Writing 2040 offers an introduction to the academic discipline of writing studies, which treats writing as both an activity and a subject of scholarly inquiry. Through reading and discussing contemporary writing studies scholarship and conducting their own primary research projects, students will encounter transformative and often troublesome threshold concepts that are key to understanding how writing studies scholars think and talk about writing. This course is intended primarily for first-year students and sophomores exploring a possible major in Writing & Rhetoric Studies. It articulates with Salt Lake Community College’s ENGL 2040: Intro to Writing Studies course.

Department of Writing & Rhetoric Studies 225 S Central Campus Drive Room 3700 | Salt Lake City, UT 84112
(801) 581-7090 | http://www.writing.utah.edu
Collaborative Writing Studio

STUDENTS HELPING STUDENTS

EARN ONE (1) CREDIT HOUR
Sign up for WRTG 2905 Sections 2-6
Facilitated by an experienced graduate student and supervised by the Writing Center Director

WHO CAN JOIN?
ALL students who want personalized small-setting support on their college writing assignments

WHAT WILL I GET OUT OF IT?
Become a more confident and skilled writer
Collaborate with peers and learn to respond to each other’s writing critically
Develop meta-knowledge to help you become more engaged writers

Department of Writing & Rhetoric Studies
University Writing Center
WRITINGCENTER.UTAH.EDU WRITING.UTAH.EDU
At some point during the 20th century, music took over our lives. Recording and media reproduction technologies moved popular music out of concert halls and piano parlors and onto the airwaves, boomboxes, discmans and iPhones. So, in an era when most music is instantly accessible, this class asks questions about its impact and influence. Why has popular music meant so much to us during these decades of rapid change and what might it mean to us in the future? In "Music & Rhetoric" these questions will be addressed in activities ranging from the rhetorical analyses of pop songs and jazz records to discussions about musical spaces like the La Scala opera house in Italy and the Muscle Shoals Sound Studio in Alabama. We’ll swap play lists, argue for the merits of our favorite bands, and spend time reading some of the best music writing out there - and then seek to emulate it.

Spring 2019          MW          1:25pm - 2:45pm
Writing in the Arts & Humanities

Prepares students for professional and public careers in the Arts and Humanities by emphasizing reading and writing arguments and the kinds of writing needed in further study and executive positions: summaries, analyses, proposals, research notes, reports, and reviews. Includes collaborative projects, electronic writing, instruction in revision and editing, and exploratory writing to discover ideas.

Fulfills Upper Division Communication/Writing (CW)

Students strongly advised to take WRTG 2010 or equivalent prior to this course.

SPRING 2019  W 3:00pm - 4:20pm & Online
WRTG 3012
Writing in the Social Sciences
Fullfills Upper Division Communication/Writing (CW)

Designed to facilitate thinking and writing in the social sciences. Focuses on using sources to develop critical thinking on issues, forming one’s own position about disciplinary problems, and creating arguments using rhetorical conventions associated with specific disciplines.

Students strongly advised to take WRTG 2010 or equivalent prior to this course.

Spring 2019  Multiple Sections Offered
Designed to help students in the sciences develop the skills needed for scientific research and communication. Provides students with the opportunity to write in the variety of forms that they are likely to encounter in their professional lives (i.e. proposals, reports, presentations) in a scientific context.
Professional Writing

Fullfills Upper Division Communication/Writing (CW)

Prepares students for professional practice by emphasizing problem solving in organizational contexts, writing for multiple audiences, and writing with visual and numerical data. Includes collaborative projects. Includes service learning.

**Students strongly advised to take WRTG 2010 or equivalent prior to this course.**

**CEL: Community Engaged Learning**
In Writing 3016, you’ll learn about the important role that communication plays in the workplace. To communicate successfully with business audiences, you will practice analyzing problems and making recommendations; planning and organizing texts such as proposals, reports, resumes, emails and presentations; as well as developing a clear and concise writing style.
Often described as a modern day Twilight Zone, the BBC television program *Black Mirror* considers the increasing footprint of new technologies on our material, social, cultural, and relational lives. WRTG 3018 provides an introduction to the critical analysis of popular culture by utilizing the series as primary text and point of reference. Specifically, WRTG 3018 aims to:

- Survey the paradigms of mass culture and cultural theory
- Decode the visual, semiotic, and cinematographic elements that convey meaning
- Read Black Mirror from different theoretical perspectives
- Develop meaningful claims and support those claims with authoritative research, logical reasoning, and thoughtful analysis
- Engage the series critically and creatively, encouraging students to become more active critics and contributors to pop culture discourse

To accomplish this, students will complete a series of written, multimodal, and presentation assignments.
Writing about War

Fulfills Communication/Writing (CW) & Humanities Exploration (HF)

Designed to help students develop and refine their reading, writing, and communication skills by examining and articulating their perspectives of war. Students will study the work of established authors and write multiple genres, including nonfiction, fiction, and analysis. Open to all students, but men and women in uniform and veterans are encouraged to enroll.

**Students strongly advised to take WRTG 2010 or equivalent prior to this course.**

“A true war story, if truly told, makes the stomach believe.”
“And in the end, of course, a true war story is never about war.”
-- Tim O’Brien, from The Things They Carried
Fulfills Humanities Exploration (HF)

Digital Storytelling takes new tools and techniques, computers and software, to update the ancient craft of telling tales. Learn to apply your writing ability with digital imaging and editing tools to tell a series of illustrated, real-life stories using pictures and narration in ways that are engaging and exciting.
Writing for Environmental & Sustainability Studies

This course is designed for students who desire an interdisciplinary approach to ways of thinking about and addressing major concerns in environmental and sustainability studies. Various genres are emphasized, including creative nonfiction, nature writing, public advocacy, and grant proposal writing. Students will use both print and digital media. The course will provide learning opportunities for those majoring or minoring in Environmental and Sustainability Studies, as well as students from various disciplines and colleges who wish to fulfill their upper division writing requirement by focusing on the environment and sustainability concerns.

Fulfills Communication Writing (CW) & Humanities Exploration (HF)

Spring 2019         T - H         10:45am - 12:05pm
This course has three main purposes:

1. To address various stylistic and grammatical issues

2. To give students individualized help with their writing

3. To provide an understanding of the linguistic underpinnings of writing.

Learn about “awkward” sentences, pronoun case, argument structure, who vs. whom, punctuation, word order, modifiers, concision, emphasis, syntax, and ethics from a rhetorical and functional perspective.
Writing as Social Practice

In this course, students are introduced to key theories of writing. Emphasis is placed on the cultural, social, and rhetorical practices that have given rise to and shape writing processes, documents, and ultimately writers themselves. Students will encounter various forms of writing, and theories that consider the impact of material and social factors, such as education on writing systems, and theories that consider the writer/reader relationship that is established through writing.

Fulfills Humanities Exploration (HF)

Required Course for Major & Minor

Spring 2019   MW   1:25pm - 2:45pm
This course will offer a critical overview of theoretical concepts, elsewhere and otherwise, within rhetorical studies. Informed by readings in feminist, critical, postcolonial, and de-colonial studies, the course will provide students with the background, disciplinary stakes, and foundational readings in landmark theoretical debates over culture, power, and political subjectivity.

Fulfills Humanities Exploration (HF)

Required Course for Major & Minor

Spring 2019  T - H  10:45am - 12:05pm
Visual Rhetoric
Word/Image/Argument

Fulfills Upper Division Communication/Writing (CW)
& Quantitative Reasoning (QB)

Signification, or meaning, of any text is made up not only of its verbal but also its visual elements—layout, color, typography, illustrations, etc. These elements contribute to the text’s argument and the ways that it is interpreted by audiences.

In Writing 4030, we’ll discuss theories of visual perception and rhetorically analyze different types of persuasive texts—including comics, short films, advertisements, journalistic photographs, web sites, and graphs & charts. You’ll examine the kinds of visual arguments used in your own discipline, as well as compose your own information visualization texts.

Spring 2019
MW 1:25pm - 2:45pm
T-H 9:10am - 10:30am
Every time that I look at myself,
I can’t believe how awesome I am !!!!

How has Facebook changed the nature of political campaigns?
How do Internet memes – like gumpy cat and rickrolling – develop and circulate?
How have social networking applications, wikis, blogs, twitter, snapchat and texting changed the way we approach everyday written communication tasks?
What is “New Media” and how does it relate to and diverge from older forms of communication?
Can we apply classical and contemporary rhetorical theory to video games?
Who is Strongbad?

These are some of the key questions that will be explored in WRTG 4040: Digital Rhetoric.
Writing and Cultural Rhetorics explores the rhetorical traditions and practices of diverse communities: this version of the course focuses specifically on Native American and Indigenous Rhetorics, past and present. We will discuss how Indigenous people have developed rhetorical practices both within their communities and in relation to others over time, with a particular focus on how Native Americans have responded to the shifting rhetorical demands of US settler colonialism.

Spring 2019  MW  6:00pm - 7:20pm

Fulfills Diversity (DV)
The language we use to talk and write about our bodies has an enormous impact on the ways we think about them—and even how we see them. How have doctors and researchers used language to categorize and diagnose bodies? How does it affect the way we treat our bodies (through medicine)? How has legal rhetoric been used to conscript, confine and control bodies? Why do concepts such as beauty & ugliness, masculine & feminine, old age & youth, and disability, sexuality, & even athleticism feel so fraught with controversy?

And what can zombies, cannibals, cyborgs and androids tell us about ourselves?

"Censor the body & you censor breath & speech at the same time. Write yourself! YOUR BODY MUST BE HEARD"
-Helene Cixcous

Spring 2019  MW  11:50am - 1:10pm

For a sample syllabus, links to the class Pinterest page, or for any additional information, please contact the Department or email david.hawkins@utah.edu
Nonfiction—including memoir, personal essay, and biography—is incredibly popular among readers today. Nonfiction books dominate the NYT best-seller lists, have millions of fans, and a number have even been made into blockbuster movies. But how do writers go about crafting these well-liked stories? How do authors transform family history and personal experience into thrilling tales? And how are bizarre subjects, weird encounters, and modern mysteries spun into books we’re all dying to read?

Dog-eared copies of Elie Wiesel’s Night, Truman Capote’s In Cold Blood, and Thoreau’s Walden have cluttered the shelves of bookish types for years. But what do we make of more recent trends—Cheryl Strayed’s Wild or David Sedaris’ Naked, Mary Roach’s Stiff?

WRTG 4200 will pay special attention to recent popular works of nonfiction, exploring why audiences love them, how they’re written, and how they fit into the history of the genre. Students will also craft their own nonfiction works and learn how to polish their voice, their writing style, and stories.

Spring 2019 T - H 12:25pm – 1:45pm
Technical Editing

Principles and practices of technical editing are the focus of this course. Students will explore the roles of technical editors in manuscript preparation of both hard copy and digital texts. Students will also learn strategies for different levels of copyediting, including comprehensive copyediting and line editing, using both practice documents and texts for a client.

Students from related disciplines welcome.

Spring 2019    T - H    2:00pm - 3:20pm
WRTG 5990 provides students a capstone experience as they finish their Writing & Rhetoric Studies (WRS) major and prepare to move onto the next stage of their education or career. To prepare for this next stage, students will complete a professional communication sequence. Students will also have the opportunity to listen to and engage with scholars and professionals as they present over their research interests or line of work with regard to writing and/or rhetoric. In addition, students will plan and execute a substantive semester-long rhetorical project, exploring topics, issues, or problems situated in the workplace, civic setting, or artistic or literary context. To conclude the capstone experience, the course will ask students to bring together aspects of their previous courses and their experiences in those courses and showcase learning through individual portfolios.

All WRS majors **must** take this course.