Oil spills. Dangerous chemicals. Fracking. Since Rachel Carson highlighted chemicals’ impact on the natural environment in her 1962 classic Silent Spring, writers have explored chemicals' effects on human bodies and the natural world. In this class, we'll trace how toxins became a part of our everyday lives in the twentieth and twenty-first centuries. We'll read excerpts from classic accounts of chemical pollution such as Silent Spring and Svetlana Alexievich’s Voices from Chernobyl, as well as newer works, including Eliza Griswold’s Pulitzer Prize-winning Amity and Prosperity (2018) and Lauren Redniss’ Oak Flat (2020). Moving from toxic chemicals' everyday presence in Louisiana’s “cancer alley” to catastrophic events such as the 2010 Deepwater Horizon oil spill and the 2014 water crisis in Flint, Michigan, we will explore how chemicals' toxic impact on humans is influenced by gender, race, and class. This writing-focused course will help you develop key college writing skills. Smaller writing assignments (a source summary, annotated bibliography, etc.) will build towards a longer research paper on a toxic-related topic of your choice. At the end of the semester, you'll adapt your research into a visual design project meant to educate a broad audience.

Sports, athletes, and the outdoors have among their fans some renowned American writers. And discussions of sports, athletes, and the outdoors inevitably involve American values. So this course will use athletics as a means to encounter great American writing and to explore American themes: the value of the wilderness, achievement, team psychology, coaching, the differences between male and female athletes (and coaches), sports in minority communities, cheating, and more. Among fiction writers who were sports fans, possible authors may include Ernest Hemingway, Ring Lardner, playwright Sarah DeLappe. Many sports journalists are superb stylists, so we may sample the works of Frank Deford, Gary Smith, and Jon
Krakauer. We will consider their rhetorical approaches, the authors' points of view, even reporters' research methods. Writing projects will allow you to explore these topics as they are treated in our readings and to augment what the authors say with your own experiences as athletes and fans. The course will begin with shorter assignments about our texts, both fiction and journalism, then continue to full-sized essays. A source-based project will allow in-depth exploration of a negotiated topic raised in the course. The final task will involve addressing a specific audience through modern modes of communication.

ENGL 110-082
Water Writing: Word for Future Worlds
Lowell Duckert
TR 12:30-1:45

In a word, this writing course is all about flow. But how do writers engage with water’s multiple forms—as vapor, crystal, and wave? From plastic pollution, whale song, and lead poisoning, the subject is truly oceanic in scope. We will look at the various topics that writers cover—including animal rights, community resilience, and the global water crisis. Indigenous, Black, queer, and feminist voices promoting environmental justice will receive special prominence. Weekly journaling exercises will encourage your own storying of water, be it at any source: from clouds, rivers, and coastlines, to reservoirs, trenches, and taps. Brief responses called “wetwords” will introduce you to leading scholars, activists, and artists while deepening your critical vocabulary. Ultimately, you will submit a well-researched, argumentative essay that engages a watery issue of your choice and proposes a “wetword” for future study. Since the State of Delaware has the lowest mean elevation in the country, you can expect an experiential learning component involving local environmental organizations. What we will ask throughout the semester is this: how does writing water help, or hope, to change the real conditions of our wet world? How may it usher in better, more livable futures for all aquatic creatures?
ENGL 110-083 and ENGL 110-084
Writing Access, Accessible Writing: How Disabled Activists Use Writing to Shape Community
Kathleen Lyons
-083: TR 8:00-9:15
-084: TR 9:30-10:45

In 1990 the Americans with Disabilities Act (ADA) was written into law, prohibiting disability discrimination. Over thirty years removed from ADA, disabled activists continue to advocate for civil rights. Their primary method of advocacy? Writing. In this course, we will study writing from a disability perspective. We will read texts written by disabled writers across a range of genres and modes. We will learn from these writers by studying their strategies and approaches to writing, and applying them to our own practice. What types of communication count as writing? How can we make our writing accessible to everyone? Texts include Keah Brown’s memoir *The Pretty One*, Alice Wong’s podcast *The Disability Visibility Podcast*, Lebrecht & Newnham’s documentary *Crip Camp*, and social media content by disability justice activists. Assignments will include short compositions analyzing how disabled activists write to create access. Major projects include: 1) a 10-page researched essay on the role of accessible writing within an organization of the student’s choosing (e.g., University of Delaware, Google, U.S. Department of Transportation); and 2) a digital project designed by the student to inform a public audience of findings from their essay. This course prioritizes accessible writing practices students will carry with them.

ENGL 110-085
You’re Already Eating from the Trash Can: Ideology, Rhetoric, and You
Jessica Maginity
MWF 2:30-3:20

Do you like to hear “both sides” of an issue before making up your mind? What if I told you that there are more than two sides? What if I told you that “liberal” and “conservative” is just the beginning, that there is a diversity of overlapping, complementary, contradictory ideologies? And what exactly is ideology, you ask? The answer is complicated, but a simple starting place is “a system of ideas and ideals, especially one which forms the basis of economic or political theory and policy” (Oxford Languages). Through learning about ideology and rhetoric, this class will help you become a more careful reader, writer, and thinker. It is divided into three units. The first unit introduces us to theories of ideology and the basics of analysis, culminating in a film analysis. The second unit asks you to explore and
analyze specific ideologies and their social impact as you construct a researched analysis of a primary source (of your choice – it doesn’t have to be another film) for its ideological content and impact using scholarly sources. Finally, the third unit invites you to think about the importance of style and genre as you create your own parody of ideological propaganda.

ENGL 110-086 and ENGL 110-087
Reality Adapted; from Page to Screen
Naghmeh Rezaie
-086: MWF 9:05-9:55
-087: MWF 10:10-11:00

What does “based on a true story” mean to us and what expectations are associated with that expression? Could reality have multiple versions and where the origin of that “true story” is: in memories, journals, books, or films? How does an adaptation represent a historical reality by retelling a story? This course explores the interrelation between the origin and the text, truth, and reality, by following the so-called true stories in multiple mediums with a focus on film adaptations. With a critical approach to selected films, documentaries, and their source texts, like Selma (2014), Milk (2008) and The Fog of War (2003), we will follow multiple versions of certain narratives traveling from page to screen to analyze the role of each adaptation in representing and rewriting versions of social, historical, and political realities. Students will get familiar with topics of film, adaptation, and visual literacy by reading and discussing selected sections of Hutcheon’s A Theory of Adaptation, Leitch’s “History as Adaptation”, and Errol Morris’ Believing is Seeing. The assignments consist of a mid-term critical analysis paper, a final research project and a multimodal project based on it, plus online discussions, and weekly short critical responses on reading and watching materials.
ENGL 110-088 and ENGL 110-089
The Outlaw Mythos: Bad Guys and Gals as Heroes
Kevin Burke
-088: MW 3:35-4:50
-089: MW 5:00-6:15

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, 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. 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 discussion posts, 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
What Should College Look Like?
Amish Trivedi
TR 3:30-4:45

Way back in 1996, Bill Readings used the term “posthistorical university” to describe what he saw as a higher education system that had abandoned its nineteenth century mission of creating an educated, democratic society capable of making the best decisions for itself. The outcome of this abandonment was to focus on producing a new product: You. You are the product. You’re entering the workforce; you’re becoming consumers of technological items and cultural objects. Essentially, we are selling you to companies to make things and buy things. But what happened to the original mission? How can we, as present inhabitants of the modern university, work towards bringing that original mission back? Can we make this place more inclusive? What is your vision of the effective university? Through writing, research, and thinking, we will consider where we are, where we’ve been, and
hopefully, where we’re going. We will research a wide range of issues (cultural, economic, etc.), formulate ideas, and write towards reimagining the space at the center of our communities. We will begin by reporting on the current state of higher education in the United States and conclude with a persuasive multimedia proposal on how to form a more perfect university.

**ENGL 110-091**

“Say His Name”: The Politics and Powers of Horror
Raquel Hollman
MW 8:40-9:55

Horror and its monsters have long been used to reflect cultural anxieties of their time with embodiments of terror that are often rooted in racism, xenophobia, sexism, and homophobia. In this course, we will be examining horror and its conventions as rhetorical tools used to incite fear of “the other” into its audiences through taking a structuralist approach to the genre. Though we will be looking at horror texts and films such as William Friedken’s *The Exorcist*, V.Castro’s Goddess of Filth, Clive Barker’s “The Forbidden,” and Nia Dacosta’s *Candyman*, we will also broaden how we understand the genre outside of fiction through analyzing the horror framing of American politics through T.V. advertisements, speeches, and news coverage. In the second half of this course, we will be looking closely at the various rhetorical strategies used by marginalized artists to remediate the genre’s troubled histories and reclaim its conventions as forms of catharsis. The assignments of this course include weekly reading responses, a research paper on a topic of your choice, and a multimodal assignment where you will employ various horror framing techniques to highlight a specific socio-political issue.

**ENGL 110-092**

Queer History and Rhetoric
David Potsubay
MWF 8:00-8:50

The internet meme “Be Gay, Do Crimes” originated as spray-painted graffiti, which then became cheeky shorthand for radical political action in the LGBTQIA+ community. For this course, we will take this meme as an opening provocation for reading, thinking, and writing about the politics of queer histories in the United States throughout the 19th - 20th centuries. Gay, lesbian, trans, and
gender non-conforming communities have always been political and cultural advocates for progressive changes in society. We will highlight certain key events as part of a long historical trajectory that informs our present through rhetorical analysis of key events, texts, and artifacts. Readings will include *A Queer History of the United States* and *The Stonewall Reader*, along with documentary films *United in Anger*, and working-class history podcasts on Compton Café and Stonewall Riots. Weekly reading responses and close engagement with the materials will be expected. The three major projects will include a multimodal research presentation, an extensive final research essay, and a collaborative class project in which we will compose our own manifesto.

**ENGL 110-093**  
The Rhetoric of American Paranoia  
Caleb Curtiss  
TR 11:00-12:15  

In his 1964 essay, "The Paranoid Style in American Politics," historian Richard Hofstadter observes that cultural paranoia, "has more to do with the way in which ideas are believed than with the truth or falsity of their content." In this course, we will bring a contemporary perspective to Hofstadter's claim to build a framework for identifying and engaging with the Rhetoric of American Paranoia. Once we establish our framework, students will use it to write about cultural artifacts connected to one of three distinct cultural moments in modern American history: the fall of the Berlin Wall, the 9/11 Terrorist Attacks, and the Covid-19 Pandemic. Assignments include an annotated bibliography, a research-informed rhetorical analysis, and a remix of that rhetorical analysis that involves multimodal elements.