Style is one of those odd words that can mean something close to its own opposite. On the one hand, we think of “having a style” as something that distinguishes us as individuals, sets us apart from the crowd. But on the other hand, to “be in style” is by definition to look or dress or act like other people. Style personalizes; style conforms. In this course we’ll look at what it might mean to have a style as a writer. In doing so we’ll draw on yet another term that can mean two opposing things: forging. A blacksmith forges a new object out of metal by heating and hammering it; a counterfeiter forges a document by copying its look and style. One creates; the other deceives. We’ll experiment with both types of forging a style. We’ll begin the semester by reading two short novels that center on cases of plagiarism—Tobias Wolff’s Old School and May Sarton’s The Small Room. I’ll then ask you to compose an “original plagiarism”, a document in which you remix texts by other authors or artists in order to make a point of your own. After spring break, we’ll move on to consider several competing views of style in writing—some emphasizing clarity, others expression. I’ll ask you to finish the course by writing an “experiment in academic style”, a piece in which you present research in an unconventional and engaging form. So if you’re someone who is interested in thinking about the workings of language, who likes to play with words and writing, this will be a good course for you.
ENGL 110-081
Sports in the Outdoors in American Literature
*John Jebb*

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.

ENGL 110-082
The Cultural Impact of the Superhero
*Jim Burns*

Super-heroes are everywhere it seems. A common staple of comics, graphic novels, film, television and even serious fiction; any parent will understand the ubiquitous appeal that super-heroes have for the young. Any trope this common allows for fertile cultural interpretation. The course will explore the idea of the super-hero in several ways. We will look at the proto super-heroes of history (Odysseus, Arthur, etc.) and how they articulated cultural ideas. We will examine super-heroes through the lenses of race, gender and class. The main reader for the class will be *Secret Identity Reader: Essays on Sex, Death and the Superhero* by Lee Easton and Richard Harrison. In addition we will examine the graphic novel *Watchmen* and films that portray the super-hero. Students will hone
their writing skill in short response papers dealing with readings from the Easton and Harris text; longer papers will focus on the cultural lessons in race and gender taught by super-heroes. Students will write a longer research paper expanding on these ideas.

ENGL 110-083
You are What You Speak: Language and Identity
Caitlin Larracey

The goal of this class is to explore language and identity through encounters with first-hand descriptions of linguistic prejudice, to consider some of the proposed methods to work toward an appreciation of linguistic diversity, and to ask our own questions, make our own arguments, and use our own languages to contribute to this conversation. The course contains three main units. In the first, you will write responses to a series of short materials talking about language, such as Gretchen McCulloch’s discussion of linguistic growth in “A Linguist Explains Emoji and What Language Death Actually Looks Like” or the consideration of language reconstruction and colonization in Anne Makepeace’s documentary We Still Live Here: Ás Nutayumeän. Next, you will write a slightly longer essay exploring a more specific topic of language and identity interesting to you, where you map an existing conversation and locate some of its key sources. Prior to completing this essay individually, we’ll collaborate as a group to model how to find texts that are key to a given scholarly and popular conversation. Finally, you will contribute to one of these conversations through a researched paper and a multimodal project of your own design. (This project may be a photo-essay, song, podcast, video, computer program, social media project, or more—and it may be composed either individually or collaboratively). Throughout all of these assignments, you will engage in guided peer review in pairs, small groups, and larger workshops, contributing to extensive and careful revision of your writing. We will bring our own languages to this discussion, allowing us to respect linguistic and cultural diversity. We will speak, write, and revise individually and collaboratively across written, verbal, and visual languages—both online and off. We will consider what’s at stake in writing when the words we use, and our right to use them, are in dispute. More importantly, we’ll get a strong sense of what we can’t yet understand and the numerous questions to be asked and actions to be taken.
ENGL 110-084
Wilmington 1968: Then and Now of Protest Movements in the U.S.
David Kim

Following the assassination of Dr. Martin Luther King, Jr. on April 4th, 1968, many cities across the U.S. witnessed varying scales of social unrest, violence and arson in black-majority neighborhoods. The local, state and federal governments’ response to these events led to countless arrests and at times the deaths of protestors and bystanders. The residents in these cities experienced the installation of curfew, restriction of access to public spaces and, in the case of Wilmington, Delaware, even a military occupation. Coinciding with the 50th anniversary of the uprising and the nine-month military occupation of Wilmington, this course examines the history and the representation of what has become familiar in public discourse as “race riots.” Through close readings of newspaper reports, photographs and video footages of Wilmington in 1968, as well as scholarly works on social protest and race, we will explore related themes of justice/equality and history/memory. The course will conclude with discussions on #BlackLivesMatter to locate both the continuities and the discontinuities of protest movements of then and now. The course work includes short essays (2 pages), longer essays (4-5 pages), and creating a digital exhibit from the collection of 1968 photographs taken by The News Journal.

ENGL 110-085
Transmedia Storytelling: Lizzie Bennet on Vlogs, Q&As, Twitter and Tumblr
Sam Nystrom

Novel. Movie. Vlog. Twitter. All of these mediums can communicate a narrative on their own, yet when you use multiple mediums to tell a story something different happens. This difference is what we will focus on this semester. To do this we will immerse ourselves in the world of Pride and Prejudice. In 2012-2013 this classic was
reimagined into a transmedia story, “The Lizzie Bennet Diaries.” This Emmy Award winning series combines vlogs, Twitter, Tumblr, diaries, and Q&As videos to reinterpret Austen’s novel. We will use this production as a case study to center a discussion on how a transmedia story is composed. Over the course of the semester we will read Austen’s original work alongside LBD. The following questions will guide our points of inquiry: What are the variances, limitations, and benefits of each medium? How are they integrated into one overarching story? Is it a successful integration? To further understand this process, we will discuss readings such as Henry Jenkins’s Convergence Culture, Louisa Ellen Stein’s Millennial Fandom, and Silke Jandl’s “Adapting Jane Austen in the Internet Age.” To address our questions on transmedia storytelling, assignments will include weekly blog postings, a 1,000-1,200 word essay comparing a plotline or characterization within Pride and Prejudice and the corresponding mediums from LBD, and a 1,600-1,800 word essay where you will analyze a commercially produced transmedia narrative. The final assignment is a cooperative project where each group will choose a narrative and propose a model for a similarly styled production to LBD. This will additionally include a reflective essay that discusses the composition processes. Through our discussions and assignments we will ultimately improve our compositional writing skills through our discussion on the composition of transmedia storytelling.

ENGL 110-086
Debunking: Quackery, Pseudoscience, and Conspiracy Theories
Ray Peters

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 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.
Many Americans have strong feelings about higher education. Most of us believe it’s necessary for success in the workplace. Some such as Bernie Sanders insist it’s “a right for all.” Others—like those who contribute to the website Professor Watchlist—worry college faculty “advance leftist propaganda.” And, for some, higher education is home, even if just for a time. This course proposes that students, faculty, and staff at the University of Delaware belong to a campus community that forms and informs their identities. But what rights and obligations do the connections of academia create? And why does it matter if one’s identity is shaped by this community? Together, we will begin answering these questions. First, we’ll address real-world conceptions of the academy prevalent today. We’ll interrogate the ways those within and outside of academia understand it by examining attitudes toward issues like intellectual elitism, trigger warnings, and safe spaces. As part of this conversation, we’ll read Rebekah Nathan’s anthropological work, My Freshman Year: What a Professor Learned by Becoming a Student. Then, we’ll read two novels: David Lodge’s Changing Places and Zadie Smith’s On Beauty. We’ll also watch two films about college life: Higher Learning and Monsters University. We’ll discuss how these texts construct/deconstruct our understandings of academic identity and campus culture. In the course of the semester, you’ll complete the following assignments: First, you’ll write two short essays (~1,000 words each)—the first reporting on an issue or event here on campus and the second analyzing representations of academia. Then, you’ll propose a research project on a topic related to campus culture today, compile an annotated bibliography for that project, and compose an argumentative research essay (~2,000 words). Finally, you’ll create a digital version of your research project by “translating” it into a multimedia text like a podcast or YouTube video. Informal in-class writings will be assigned regularly as well.

“At its root, poetry is the language of protest. Whether centered on love, beauty, or the ills that plague a nation, it’s all inherently political, and it all holds up as a force in any conversation.”
–Juan Vidal, “Where Have All the Poets Gone?”
For centuries, it has been the duty of the poet to respond to the political agenda of his or her concurrent historical era with an alternative viewpoint. This course will urge students to become part of the conversation between that political agenda (i.e., encouraging patriotism through propaganda) and the poet’s desire to speak against it. Students will determine how poetic rhetoric can reshape a culture’s ideology, specifically during World War I, the Counterculture Movement, the Civil Rights Movement, and the current worldwide fight for gender equality. Texts will include *Poetry of the First World War*, *The Portable Beat Reader*, *Words of Protest, Words of Freedom*, and *Washing the Dust from Our Hearts*. Some poets whose work will be discussed include Rudyard Kipling, Wilfred Owen, Amiri Baraka, Gwendolyn Brooks, Allen Ginsberg, and Lawrence Ferlinghetti. Students will also read and discuss relevant essays (including “Reframing First World War Poetry” 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 poetry in a historical context.

**ENGL110-089**  
**Automobiles and American Identity**  
*Lauren Hornberger*

Driving happens all around us every day. We watch others cruise along on nearby roads, we drive to school and work, we catch a ride from our local Uber or Lyft driver. It’s all very practical and seemingly mundane, but could there be more to this simple phenomenon than meets the eye? Social theorist Jean Baudrillard once asserted, “All you need to know about American society can be gleaned from an anthropology of its driving behavior.” According to Baudrillard, our experiences with transportation are quite socially and culturally significant. In this theme-based section of ENGL110, we will explore the broad topic of automobility in American society, focusing on how various media-based depictions of cars and driving reflect and may even shape our personal and cultural ideals. As part of this exploration, we’ll discuss published theory and historical information and then apply that knowledge to an examination of representations of cars and driving that we encounter in advertising, film, literature, music, and the like. This course will include a visit to Hagley Library in Wilmington, Delaware, to examine selections from the Z. Taylor Vinson collection of automobile ephemera and to speak to local experts in the subject. Ultimately, we’ll use our exploration of automobility in America as a vehicle for you to hone and expand your reading, research, and critical thinking skills and to learn more about composing compelling texts, both visual and verbal. During the semester, students can expect to write a series of response papers based on the class readings and discussions. Your work in the course will culminate in two unique projects: a research paper on the relationship between media representations of automobiles and a chosen aspect of American identity as well as an original mock advertisement based on what we learn about the ways in which automobility is depicted in our culture.