While in jail, Martin Luther King Jr. wrote the following: “Injustice anywhere is a threat to justice everywhere. We are caught in an inescapable network of mutuality, tied in a single garment of destiny. Whatever affects one directly, affects all indirectly.” This course will examine the inseparability of ourselves, others, and the environment while asking fundamental questions about finding meaning and purpose. What does it mean to live a good life? How important is it to work for justice? What is our relationship—our society’s and our own—with technology? How do we talk to and treat others? How do we talk to and treat ourselves? At a time when the world, both politically and environmentally, is rapidly changing, what can—and should—we do? We’ll be reading nonfiction and fiction on topics such as gender, class, race, education, technology, communication, and nature. In addition to essays, articles, poems, and short stories, we’ll also be reading Dahr Jamail’s book *The End of Ice*, which explores the scientific, societal, and existential aspects of grappling with an increasingly unstable climate. Assignments will ask students to express themselves persuasively in a variety of forms, including a narrative essay, a research paper with presentation, a podcast, a visual rhetoric piece, an interview, and a public service announcement. The overall intent of the course is for us to come to a deeper understanding, as a community of compassionate and inquisitive learners, of how each of our threads ties into the larger fabric.
ENGL 110-081
Sports and the Outdoors in American Literature
John Jebb
MWF 11:15 – 12:05

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 include Ernest, Ring Lardner, William Faulkner, Mark Harris, the playwright Sarah DeLappe. Many professional sportswriters are superb stylists, so we may sample the works of journalists Frank Deford and Gary Smith 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. We will also consider rhetorical approaches, the authors' points of view, even reporters' research methods. 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 and fans.

ENGL 110-082
The Theory and Practice of Nonviolence
James Burns
MWF 8:00 – 8:50

In a world seemingly racked by war and violent conflict there exists a little regarded alternative way of settling disputes. Nonviolence has a long (and effective) history in many parts of the world. The class will explore both the secular and religious origins of Nonviolence by examining writings by authors such as Gandhi, King, Tolstoy and Chavez. We will deal with those who are committed to Nonviolence as a principle, as a tactic, and as a personal practice. We will probe the connections of Nonviolence to contemporary political movements, such as feminism. We will see how Nonviolence is implemented, including specific examples drawn from different regions of the world. The class will allow us to develop critical thinking about the nature and efficacy of both violence and nonviolence, and discover ways that nonviolence can be employed to achieve meaningful objectives. Students will write papers on the three areas of focus, cumulating with a research paper that may expand one of the three with
significant research. The main text for the class will be *Nonviolence in Theory and Practice* by Barry Gan and Robert Holmes, along with other relevant materials from my own experience using nonviolence as a means of political change.

**ENGL 110-083**  
**Debunking: Quackery, Pseudoscience, and Conspiracy Theories**  
**Ray Peters**  
**TR 9:30 – 10:45**

This course will explore debunking of quackery, pseudoscience, and conspiracy theories by analyzing pseudoscientific thinking in print, film, TV shows, and advertising. In particular, we will examine unscientific claims about vaccines, alternative medicine, conspiracies, fringe science, paranormal phenomena, U.F.O.s, and aliens. Throughout the course, the emphasis will be on the rhetorical analysis of texts, focusing on the techniques that result in effective debunking. Readings may include Carl Sagan’s *The Demon-Haunted World: Science as a Candle in the Dark*, Paul Offit’s *Do You Believe in Magic? The Sense and Nonsense of Alternative Medicine*, and Lee McIntyre’s *Post-Truth*. 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 110-084**  
**Animal Authors: How We Write with Others**  
**Nicolette Bragg**  
**TR 2:00 – 3:15**

We often think of the ideal writing space as somewhere quiet, somewhere we can go to concentrate on the challenging task of transforming complex ideas into accessible prose. Even if this space is a library or a coffee shop, there is still this sense of privacy. Writing feels solitary. This composition class wonders what would happen if this space were to be interrupted or this solitude broken. Would this interruption only thwart our writing or could it also create something new? To answer this question, we
take animals as our example, exploring the different ways these creatures seemingly unrelated to the writing project emerge within our writing spaces. We will examine a range of scenarios and texts, from cat pawprints across ancient manuscripts, to children reading to dogs in public libraries, to nonfiction work like J.M. Coetzee’s *The Lives of Animals*, even to philosophy, like Jacques Derrida’s *The Animal that Therefore I Am* and Donna Haraway’s *Staying with the Trouble*. Using these different texts and scenarios, we will explore the surprising ways animals not only disrupt or chaotically re-arrange our writing spaces, but how they also enrich our understanding of what generates “good” writing in the first place. We will consider how they change the form of a piece of writing or how they influence and constrain an argument. Along the way, we think about what these texts say to us about animal rights, the environment, and how we live with others. Assignments will include critical responses, short reflections, a multimodal project, and a research essay.

ENGL 110-085  
The Art of Politics  
Kristen Poole  
TR 9:30 – 10:45

In this course we will be examining the art of political rhetoric at three different points in time and place: ancient Rome, sixteenth-century England, and twentieth-century America. Corresponding to these different moments, our texts will be Cicero’s *Art of Rhetoric*, Shakespeare’s *Julius Caesar*, and political speeches of John F. Kennedy, Martin Luther King Jr., Ronald Reagan, Bill Clinton, and others. We will be learning the skills of structuring an argument and persuading an audience by close reading and analyzing the words of others, and then by putting the lessons we learn into effect in our own writing. We will be writing short pieces throughout the semester as well as a longer research paper, and thinking specifically about how to write for web-based platforms.
ENGL 110-086
The Beast in Narrative
Frank Hillson
MWF 12:20 – 1:10

“Lions and tigers and bears, oh my!” We all remember this popular refrain from the Wizard of Oz. However, what if we change the ending to—but why? What is it about animals that many people find so interesting in stories and media? What do animals do that human characters cannot? What special attributes do they have? We will read Animal Farm (pigs running amuck), and Watership Down (homeless rabbits seeking a new homeland). We will also peruse a Brer Rabbit, Brer Fox, or Brer Bear story (the famous Uncle Remus tales by Joel Chandler Harris). These works cover various social, political, and ethical issues, appealing to both adults and children. We will also use the Allyn & Bacon Guide to Writing. Your first paper allows for a discussion of any animal character from our first reading assignment. A second essay gives you the opportunity to use your visual rhetoric skills to analyze ads or posters that deal with beasts in movies or in merchandise (animals make great sales people, hence the Geico lizard). Other assessments will include another short essay, participation, quizzes, a presentation on your research topic, and the research paper where you will address an animal (or animals) in literature or movies or advertisements (current media) and evaluate their role and impact in society.

ENGL 110-087
Beats and the 60s Counterculture
Kevin Burke
MWF 1:25 – 2:15

In the midst of the prosperity and social stasis of the 1950s, the bohemian phenomenon of the Beat Generation rose as a challenge to conventional American mores. In novels like On the Road (Kerouac) and Naked Lunch (Burrroughs), and poems like Howl (Ginsberg), Beat writers challenged norms of sexuality, drug use, and spirituality through experimental literary and artistic work. The effects of the beats and the 60s counterculture continue to be felt today in art, music, literature, and film, as well as in current protest movements. Our engagement with the Beat generation and the 60s will focus heavily on primary sources through UD exhibition at the Old College Gallery, and UD Special Collections manuscripts and its collection of rock posters. Texts to be considered will include the Portable Beat Reader, Tom Wolfe’s Electric Kool Aid Acid Test, and works by Germaine Greer, Eldridge Cleaver, Gary Snyder. Students can expect to complete several
short papers on topics related to the countercultures of the 50s-70s, and a research paper and presentation focused on the legacy of the countercultures in our time.

ENGL 110-088
You Are What You Eat: Food, Fiction, and Film
Andrew Ross
MWF 9:05 – 9:55

This first-year writing seminar brings together disciplines such as sociology, visual studies, public health, and environmental justice to explore food culture in its many permutations. In addition to examining eating as a social and political act, we will look closely at the ways that food carries aesthetic and poetic implications. In addition to thinking about the ways that we “eat first with our eyes”—from the visual culture of food packaging and advertising to films and television shows from Ratatouille to The Great British Baking Show—we will consider the depiction of food in texts such as contemporary cooking memoirs, and the poetry of Wendell Berry. The course features 3 writing assignments: a rhetorical analysis of the way that a fruit or vegetable is depicted in our broader popular culture; a service-oriented project that asks students to learn about a particular issue or problem by participating in the work of a local food-related agency such as the UD College of Agriculture’s Garden for the Community and the Delaware Center for Horticulture; and a researched essay about historical or contemporary food culture, linking their research to their own academic and professional interests. The course concludes with a collaborative dinner in which we imagine the “state of the plate” in the year 2080, and what a changing climate will do to the way we eat six decades from now.

ENGL 110-089
You Are What You Eat: Food, Fiction, and Film
Andrew Ross
MWF 10:10 – 11:00

This first-year writing seminar brings together disciplines such as sociology, visual studies, public health, and environmental justice to explore food culture in its many permutations. In addition to examining eating as a social and political act, we will look closely at the ways that food carries aesthetic and poetic implications. In addition to thinking about the ways that we “eat first with our eyes”—from the visual culture of food packaging and advertising to films and television shows from Ratatouille to The Great British Baking Show—we will consider the depiction of food in texts such as contemporary cooking memoirs, and the poetry of Wendell Berry. The course features 3 writing assignments: a rhetorical analysis of the way that a fruit or vegetable is depicted in our broader popular culture; a service-oriented project that asks students to learn about a particular issue or problem by participating in the work of a local food-related agency such as the UD College of Agriculture’s Garden for the Community and the Delaware Center for Horticulture; and a researched essay about historical or contemporary food culture, linking their research to their own academic and professional interests. The course concludes with a collaborative dinner in which we imagine the “state of the plate” in the year 2080, and what a changing climate will do to the way we eat six decades from now.
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ENGL 110-090
Creativity: Myths and Resistance
Shailen Mishra
TR 12:30 – 1:45

The theme of this course will be creativity and its two aspects: myths surrounding creativity and the creative ways people resist their oppressive circumstances. In the first part of the course, we will study and challenge the myths/misconceptions surrounding creativity. Our textbook for this purpose will be *The Myths of Creativity*, which is a heavily-researched popular non-fiction book. You will imitate this writing genre in the first writing project, wherein you will address some of the writing myths that affect us as writers, especially the writing community at UD. Early in the semester, a sample survey of UD students will inform you of some of the writing myths prevalent among UD student population. You will select a myth that you have personal stake or interest in, and you will produce a well-researched and engagingly-written article that refutes the myth or develops a complex understanding of it. In the second part of the course, we will turn our attention to creative resistance. How creativity is used to wage a freedom struggle? How an oppressed group employs creative means to challenge their oppressors? How creative protests are forged and imagined? How an artistic expression can be protest too? For the second writing project, you will choose a non-fiction writing genre of your choice and produce a research-based work on creative resistance.
ENGL 110-091
Patriotism, Propaganda, and Poetic Rhetoric
Paula Persoleo
MWF 2:30 – 3:20
This course will urge students to become part of the conversation between political agenda (i.e., encouraging patriotism through propaganda) and alternative viewpoints. Students will determine how rhetoric can reshape a culture’s ideology, specifically during the Counterculture Movement, the Civil Rights Movement, the Vietnam War, and the current worldwide fight for gender equality. Texts will include The Portable Beat Reader; Words of Protest, Words of Freedom; and Washing the Dust from Our Hearts. Students will also read and discuss relevant essays (including “A Change Ain’t Gonna Come” and “Why Afghan Women Risk Death to Write Poetry”), political posters, and music (from Bob Dylan to Jefferson Airplane) that speak to the dialog of protest. Assignments will include short essays that respond to, critique, and analyze the roles of these poets. A research project, including a 10-page essay and an oral presentation, will demonstrate students’ understanding of the rhetoric of protest in a historical context.

ENGL 110-094
Writing the Environment
Brooke Stanley
TR 11:00 – 12:15
As climate change accelerates and vulnerable populations experience toxic landscapes, rising seas, and amplified storms, environmental writing has become a crucial category of communication. In this honors Seminar in Composition, we will study environmental writing as a springboard to develop your own writing. We will examine several genres: essay, memoir, fiction, poetry, documentary film, and journalism (print, online, and audio). We’ll read South African, West African, Caribbean, South Asian, East Asian, European, and American authors. Texts will include Arundhati Roy’s “The Greater Common Good,” Njabulo Ndebele’s “Game Lodges and Leisure Colonists,” Christa Wolf’s Accident: A Day’s News, John Hersey’s Hiroshima, Haruki Murakami’s
after the quake, Ben Okri’s “What the Tapster Saw,” Kamau Brathwaite’s Islands, Josh Fox’s Gasland, and reportage on drought, fracking, and climate justice. We will investigate not only what these authors write, but also how they write about it: what rhetorical strategies are used in environmental writing, and why? How might these strategies be useful in your own writing? We'll practice writing for a variety of lengths, platforms, and audiences. Assignments will include brief response papers, analytical essays, blog posts, creative writing, and a research-based final project with print and audio components.