Sports, athletes, and the outdoors have among their fans some renowned American writers. So this course will use athletics as a means to encounter some great American texts and use these texts as springboards into writing. Among fiction writers who were sports fans, possible authors and their works for our course may be Ernest Hemingway (selected short stories), Ring Lardner (You Know Me Al), William Faulkner (Go Down, Moses), and Mark Harris (Bang the Drum Slowly). Many professional sportswriters are superb stylists, so we may sample the works of journalists such as Frank Deford and Gary Smith (both of Sports Illustrated) and Jon Krakauer. We will use these authors to investigate such topics as the value of the wilderness, team psychology, coaching, differences between male and female athletes (and coaches), athletics in the minority community, and more. The journalism will allow us to consider rhetorical approaches, the authors’ points of view, even reporters’ research methods. During one week, we will sample journalism from different time periods dealing with the same subject. The writing projects will allow you to explore some of these topics as they are treated in our readings and to augment what our authors say with your own experiences as athletes, fans, and readers. The course will begin with shorter writing assignments about our texts, with weeks devoted to both fiction and journalism, then continue with longer analytic pieces. After the full-sized essays, we will concentrate on in-depth research. The research topic should grow from our discussion and explore a topic within athletics.
We have all witnessed the headlines: People (frequently white and Christian) captured by extremists who are often portrayed as the cultural/racial/religious “Other.” While these events might be seen as contemporary issues, their roots reach back to colonial times. This course will explore the rich American captivity narrative genre beginning with colonial pieces, then heading out West to the 1850s to read a western captivity before ending with modern accounts. For early Americans, it was the ultimate horror: To be captured by Indians and taken into the wilderness. For thousands of settlers, captivity became their lot, and many wrote about their ordeal in a genre called the captivity narrative. The ur-text of this tradition is the dramatic tale of New Englander Mary Rowlandson. Her story (published 1682) exerted a powerful literary and cultural influence, forming the foundation for hundreds of other captivities to include modern renditions. For example, the saga of Olive Oatman, a four-year captive of the Mohave Indians in what is now Arizona, is a fine example of a “western” captivity. The genre flourishes today with stories of people held in duress—by radicals or pirates. For example, Rick Bragg’s *I Am a Soldier Too: The Jessica Lynch Story* (2003) focuses on the titular character’s capture by Iraqi militia during the 2003 invasion of Iraq. *Impossible Odds* (2013) concerns Jessica Buchanan’s bondage of three months by Somali pirates. Although we will explore many themes and issues, our focus will be the human condition. How do texts depict identity, the individual, western/non-western society? How do authors portray the abductor? Assessments will include short papers, quizzes, participation, a presentation, and a research paper examining any aspect of the captivity narrative tradition, past or present.
Dark, Paul Offit’s *Do You Believe in Magic? The Sense and Nonsense of Alternative Medicine*, and Kendrick Frazier’s *Science Under Siege: Defending Science, Exposing Pseudoscience*. In order to examine the latest in pseudoscience and conspiracy theories, we will also read online sources such as *Quackwatch*, *Snopes*, and the *Science-Based Medicine Blog*. In order to develop skills in academic writing, we will analyze research papers in the *Arak Anthology* and other samples of academic writing. Students will write brief response papers, critical reviews, analytical essays, and a research paper and multimodal project analyzing why people believe weird things.

**ENGL 110-086  TR 9:30AM-10:45AM**

*Hamilton* and the Idea of America  
Délice Williams

It is no secret that Lin Manuel Miranda’s 2015 musical has won wide acclaim from audiences and critics. Even people who have not seen the production are huge fans of the soundtrack and the book. But *Hamilton* is more than just a Broadway phenomenon. It is also an argument for a particular idea of America, a vision of what this country means. Using that vision as a starting point for discussion, this course will place Miranda’s musical in conversation with other written and visual texts in order to explore how writers rhetorically construct and deploy their ideas of America. What does America mean? Where do our ideas of America come from? How are ideas of America being shaped, reshaped, and contested in writing today? How are writers and artists from various backgrounds and perspectives contributing to that reshaping? These are some of the questions that will animate our discussions. Texts for this course will include the *Hamilton* soundtrack (of course) and Miranda’s book *Hamilton: The Revolution*. We will also consider excerpts from some key historical documents, critical essays by contemporary authors, and cultural productions such as commercials and music lyrics. The major writing projects include a rhetorical analysis assignment, a video essay, and a researched argument.
Going Undercover in Fiction and History
Petra Clark

From James Bond to Jason Bourne, spies and undercover agents have long been popular characters in literature and entertainment, but the lives of real spies such as Harriet Tubman, Virginia Hall, and Jack Barsky are often just as thrilling as those of their fictional counterparts. Whether in fiction or fact, espionage inevitably thrives in times of conflict and division, when information-gathering is of critical importance. However, spy stories also force us to examine the ethical, moral, and socio-political implications of such covert investigations, and ask us to reconsider our assumptions about what defines “us” versus “them.” In this course, we will study a range of texts about and inspired by espionage from the French Revolution to the Cold War. These may include Baroness Orczy’s *The Scarlet Pimpernel*, Helen MacInnes’s *Above Suspicion*, and Ian Fleming’s *Moonraker*. Besides such primary texts, this course will also incorporate a selection of other media, drawing from television shows such as *The Americans* and *Archer*, classic films such as *The 39 Steps* and *The Spy Who Came in From the Cold*, and spy-centric episodes of podcasts such as the *Memory Palace* and *Stuff You Missed in History Class*. Historical and critical context will also be addressed, with excerpts from texts such as Jeffery T. Richelson’s *A Century of Spies: Intelligence in the Twentieth Century* and Allan Hepburn’s *Intrigue: Espionage and Culture*. Through these readings and your collaborative and independent work in this class, you will hone your critical reading, writing, and cultural criticism skills. Your written work for this course will consist of blog posts, short analytical essays, a longer research-based paper, and a final multimodal project that focuses on a particular aspect of espionage or spycraft.
ENGL 110-088  MWF 12:20PM-1:10PM  
The Outlaw Mythos: Bad Guys and Gals as Heroes  
Kevin Burke

From the time of the medieval Robin Hood and across virtually every culture, outlaws have been made into the heroes of ballads and tales, and, in modern times, films. In the popular imagination both legendary and real outlaws become symbols of freedom and resistance to unjust authority. This course will examine the phenomenon of the outlaw mythos in its varied manifestations. Readings will include the medieval *Gest of Robyn Hode*, chapbook biographies of 18th century highwaymen, and contemporary accounts of outlaws of the old West like Jesse James. Closer to our own time, we will consider Depression era outlaws like Bonnie and Clyde, and the adoption of the outlaw persona by country music, rap, and hip hop artists, and in Christopher Nolan’s massive *Dark Knight* trilogy. The object of our investigation will be an understanding of the construction of the outlaw archetype and of its use as both a means of social and political protest and as an expression of the human aspiration for freedom. Students will write several response papers, three short papers, and a research project in which they analyze the construction and use of a current manifestation of the outlaw archetype.

ENGL 110-090  TR 12:30PM-1:45PM  
The Anthropocene: Composing Climate Change  
Andy Ross

Welcome to the Anthropocene—a new epoch described by scientists as “the age of man.” The goal of this seminar is to research and write for a better understanding of the way that humanity and climate change are reciprocally influencing one another. To understand the scientific foundation for this phenomenon we will study Elizabeth Kolbert’s *Field Notes from a Catastrophe: Man, Nature, and Climate Change* and Jeff Goodell’s *The Water Will Come: Rising Seas, Sinking Cities, and the Remaking of the Civilized World.* Climate change is as much a crisis of imagination as it is a scientific or technological dilemma, so we will likewise read work geared to more fully grasp the feeling of a warming world: Octavia Butler’s novel *Parable of the Sower,* the documentary *Chasing Ice,* and excerpts from Naomi Oreskes and Erik M. Conway’s *Merchants of Doubt,* and George Marshall’s *Don’t Even Think About It: Why Our Brains are Wired to Ignore Climate Change.* Because climate change is a complex issue, our writing projects will emphasize nuance and clarity—first in the form of an
online editorial, and later in a longer research project focused upon the artistic, economic, political, or even spiritual effects of a changing climate. Between these projects, our seminar will analyze the rhetoric of visual and verbal texts representing climate change from a range of political ideologies. To make the global more local, we will conclude the semester by curating an interdisciplinary event titled “UD 2048” that explores climate-driven changes to our campus and its surrounding community thirty years in the future. All this work will foster greater confidence and skill by identifying the opportunities of a given context and audience, and the value of well-researched, stylish, and humane writing about this vitally important subject.

ENGL 110-091  TR  8:00AM – 9:15AM
Reinventing Ourselves by Accident: Unintended Effects of Technology
Steven Taylor

This course originates in the idea that we invent technologies, and then those technologies reinvent us, often in ways we never intended. The resulting changes affect how we relate to others, how we work, and even how we construct our identities and sense of self. Most of you have experienced or can easily imagine changes brought about by cell phones, but you may not know that technologies have been reinventing human life for millennia. Selections from Neil Postman’s *The Disappearance of Childhood* will lead us into consideration of how inventions like the printing press, telegraph, and television caused a drastic reordering of social life by reinventing our relationship to knowledge and information. Contemporary readings, such as *The Distracted Mind*, “Our Cell Phone, Our Selves,” “How Social Media is a Toxic Mirror,” and “Big Data, Google, and the End of Free Will” will help us appreciate the scope of ways our lives are being reinvented in the present time and will deepen our understanding of how our current technologies transform us from the inside out. Class discussions, activities, and assignments will allow us to explore these issues in depth and consider how we might respond to the fundamental reinvention of life currently underway. Writing assignments in the course will help students develop skills of analysis, argumentation, and research-based writing so that they are equipped to write effectively about these issues. The final project involves assessing the role of contemporary technology in reshaping students’ major fields of study.
ENGL 110-092  MW 5:00PM-6:15PM  
Prized Possessions: Collections and Identity  
Sarah Wasserman

Though the subject of this course is critical reading and writing, we will frame our inquiries around the topic of collecting. Everybody collects something: photographs, ticket stubs, shoes, comic books, or “likes” on Facebook. We often think of a college education itself as a collection of courses or knowledge. And whether you are interested in the collection of data or in a collection of short stories, the accumulation and curation of ideas and objects holds a central place in our scholarly and daily lives. This course invites you to reflect on your own collecting practices and to use those reflections in your writing. In which ways might writing and collecting be similar? In which ways do they differ? Do collections tell stories? If so, how can we ‘read’ them? In addition to journalistic and scholarly essays about collecting by Susan Kirschenblatt-Gimblett, Joseph Mitchell, and Susan Stewart, we’ll read two novels in which collecting plays a central role: Edward Carey’s Observatory Mansions (2000) and Philip Roth’s The Plot Against America (2004).

Collections also form a bridge between the individual and the community: we share our personal collections with others but also visit public collections in museums and libraries to further our knowledge. In order to interrogate the ways that collections mediate between individuals and communities, we will make a field trip to the Winterthur Museum and talk with conservators and curators about their collecting practices. We will also visit Special Collections at the Morris Library to encounter some incredible objects that will form the basis of one written assignment. The course work includes short essays (2 pages) and longer essays (4–5) pages that we will revise together, both online and off. The class will culminate in a symposium in which each student will assemble and display a carefully curate collection. This will be accompanied by a text that relays the narrative of the collection in written form.

ENGL 110-093  MWF 2:30PM-3:20PM  
Introduction to Digital Culture  
David Kim

How do we define the term “digital?” Its ubiquity challenges any precise definition, yet our society continues to forge ahead with various innovations that may have fundamentally shifted how we understand our worlds, lives, and actions. This course examines the advancement of the so-called “digital age” in three layers: 1) code, 2) network, and 3) mediation. Through a series of readings and writing assignments for each layer, you will learn to analyze social/cultural phenomena and develop your own position in the broader discourse. The course gradually guides you to think beyond your own experience with modern technology, in order to understand the diversity of lived
experiences across cultures, as well as the history of technological advancements long before our
time. The final research paper offers the opportunity for you to explore specific topics from your
field of study, which can range from the concept of “transparency” in digital currency (for the
business majors) to the “bits-and-beats” of EDM (for the music majors).

ENGL 110-094       TR 11:00AM-12:15PM
Processes of Composing in the Digital Age
Dustin Morris

Have you ever wondered what it takes for
something to go viral on the web? Curious to
see the process for writing and editing a
Wikipedia article—or what it means for an artist
such as Shepard Fairey to use an AP photo
without permissions? These questions highlight
the need for closer examination of the external
processes that occur with and without the original
creator’s awareness. In the digital age, we need to
understand the external forces at play when we
create texts. Collaboration, imitation, appropriation, circulation, and exhibition all factor into digital
productions. We can no longer account for individual production in isolation. We must instead
establish a new lens for examining and producing texts by understanding these five processes. In
this course, you will be tasked with creating projects that engage with these processes. For the
processes of imitation and appropriation, you will construct a digital “cabinet of curiosities” that
highlights your research interests by gathering digital objects and arranging them in a particular way.
Outcomes for that unit will center upon issues of ethics, fair use laws, and open access. You will use
this unit’s project as an invention strategy for the larger research project. Unit two asks you to
consider how circulation in digital spaces impacts composing practices. Unit three will ask you to
collaborate on an analysis and an update to a Wikipedia page. Unit four will center on a more
formal research paper. We will read primary texts by scholars such as Jody Shipka, Susan
Delagrange, and Jason Palmaeri to gain a deeper understanding of digital compositions. While this
course’s primary aim is to engage in the research process, uncovering these five external processes
of composition will also develop stronger digital scholars and writers.

ENGL 110-097     TR  8:00AM-9:15AM
The Anthropocene: Composing Climate Change
Andy Ross

Welcome to the Anthropocene—a new epoch described by scientists as “the age of man.” The goal
of this seminar is to research and write for a better understanding of the way that humanity and
climate change are reciprocally influencing one another. To understand the scientific foundation for
this phenomenon we will study Elizabeth Kolbert’s Field Notes from a Catastrophe: Man, Nature, and
Climate Change and Jeff Goodell’s The Water Will Come: Rising Seas, Sinking Cities, and the Remaking of
the Civilized World. Climate change is as much a crisis of imagination as it is a scientific or technological dilemma, so we will likewise read work geared to more fully grasp the feeling of a warming world: Octavia Butler’s novel Parable of the Sower, the documentary Chasing Ice, and excerpts from Naomi Oreskes and Erik M. Conway’s Merchants of Doubt, and George Marshall’s Don’t Even Think About It: Why Our Brains are Wired to Ignore Climate Change. Because climate change is a complex issue, our writing projects will emphasize nuance and clarity—first in the form of an online editorial, and later in a longer research project focused upon the artistic, economic, political, or even spiritual effects of a changing climate. Between these projects, our seminar will analyze the rhetoric of visual and verbal texts representing climate change from a range of political ideologies. To make the global more local, we will conclude the semester by curating an interdisciplinary event titled “UD 2048” that explores climate-driven changes to our campus and its surrounding community thirty years in the future. All this work will foster greater confidence and skill by identifying the opportunities of a given context and audience, and the value of well-researched, stylish, and humane writing about this vitally important subject.

ENGL 110-098 TR 5:00PM-6:16PM
The Witching Hour: Representations of Gender and Magic
Sean Lovitt

From Salem to Hogwarts, the image of the witch has changed dramatically over time while maintaining crucial to our understanding of gender. For hundreds of years, the witch figured in European culture as a profoundly negative vision of womanhood and the charge of witchcraft was often fatal. In the 1960s, the Women’s Liberation movement reclaimed the witch for feminism. Similarly, Wicca provided another form of reclaiming witchcraft, in this case as a spiritual practice. In the decades since, the witch has appeared in popular culture in new roles, often reflecting the changing views of gender. We will trace this history in order to consider these questions: What threat did the women once labeled witches represent? Was the charge of witchcraft meant to uphold traditional gender roles or produce new ones? What changes do recent representations of witches mark or generate? We will begin to answer these questions by reading witch trial statements alongside classic literature, such as Macbeth. Over the first half of the semester, we will explore the development of the witch in both art and popular culture by looking at examples of 18th century Occultism, 19th Century Spiritualism, and folk tales. The second half of the course will be devoted to the reception, adaptation, and revisioning of the witch figure over the past 100 years. Potential objects of study will be taken from a variety of media, including television (Buffy, Charmed), film (The Craft, The Witch), musical subcultures (Occult Rock, Goth), comics (X-men) and fiction (Harry Potter). Students will complete three major assignments: 1) a short paper that reconstructs an aspect of early modern witchcraft (ex. a spell) with commentary, 2) a multimodal presentation that investigates a representation of gender and witchcraft 3) a research paper that traces the lineage of a specific contemporary depiction of witchcraft.