rally people for change (like Star's War); many are controversial (like Aldean's Try that in a Small Town). This class will help you develop writing strategies by exploring song lyrics and their rhetorical relationship with social movements (e.g., independence, civil rights & feminist movements). You will write extensively (~25 pages), analyze the rhetoric of protest songs, write lyrics to support a movement of your choice, and reflect on the rhetorical strategies you use in composing. Finally, you will compose a text in a genre of your choice that highlights the importance of any social movement in your life.

Instructor: Alfred Owusu-Ansah

CRN: 2131 T,R 2:00PM-3:50PM

**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 artifacts that shape, reflect, and complicate our understanding of culture and the genres writers use to engage with them. Across four projects, students will evaluate, interrogate, and remix texts in order to make arguments about (popular) 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.

Instructor: Lauren Picard

CRN: 2939 T,R 10:00AM-11:50AM

CRN: 2492 T,R 2:00PM-3:50PM

**Creative + Persuasive.** Conventional wisdom suggests that creativity is a rare and exclusive talent, but this is misleading. In reality, creative thinking is rhetorical thinking – it channels awareness and imagination into culturally mediated action. In this WRIT course, we will take a rhetorical approach to creativity. For example, what can storytelling teach us about cognition, tradition, and persuasion? What can games and songs teach us about becoming literate? How do spoken word poets weave argument into expressive writing? Your ultimate assignment will be a freeform project – a chance to exercise rhetorical principles in creative ways. Other assignments may include a literacy memoir and an open letter addressed to someone who has influenced you.

Instructor: David Riche

CRN: 1455 M,W 4:00PM-5:50PM

CRN: 1469 M,W 10:00AM-11:50AM

**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 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 design and layout, including the cover art, will look like.

Instructor: Rebekah Shultz Colby

CRN: 1456 M,W 10:00AM-11:50AM

CRN: 1499 M,W 12:00PM-1:50PM

In the **Rhetoric of Games**, you will be playing and designing games to learn about procedural rhetoric: how gameplay 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 gameplay. Finally, with a partner, you will choose an editorial to design your own persuasive game about: a game that persuades players about the editorial’s social issue through its gameplay.

Instructor: Rebekah Shultz Colby

CRN: 1465 M,W 2:00PM-3:50PM

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.

Instructor: Angela Sowa

CRN: 1467 M,W 8:00AM-9:50AM

CRN: 2361 M,W 10:00AM-11:50AM

**Horror.** The horror genre is distinctly rhetorical, working carefully to produce visceral effects in its audience. It’s a popular genre, but also a marginalized one, creating space for writers and artists to ask difficult questions, political questions, personal questions, questions about gender, race, disability, queer bodies, identity formation, history, etc. Horror reveals something about who we are as humans, reminding us we have both outsides and insides, skin and guts, eyes and gray matter, ideas and appetites. The critics of horror are usually too distracted by blood and gore to notice the more radical potentials of the genre. In this class, we’ll approach writing in novel ways, examining and experimenting with rhetorical texts, including film, multimodal composition, games, and other interactive narratives.

Poster: <https://bit.ly/1122Horror>

Instructor: Jesse Stommel

CRN: 1444 T,R 12:00PM-1:50PM

CRN: 1701 T,R 4:00PM-5:50PM

This section of WRIT 1122 will explore how we develop rhetorical literacies in both technical and academic genres. We will explore the diverse gendered and cultural histories and co-developments of culinary and scientific technical writing, including recipes, lab reports, and other genres, as a means to analyze rhetorical situations, genre conventions, and audience appeals. We will practice writing arguments in various public and academic genres, and also create our own written or multimedia recipes, scientific procedures, or other representations of technical processes.

Instructor: Olivia Tracy

CRN: 1442 M,W 8:00AM-9:50AM

All WRIT 1122 classes are about rhetoric; they're intended to help students recognize how people craft their communication to create an intentional effect, and hone their toolkits for doing so themselves across the various contexts you-all may find yourselves through college and beyond. This particular section will do so with a focus on the topics of stress and trauma. Over the course of the quarter, students in this section will collaborate to learn how to productively analyze a variety of texts (including a non-fiction book, academic article, webpage, Instagram account and more) that center the topic of stress and trauma. You'll end the quarter creating your own persuasive texts using what you've learned about trauma and about rhetoric.

Instructor: Nicole Turnipseed

CRN: 1831 M,W,F 11:00AM-11:50AM

CRN: 1832 M,W,F 12:00PM-12:50PM

CRN: 2489 M,W,F 1:00PM-1:50PM

## WRIT 1122 Rhetoric and Writing Online

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**Food and Culture.** How is writing a mechanism for generating social change? How do we situate our writing, both academic and public, in relation to the community in which we live? First, we will use food as a lens through which to study how people write about and understand social issues and how writing (in a variety of genres, for a variety of audiences and purposes) helps to shape social movements, change public perceptions, and bring people together in community. We will use our study of rhetorical strategies, to help us research food issues around the country and study local food organizations in Colorado as we think rhetorically about local public discourses about food. There will be a few weekend field trips to local farms or organizations. ***This is an online, synchronous course which means you will meet online during the schedule class times via Zoom.***

Instructor: Veronica House

CRN: 5204 M,W 2:00PM-3:50PM

CRN: 5205 M,W 10:00AM-11:50AM

CRN: 5203 M,W 12:00PM-1:50PM

**Writing Arguments** is a course in rhetoric; the focus will be on reading and writing arguments in academic, public, and professional contexts. Students will gain experience writing in different genres, as well as analyzing and using visual and multimodal rhetoric in their arguments. For one unit, the class will focus on the impacts of U.S. settler colonialism on Native Americans, including the Sand Creek massacre in Colorado. Note: This section is an online, asynchronous course.

Instructor: Bradley Benz

CRN: 1449

**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. In this online course, will do work analyzing, writing, and work shopping writing to examine persuasive techniques with narrative. 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 readapting stories to persuade multiple audiences. Note: This section is an online, asynchronous course.

Instructor: April Chapman-Ludwig

CRN: 3783

**The Rhetoric of Journalism** explores different facets of journalistic writing. We will study and apply different styles of writing for different rhetorical situations, from the succinct and straightforward prose of the op-ed to the creative nonfiction narrative techniques typical of feature articles. The course will also include a unit on the rhetoric of humor. In this online, asynchronous course, you will receive regular feedback on your work from your professor and peers. Note: This section is an online, asynchronous course.

Instructor: Kamila Kinyon

CRN: 1460

CRN: 1461

CRN: 2246

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. Note: This section is an online, asynchronous course.

Instructor: Angela Sowa

CRN: 1702

## WRIT 1622 Advanced Rhetoric and Writing

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**Re-reading and Re-writing (Pop)Culture.** WRIT 1622 emphasizes how writers work with a variety of texts to develop effective projects across rhetorical situations. This advanced section will focus on the popular artifacts that shape, reflect, and complicate our understanding of culture and the genres writers use to engage with them. Across four projects, students will evaluate, interrogate, and remix texts in order to make arguments about (popular) culture. Beyond the standard learning objectives for 1622, 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.

Instructor: Lauren Picard

CRN: 1471 T,R 12:00PM-1:50PM

**Creative + Persuasive.** Conventional wisdom suggests that creativity is a rare and exclusive talent, but this is misleading. In reality, creative thinking is rhetorical thinking – it channels awareness and imagination into culturally mediated action. In this WRIT course, we will take a rhetorical approach to creativity. For example, what can storytelling teach us about cognition, tradition, and persuasion? What can games and songs teach us about becoming literate? How do spoken word poets weave argument into expressive writing? Your ultimate assignment will be a freeform project – a chance to exercise rhetorical principles in creative ways. Other assignments may include a literacy memoir and an open letter addressed to someone who has influenced you.

Instructor: David Riche

CRN: 2491 M,W 2:00PM-3:50PM

This advanced writing course emphasizes rhetorical strategies for different academic and civic audiences and purposes; critical reading and analysis; and research. The extensive reading and writing we will do in this class will focus on how lexicography, grammar, and other ways of regulating and controlling language can be related to class, gender, and ideology.

Instructor: Geoffrey Stacks

CRN: 1470 T,R 12:00PM-1:50PM

## WRIT 1133 Writing and Research

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Whether you're a professional scholar or just "doing your own research," you confront the problems of trusting testimony, perception, and inference. We will discuss these sources of information, researching the meaning and use of controversial words and offering scientific and emotional explanations. In the major paper, we will examine the research tools and genres of writing in different disciplines seeking to answer similar questions, whether they be ab

out the spread of pandemics or the spread of Tinder. Lively class discussions depend upon your willingness to engage challenging readings and to try out unfamiliar phrases like "linguistic naturalism" and "emotional cadence."

Instructor: Jonathan Fowler

CRN: 2130 T,R 10:00AM-11:50AM

CRN: 1838 T,R 8:00AM-9:50AM

**Student Life and Campus Space.** In this themed section of WRIT 1133, we'll explore DU's student life and campus—now and throughout its history—as a way to model an inquiry-driven approach to research and writing. We'll do some field work in the DU community, examine texts and artifacts in our library's Special Collections, and test out methods from a number of research traditions while exploring DU's campus and history. We'll conclude the term with a digital exhibit showcasing your original research to highlight student stories and experiences that, in many cases, have gone untold.

Instructor: Robert Gilmor

CRN: 1474 T,R 12:00PM-1:50PM

## WRIT 1533 Writing and Research for Transfer Students

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WRIT 1533 provides the same credit as a WRIT 1133 course but is designed exclusively for transfer students and includes mentorship and resources relevant to those students. In this section specifically, you will use a range of primary research methods--interviews, surveys, archival research, and textual analysis-- to investigate issues of environmental (in)justice in your local communities. You will study various forms of discourse related to environmental (in)justice, including essays in popular magazines, archival documents, academic and scientific articles, and policy/environmental impact statements. You will produce public and academic facing writing aimed at informing community members, persuading lawmakers, and enacting social change.

Instructor: Russell Brakefield

CRN: 4824 M,W 2:00PM-3:50PM

## WRIT 1633 Advanced Writing and Research

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**Educational Transformations.** DU's vision is to be a great private institution dedicated to the public good. In this writing course, students will develop their writing and research skills, while serving as college mentors to local high school students. Part of our learning will happen on campus; and part of our learning will happen in the field, as we conduct community-based research and engage first-generation college-bound students. Because we will be working with children, all DU students will be subject to a criminal background check.

Instructor: Heather Martin

CRN: 3778 M,W 12:00PM-1:50PM



# Minor in Writing Practices Courses

## WRIT 2625 Food Writing

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Food writing emerges in many forms—from (written or oral/embodied) recipes we've inherited from relatives, to restaurant reviews we might consider when going on a trip or a special dinner out, to cooking blogs we peruse for dinner ideas (or just the beautiful photographs), to the labor and food systems exposés that help us understand the complex origins of our food, and lead us toward food activism. Many people write about food as a hobby or passion, and some turn that into a career. In Food Writing, you'll practice composing in many different food-related genres.

Instructor: Olivia Tracy

CRN: 4419 M,W 2:00PM-3:50PM

## WRIT 2650 Digital Rhetorics

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Digital media and online spaces have both introduced and challenged how we write and interact. This course covers contemporary theories and genres of rhetorical practice including network literacies, remix and re-appropriation, theories of social media, sonic, visual, procedural and algorithmic rhetorics. This course emphasizes through theory and practice new rhetorical skills including design thinking, multimedia production, iterative composing, and social media engagement. This course counts toward the Analytical Inquiry: Society and Culture requirement. Prerequisite: WRIT 1122 or permission of instructor.

Instructor: Jesse Stommel

CRN: 4416 T,R 2:00PM-3:50PM