ENGL 101: Tools of Textual Analysis
Section 010: MW, 8:40-9:55 a.m. with Professor Martin Brueckner
Section 011: MWF, 9:05-9:55 a.m. with Professor James Dean

The purpose of this course is to introduce you to several literary genres. While exploring short fiction, poetry, and drama, we shall analyze various techniques that writers use in creating and communicating their vision. We shall also discuss the significance of literature, the way it represents reality, the way it becomes reality. You will learn to identify the elements of fiction, poetry, and drama; develop skills in close readings of texts; and respond to those readings in discussions, online postings, and formal papers. This course satisfies the Group A: Creative Arts & Humanities requirement.

ENGL 102: Texts in Time: “The Literature of ‘the Troubles’ in Northern Ireland”
TR, 9:30-10:45 a.m. with Professor Alex McKee

Her scarf a la Bardot,
   In suede flats for the walk,
   She came with me one evening
   For air and friendly talk.
   We crossed the quiet river,
   Took the embankment walk.
Excerpt from “Twice Shy” by Seamus Heaney

As the 1995 winner of the Nobel Prize in Literature, Seamus Heaney, is undoubtedly the best known writer to emerge from Northern Ireland during the period of sectarian strife that is commonly referred to as “the Troubles.” But there were many other notable novelists, playwrights, and poets such as Brian Friel, Jennifer Johnston, Deirdre Madden and Stewart Parker, who responded to those tumultuous times in their writing. We will explore how Northern Ireland became a hotbed of artistic activity in the second half of the 20th century that came to be known as the Ulster Renaissance. We will discuss remarkable texts that characterize this movement and seek to understand the relationship between literature and politics in Northern Ireland at the height of the Troubles. These were bloody years that began with the civil rights campaign of the late 1960s and that culminated in the Good Friday Agreement of 1998. Through all of this, Seamus Heaney was considered by many as, “Our finest poet of the rhythms of ordinary life” and, “a powerful voice for peace.”
“I don't want realism. I want magic! Yes, yes, magic!
I try to give that to people. I misrepresent things to them.
I don't tell the truth, I tell what ought to be the truth.
And if that's sinful, then let me be damned for it!”
- Tennessee Williams, *A Streetcar Named Desire*

**ENGL102: Texts In Time**

**“Tennessee Williams and Film”**

**MWF, 9:05-9:55 a.m. with Professor George Miller**

We take a look at the major plays by America’s greatest playwright—starting with *Glass Menagerie* and ending with the steamy (and censored) *Baby Doll*. All of Williams’ major plays were made into Hollywood films with all-star, Academy-Award-winning casts of directors and actors. We trace the evolution of plays from their start in short stories or one-act plays, into full-length plays, and then into films. We screen portions of all the films in class (including multiple productions); we discuss theater production and set design; we examine how 1950s Hollywood shaped Williams work to make him acceptable to mainstream American culture and values. Students choose assignments from a range of options including creative and performance possibilities, paper topics can include text evolution from genre to genre, production history or critical reception, major themes (for example, Williams as a gay playwright or as a religious playwright).
ENGL 110: Critical Reading and Writing
Students write thesis-centered (especially persuasive) essays, mainly in response to texts. By the end of the semester, students complete a minimum of 7500 words (about 30 pages.) At least 5000 words consist of finished formal assignments, including a research-based essay of at least 2000 words. Emphasis is on continuous, significant revision demonstrating improvement in writing abilities in response to critical evaluations from the instructor and peers. There are a variety of ENGL 110 sections offered to accommodate diverse student needs:

- Sections 010 through 079, 103 through 109, and 130 through 160 are Open Enrollment sections for all students and do not require permission to register.
- Sections 080-099 are Honors sections. Students who wish to join the Honors Program should call 302-831-1195 for more information.
- Sections 111-119 are for select first-year freshmen who have been Pre-Screened by the University Composition Program. Qualified students are notified before registration begins. No student requests to enroll are accepted.
- Sections 120-129 are for students who are Non-Native Speakers. Students with questions may contact their advisor or their college's Student Services & Assistant Dean's office for permission to enroll.
- Any sections that begin with a "2", "3", "4", "5" or "7" are taught at other campuses for students pursuing an Associates of Arts (2-year) degree. Example: ENGL 110-710 is taught at the Wilmington campus.

ENGL 151: Studies in Popular Fiction
MWF, 12:20-1:10 p.m. with Professor Siobhan Carroll

“Fighting the Future from The Hunger Games to The Matrix”
The Dystopian Tradition in the 21st Century
Films like The Hunger Games and Divergent feature young rebels fighting the ultimate social nightmare: the dystopia. A dystopia is a “bad” society created by an author in order to warn us about a dangerous future: a future in which religious fundamentalists have stripped away women’s rights (The Handmaid’s Tale); a future in which our addiction to social media has destroyed our ability to think (Feed); a future in which climate change has destroyed the economy of the United States (Parable of the Sower). By showing us the worst of all possible futures, these stories try to motivate the modern-day reader to change the world -- before it is too late. This low-writing, lecture-oriented course will require you to read, watch, and discuss famous works of dystopian fiction. This course satisfies the Group A: Creative Arts & Humanities Breadth requirement.
ENGL 202: Biblical & Classical Literature
“GODS and HEROES”
TR, 12:30-1:45 p.m. with Professor Miranda Wilson

“Ancestral texts,” are those myths and story cycles that we return to again and again in our culture as we quest to understand who we are and what our place in the world might be. We will explore the four different (and at times related) traditions of the Hebrew Bible, the New Testament, of Greece, and of Rome which will raise many fascinating questions: What are the values these works and traditions establish? What do they say about the relationship between men, women, and the forces that shape our lives? What are the conceptions of the world that these texts make possible? How did later writers boldly revise and add to the stories found in older texts in order to fit new modes of experience and understanding? The answers to these important questions strengthen our understanding about the relationships between literary representation, reality, culture, and society. Ancestral texts live on in many ways in the present, 21st century moment such as the “Bible Heroes” app pictured at left. Come join us in brief lectures, class discussion, group work, exams, short papers, and a creative project.

This class fulfills:

- the university’s Multicultural requirement
- the Group A: Creative Arts & Humanities Breadth requirement
- the “Literary History” component of the new English major.
ENGL 204: AMERICAN LITERATURE
Section 010: TR, 11:00 a.m.-12:15 p.m. with Professor Heyward Brock
Section 011: MWF, 9:05-9:55 a.m. with Professor Michael Cotsell
Section 012: MWF, 10:10-11:00 a.m. with Professor Michael Cotsell

A soldier returns to the mid-West scarred by war, a woman loses her child while in captivity, a sleep-walker commits a crime, a woman discovers her sexuality, a sensitive man cannot make a decision, a woman poisons her lover, a drunken man takes a gangster’s girlfriend outside at a party: from the first American woman poet to Hemingway and the hangover fiction of the 1930s, this course traces major themes in American literature such as women’s narratives of captivity by Native Americans, the Gothic and horror writing, the emergence of the feminist heroine in the nineteenth century, writing slavery, writing the Civil War, the city in fiction, literature from the deep South, and others. Together these themes build up a vision of the American imagination and its history giving you a close and inner look at American life over time. ENGL 204 fulfills the Group B: History & Cultural Change Breadth requirement.

ENGL 205: BRITISH LITERATURE TO 1660
Section 010: TR, 2:00 p.m.-3:15 p.m. with Professor Julian Yates
Section 011: MWF, 12:20-1:10 p.m. with Professor Chris Penna
Section 012: MWF, 11:15 a.m.-12:05 p.m. with Professor James Dean

Imagine a world in which it was okay to write on walls; in which you might leave someone a message by scratching it on their desk, their door, or on a pane of glass, but the only book you had was, perhaps, a Bible; when books, let alone a library, were something you had heard of, but seen only at a distance. Writing was everywhere; but books were not. Imagine also that just because you knew how to read did not mean that you knew how to write—but that if you did, you might know how to write in several different scripts or “hands” that you would use for different purposes. Mind you, writing was painful. Your hands would be covered in cuts from having to sharpen your own pens from a quill. Writing was messy - you had to mix your own ink; and you’d re-use every last scrap of paper because there was so little of it, writing in all directions. Imagine also that you were brimming over with ideas, stories, plots, and somehow had to get them out. How might you do it? Where might you go? Who would ever know? Or stranger still, what if you didn’t even care if anyone ever knew your name—all you wanted was for someone to remember the story you had written. The world you are asked you to imagine is essentially the world writers inhabited from 900-1660 C. E., close to a thousand years of what today we call British Literature. You will inhabit the world of writing from this period, and investigate what writing was, how it came to be, who and what it was for, and why we should care about it today. ENGL 205 fulfills the Group B: History & Cultural Change Breadth requirement.
ENGL 206: BRITISH LITERATURE 1660 to Present

Section 010: TR, 11:00 a.m.-12:15 p.m. with Professor Bernard McKenna
Section 011: TR, 12:30-1:45 p.m. with Professor Alexander McKee
Section 012: MWF, 11:15 a.m.-12:05 p.m. with Professor April Kendra

I have LOVE in me the likes of which you can scarcely imagine and RAGE the likes of which you would not believe. If I cannot satisfy the one, I will indulge the other.

- Mary Shelley’s FRANKENSTEIN

This course gives you an overview of the development of British literature from the 18th through 20th Centuries. As it is impossible to read all the important work by every major author in this period, we will instead be reading a selection of significant short stories, poems, novels and plays. As these works were not produced in a vacuum, we will be taking into account both the influence of previous literary texts and the influence of historical and political movements. By the end of this class you will: 1) be conversant in some of the major British works from 18th-20th centuries; 2) be able to recognize and explain key literary characteristics from 18th C, 19th C, and 20th C British writing; 3) be able to analyze texts using close reading and situate literary works within their social and historical context. ENGL 206 fulfills the Group B: History & Cultural Change Breadth requirement.

ENGL 207: Introduction to Poetry

MWF, 11:15 a.m.-12:05 p.m. with Professor Chris Penna

But I love your feet
Only because they walked
Upon the earth and upon
The wind and upon the waters,
Until they found me.

Your Feet by Pablo Neruda

This class is a journey into poetry. What is poetry, anyway? Why do people write it? What makes poetry one of the world’s oldest and most respected art forms? We will journey together to learn how to read a poem and, along the way, to learn to love poetry. ENGL 207 fulfills the Group A: Creative Arts & Humanities Breadth requirement.
This course will focus on ten plays, ranging from classic to contemporary, with special emphasis on drama in performance. In addition to seeing plays in production, we will use film clips and group readings in the classroom to study scripts as blueprints for stage action. Requirements: three tests, two papers, and steady participation—both on class and on our course website. This course fulfills the Group A: Creative Arts & Humanities requirement.

ENGL 210: Introduction to Short Story
TR, 9:30-10:45 a.m. with Professor Bernard McKenna

A short story is a love affair; a novel is a marriage. A short story is a photograph; a novel is a film.

- Lorrie Moore

This course will explore both American and foreign short stories. You might know the difference between a protagonist and an antagonist but do you know from what point of view a story has been written? Is it omniscient or limited omniscient? Can you identify round characters vs. flat characters? You will learn this literary vocabulary that leads to deeper enjoyment and understanding of short stories. ENGL 210 fulfills the Group A: Creative Arts & Humanities requirement.
ENGL 215: INTRO TO ETHNIC & CULTURAL STUDIES  
“EVERYTHING IS FAIR GAME”  
MWF, 11:15 a.m.-12:05 p.m. with Professor Emily Davis

Why have the Hunger Games and Insurgent trilogies captured popular imagination? What does poetry have to do with Hurricane Katrina? Why are many people upset that the new, Ms. Marvel (pictured at right), is a Pakistani-American girl from Jersey City? These are the kinds of questions we ask when we study culture, especially popular culture, through the lens of Ethnic & Cultural Studies. In this course, everything is fair game, from Kanye to Game of Thrones to the protests in Ferguson, Missouri. Your main project for this class involves developing your own case study of a cultural object. Examples from recent student projects include: the Harry Potter series; the history of black dolls; Holocaust memoirs; and a punk band From D.C. ENGL 215 fulfills the university’s Multicultural requirement.

ENGL 217: Introduction to Film  
with Professor Thomas Leitch
MWF, 12:20-1:10 p.m. plus film screenings on Wednesdays from 3:35-5:35 p.m.

A general introduction to film studies organized around the concept of cinematic literacy—how we watch films, why our viewing habits seem so natural and inevitable, and how films affects us. We will consider the different techniques that films use to shape our thoughts and emotions such as: acting, mise-en-scene, cinematography, editing, sound, color, and special effects. Weekly screenings of films will illustrate each filmmaking technique and provide material for discussion. The goal is to encourage you to watch movies more thoughtfully and critically. ENGL 217 satisfies the Group A: Creative Arts & Humanities Breadth requirement.
ENGL 222-Introduction to Professional Writing
MWF, 9:05-9:55 a.m. with Professor Jessica Edwards
In this class, you learn about what professional writers do on the job, and you’ll begin learning some of the core communication tools/proficiencies you’ll need to be successful in your career path. We will balance core theories that drive and shape the discipline with hands-on practice and exercises. Skills include learning:

- how to access your audience, purpose and context in evaluating, designing, writing, and presenting information for differing communicative situations.
- how to assess and produce different modes of communication for different rhetorical situations such as web texts, social media, visual communication and various print-based genres.
- how to create a professional persona – that is, how to represent yourself professionally (by building a professional portfolio of your own work and creating job application materials).

ENGL 230: Introduction to Environmental Literature
TR, 2:00-3:15 p.m. with Professor McKay Jenkins
This is an exciting survey of literature that engages the relationship between people and the natural world. Texts will be drawn from a variety of genres as well as from both American and global cultures. ENGL 230 satisfies the Group A: Creative Arts & Humanities Breadth requirement. It is also one of the 3 required core courses for a minor in Environmental Humanities.

ENGL 280: Approaches to Literature for Non-majors
Section 010: MWF, 10:10-11:00 a.m. with Professor Edward Larkin
Section 011: TR, 9:30-10:45 a.m. with Professor Heyward Brock
Section 012: MW, 3:35 to 4:50 with Professor M. Barua
Dual emphasis on reading and writing. Offers an introduction to poetry, fiction, and drama, and provides extensive practice in writing about literary subjects. This course satisfies the Group A: Creative Arts & Humanities requirement and the university’s Second Writing requirement.
ENGL 294: ENGLISH LANGUAGE: GRAMMAR and USAGE
TR, 11:00 a.m. -12:15 p.m. with Professor Deborah Alvarez

This course involves descriptive study of patterns and structures of language use, with an emphasis on standard written and spoken English; attention to punctuation, mechanics, and style. PREREQ: ENGL110. RESTRICTIONS: Intended for prospective English teachers.

ENGL 303: SCRIPT WRITING
TR, 11 a.m.-12:15 p.m. with Professor Jeanne Murray Walker
Do you enjoy connecting and cooperating with other students both in and outside of class? This workshop will be intensely collaborative which mirrors the group activity in a theatre. Together, we will read plays and understand how they are structured. We will craft dialogue to articulate meaningful conflict; structure scenes; and create characters. We will intelligently critique plays and work supportively as a dramaturge. We will develop a one-act play good enough to be produced by a professional theatre. We will develop an appreciation for theatre and a lasting interest in attending the theatre, particularly new plays.

ENGL 304: POETRY WRITING
with Professor Devon Miller-Duggan
Section 010: MW, 3:35-4:50 p.m.
Section 011: MW, 5:00-6:15 p.m.

We will read, commit to memory, and recite poems. We will examine and discuss poetic techniques. Over the semester, you will draft, workshop, revise, and complete a portfolio of 12 poems. Revision emphasis will be on shaping and opening your poems to make art with words.
ENGL 305: FICTION WRITING  
with Professor Viet Dinh  
Section 010: TR, 3:30-4:45 p.m.  
Section 011: TR, 5:00-6:15 p.m.

You will create and improve your fiction writing—the short story in particular—and receive guidance in both writing and revising your work. In addition to writing short stories, you will also read and respond to the writings of workshop peers. You will work towards developing the sensibility to offer tactful and valuable aesthetic responses to the writing of others, both published writers and your peers in the workshop. You will learn to respond to your own writing as objectively as possible. You will grow in your knowledge of contemporary writings, authors, and journals in the field.

ENGL 306: Topics in Writing,  
“Personal Scholarly Narrative”  
TR, 12:30-1:45 p.m.  
with Professor Deborah Alvarez

“Personal experience is the basis of all real literature.”  
George Henry Lewis

This course helps you to explore a new way to write an academic research paper. We will take your personal stories and use them to investigate scholarly subjects. You have been taught to write objectively in an abstract manner that distances you from the subject. In this class, you and your life experiences are as much a part of the work as the academic topics. You will learn how to creatively express yourself with a passionately engaged and unique voice. This course fulfills the university’s Second Writing requirement.
ENGL 307: NEWS WRITING & EDITING
Section 010: TR, 12:30-1:45 p.m. with Professor Dawn Fallik
Section 011: MWF, 12:20-1:10 p.m. with Professor Paul Davies

Welcome to a basic introduction to journalism through practice and discussion of four, main components: interviewing, reporting, writing and editing stories. By the end of the semester, you should have the skills to be able to write the basic stories required of all reporters: breaking news, weather, meeting coverage and a feature story. You will be ready for a beginning internship at any publication. You will learn how to pitch your stories to The Review or any other newspaper and know what to expect from the editing process. You can also expect to read any newspaper story or watch any broadcast news report and understand and evaluate the decisions that brought it to print or air.
ENGL 307 satisfies the university’s Second Writing requirement.

ENGL 308: REPORTER’S PRACTICUM
Section 010L: TR, 11:00 a.m.-12:15 p.m. with Professor Dawn Fallik

This class takes your reporting and writing skills to the next level. You will develop the skills, habits and mindsets of a professional reporter. During class sessions, we will explore specific journalistic topics and review excerpts from recent, award-winning newspaper, magazine and television broadcasts and discuss what makes them work (or why not.)
We have these main goals:
- Create stories and offering them in multi-modal publication platforms.
- Find and pitch stories.
- Increase source depth using FB/Twitter/Crowdsourcing as well as other conventional means.
- Improve leads, quotes and nut grafs

ENGL 308 satisfies the university’s Second Writing requirement.
ENGL 309: FEATURE and MAGAZINE WRITING
Section 010: M, 3:35-6:35 p.m. with Professor Ben Yagoda

A good feature writer is curious, alert, and interested meaning fully present. This class is about feature writing for blogs, newspapers, and magazines. You will search for topics that interest you using journalistic reporting techniques. You will then write about them in a clear, concise, accurate, precise and enjoyable manner. Sounds simple, right? Well, not so much. But it’s doable and fun.

ENGL 309 fulfills the university’s Second Writing requirement.

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ENGL 312: Written Communications in Business
Sections 010 through 022 and online sections 194/195
Check Courses Search and WebReg for days/times

Examines the role of written communication in corporate decision making. Students write memos, letters, proposals and reports that simulate on-the-job communication tasks, and are encouraged to use materials from their fields of specialization.
Seats reserved for Seniors and Juniors majoring in Agriculture & Natural Resources; Business & Economics; and Engineering. Unclaimed seats will be made available to students in all majors starting August 31, 2015.
ENGL 312 satisfies the university’s Second Writing requirement.
ENGL 317: FILM HISTORY
“U.S. Film History”
with Professor P.X. Feng
TR, 12:30-1:45 p.m. plus weekly film screenings Tuesdays, 1:45-3:15 p.m.

We will survey the historical development of the U.S. commercial narrative film from 1896 through the 1960s, including the fascinating rise and fall of the Hollywood studio system. We will examine the narrative film in the context of cultural, technological, and industrial developments in the US and global markets, with special attention to the revolutionary transition to sound and to the Classical Hollywood Cinema.

ENGL 318: STUDIES IN FILM
“Film Noir”
Wednesdays, 6:00-10:00 p.m. with Professor Thomas Leitch

Film noir (a French term meaning “black film”) is a style or genre that flourished in the decade after the Second World War (roughly 1944-1955). What were the leading circumstances that brought about the rise of such films? What conventions mark a film as a film noir? What legacy did film noir bequeath future crime films? If, by the end of this course, you can think and write more analytically about the next hundred crime films you view, the course will have succeeded, and so will you.
ENGL 324: Shakespeare
TR, 9:30-10:45 a.m. with Professor Miranda Wilson
This course allows you to explore the diversity and richness of Shakespearean works. We will read representative poems, comedies, histories, and tragedies with an eye to how poetic or dramatic works alter the ways we understand elements of culture such as family, political power, or the uses of the imagination. As we read each play, we will also consider how Shakespeare’s plays reflected and promoted aspects of the English Renaissance such as the emerging notions of individualism, representations of war, ideal relationships between men and women, and the appropriate uses of violence. Along the way, we will consider the larger question, why is “Shakespeare” as an institution so important for us? The course format will be a combination of brief lectures, discussion, small group work, writing, and performance. This course satisfies the Group A: Creative Arts & Humanities Breadth requirement.

ENGL 348/JWST 348: Contemporary Jewish American Literature
“Modern Jewish American Writing”
TR, 3:30-4:45 p.m. with Professor Jay Halio
The course includes readings of works by major Jewish American authors, such as Bernard Malamud, Chaim Potok, Anne Roiphe, Saul Bellow, Philip Roth, Arthur Miller, and short stories from an anthology of Jewish American woman writers. This course fulfills the Group A: Creative Arts & Humanities Breadth requirement and fulfills the university’s Second Writing requirement.
ENGL 361: Studies in Literary Criticism & Theory
MWF, 11:15 a.m.-12:05 p.m. with Professor Sarah Wasserman
Superheroes, Supervillains, and Sequential Art: Comic Books and Graphic Novels

From caped crusaders to intimate autobiography: comic books and graphic novels contain a wide range of characters and stories. But how can we read comics critically? What are the particular skills we need to understand this popular and increasingly important form of literature? In this course, we will develop techniques for reading "sequential art," a medium that combines words and images. We will study the history of the medium from its origin in turn-of-the-century newspaper comic strips to recent work by graphic novelists. We will also consider the impact of digitization on the medium, as e-comics become ever more popular and innovative. Whether examining alien planets, political conflicts, or cityscapes, this class invites you to take "the funnies" seriously.
ENGL 365: Studies in Literary Genres, Types and Movements
“The Literature of Spiritual Questing”
TR, 2:00-3:15 p.m. with Professor Jeanne Murray Walker

Through the ages people have persistently asked questions in the face of change, chance, death, and evil. Where did the universe come from? Who am I? What does my existence mean? What happens when we die? What is the best way to live? Many literary writers have focused on these questions. In this course we will read literary essays, fiction, and poetry written between 1300-2010 by a wide variety of writers who explore the theme of spiritual questing. Our reading will serve as a lens through which we can look at such issues as personal identity, family, otherness, the environment, nature, transcendence, community, discipline, and justice. This is not a lecture course; it will be run as a discussion. The primary text for the course will be an anthology of literature, Shadow and Light: Literature and the Life of Faith. The course fulfills the university’s Second Writing requirement.

ENGL 372: MODERN BRITISH DRAMA
TR, 11:00 a.m. -12:15 p.m. with Professor Kevin Kerrane

This course will examine 10-12 English plays from World War II to the present, with special attention to such dramatists as Harold Pinter, Tom Stoppard, Caryl Churchill, and Jez Butterworth. Class activities will be supplemented by optional play trips—and possibly by a class-sponsored film series, based on scripts like John Osborne’s Look Back in Anger, Peter Shaffer’s Amadeus, and Alan Bennett’s The History Boys. Students will also do group work on a performance project. Course credit will be based on steady participation, both in class and on our website, and short papers instead of in-class tests.
ENGL 376: WORLD LITERATURE
MWF, 12:20-1:10 p.m. with Professor Michael Cotsell

Featuring novels, short stories and films from countries and regions as diverse as Egypt, the Sudan, England, Lebanon, Canada, Palestine, Pakistan, Afghanistan and others we will read and view stories of exile, passion, the repression of women, homosexuality, terrorism, religious fundamentalism, civil war, faith and other subjects. The course takes a close look at countries we have read about in the newspapers or seen on the news, taking us beyond the headlines to the real lives of people. Be prepared to be touched, aroused, shocked, saddened and made to laugh. The course is ideal for those looking for a breadth requirement or who have an interest in global literature and post-colonialism, or who are simply interested in reading great literature and seeing great films from around the world.

ENGL 380/WOMS 380: Women Writers
“Jane Eyre and its Legacies”
TR, 11:00 a.m.-12:15 p.m. with Professor Margaret Stetz

This course examines how Charlotte Bronte’s classic 1847 novel, Jane Eyre, was read, received, and rewritten by audiences in the 19th and the 20th centuries, as well as how it continues to be reinterpreted today. We will focus in particular on how later novelists and filmmakers have taken “marginalized” figures from the novel—the orphan, the schoolgirl outsider, the governess, the madwoman in the attic, and the feminist rebel, for instance—and recreated them to address issues of marginalization and outsider status in terms of race, ethnicity, class, and gender, in other contexts. Among the texts we will study are Jean Rhys’s Wide Sargasso Sea, Helen Oyeyemi’s Icarus Girl, and Sandra Goldbacher’s film, The Governess.
ENGL 382/WOMS 382: Studies in Multicultural Literature in English
“Contemporary Asian American Literature: Sex and Violence”
TR, 9:30-10:45 a.m. with Professor P.X. Feng

“I stare and stare,
and even when her lights go off, when I start to tell myself-
go to sleep, forget it, you’ll never do this again... - it
dropped like a plummet in my conscience:
No, no, no, no. You cannot stop...”
excerpt from David Mura’s poem:
*Notes on Pornography Abandoned*

Through contemporary Asian American Literature, we will focus on two literary
themes: sex and violence.
Does violence always indicate hatred? We examine these themes in light of
historical traumas associated with migration (particularly connected with U.S.
wars in Asia) and as figures of the Contemporary American cultural landscape.
How does sexual politics work within minority communities, and what happens
when people reach across divisions of gender, race, and sexual orientation? Texts
will likely include: Hwang’s *M. Butterfly*, Cha’s *Dictee*, Mura’s *The Colors of Desire*
and Yamaka’s *Blu’s Hanging*.

This course fulfills the university’s:
- Second Writing requirement
- Multicultural requirement
ENGL 409-010: TOPICS IN JOURNALISM
“Reporting on Science & Technology”
TR, 2-3:15 p.m. with Professor Mark Bowden

Journalism/Creative Writing workshop on science topics. For more information, email Professor Bowden at mbowden@udel.edu
This course satisfies the university’s Second Writing requirement.

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ENGL 409-011: TOPICS IN JOURNALISM
“Opinion Writing Online”
MWF, 10:10-11:00 a.m. with Professor Paul Davies

As a developing journalist, you will enhance your career skills and options by learning opinion writing for print and online media. There are various forms of opinion pieces, including editorials, blogs, social commentary, personal columns and letters to the editor. We will run as a seminar and writing workshop that includes reading, research, writing and class discussion. In addition to strong writing with effective style and tone, the course requires critical thinking skills with an emphasis on logic, persuasion and finding credible sources. You should come away with a clear understanding of how to report, write and edit compelling columns and opinion pieces as well as published clips. This course satisfies the university’s Second Writing requirement.

ENGL 409-012: TOPICS IN JOURNALISM
“Telling True Stories”
T, 3:30-6:30 p.m. with Professor Mark Bowden

In this course we look at how "true" stories change as they move from initial reports, long form treatment (book or magazine article), and then feature film. For more information, email Professor Bowden at mbowden@udel.edu
This course satisfies the university’s Second Writing requirement.
ENGL 410: Technical Writing
Sections 010 through 013
Check Courses Search and WebReg for days/times

Selected problems in technical communications, the preparation of reports and technical editing.
This course satisfies the university’s Second Writing requirement.

ENGL 413-010: TOPICS IN PROFESSIONAL WRITING
“Turning up the Volume on Normalcy: Rhetoric, Race, and Culture in Professional Spaces”
MWF, 10:10-11:00 a.m. with Professor Jessica Edwards

How do we determine what is normal in our society and in the workplace? Why might it be beneficial for us to examine complex social issues as they relate to commerce and decide when and where to disrupt what is considered to be normal? This class will turn up the volume about normalcy in professional and semi-professional spaces by looking at real world events such as how the protests in Ferguson, Missouri led, in part, to the corporate initiative by Starbucks to engage in racial discourse or how the state of Indiana recently joined 20 other states in passing a “Religious Freedom” law intended to protect businesses but that, many argue, could promote discrimination against same-sex marriage. These examples help us to investigate rhetorical practices and actions. We will use social media outlets and news sources to consider the ways in which diverse and inclusive operations matter greatly for any meaningful professional environment.

ENGL 413-011: TOPICS IN PROFESSIONAL WRITING
“Environmental Rhetoric”
MWF, 1:25-2:15 p.m.
with Professor Meg McGuire

As the environment is a topic in everything from the evening news to The Simpsons, it is important to understand how communicating about the environment is important in all areas, including professional communication. We will focus on how we can contribute to the environmental conversation in different ways ranging from Twitter accounts to infographics to reports and brochures from national and local environmental organizations. Along the way, we will read different accounts of the environment including Henry David Thoreau, militant environmental manifestos and articles from Grist.com, among many others.
ENGL 414: Editing
TR, 7:00-8:15 p.m. with Professor Steven Kendus

This course focuses on how to edit a variety of technical, scientific, business, and legal texts, whether in print form or online. We will practice various levels of edit, from whole text issues of organization, design, and logic to paragraph and sentence-level concerns of grammar, usage, and punctuation. You will develop a firmer sense of style in technical writing and increase your understanding of how to edit for concision, clarity, and logical sequencing. You will also study best review practices and explore the roles of editors in organizations and in freelance work settings.

ENGL 416: Designing Online Information
MW, 5:00-6:15 p.m. with Professor Nicholas Carver

Focuses on the design of information displayed on websites including the theory of information design and its practical application. Lecture sessions cover such topics as user and task analysis, interface design, website navigation, information architecture, and usability. The lab sessions provide instruction on Dreamweaver and Fireworks, as well as some HTML. This course satisfies the university’s Second Writing requirement. This course is reserved for Senior and Junior Interactive Media Minors. All other majors/minors can add themselves to the waitlist. Any open seats as of August 31, 2015 will be assigned to students on the waitlist. Professor Carver does not have the authority to over-enroll or keep a waitlist for this class. Please direct all questions to the English Department at sdonley@udel.edu

ENGL 418: WRITING IN THE SCIENCES
TR, 2:00-3:15 p.m. with Professor Candice Welhausen

Are you interested in writing about science but not interested in being a scientist? This class is designed for students who don’t necessarily have an extensive background in science-related college courses who want to learn to communicate scientific information to public audiences. For instance, you might want to work in the communications department of a leading government agency. Or you may want to be the spokesperson for a cutting-edge pharmaceutical company. This class expands your options as a professional writer who can take technical information and translate it into understandable terms. You’ll learn how to effectively write and design scientific information for different types of readers through several different projects—a research report, scientific poster, factsheet and brochure, and an infographic. ENGL 418 fulfills the university’s Second Writing requirement.
ENGL 430: Legal Writing
with Professor Phillip Mink
Section 010/080: TR, 9:30-10:45 a.m.
Section 011/081: TR, 11:00 a.m.-12:15 p.m.

Focuses on the analytical skills necessary to address a wide range of legal
audiences: clients, opponents, judges, regulatory agencies, and legislators.
Emphasis on creating a streamlined prose style that is suitable for any legal
writing task. Requires permission of professor to register: pmink@udel.edu
ENGL 430 fulfills a requirement for the Legal Studies Minor. This course satisfies
the university’s Second Writing requirement.

ENGL 450: Legal Argument
with Professor Phillip Mink
Section 010: TR, 12:30-1:45 p.m.

Focus on legal advocacy. By analyzing court opinions, legal briefs, law-review
articles, and other sources, students will learn how attorneys arrange the
language in logical steps that culminate in coherent arguments. Students will
apply these techniques in a variety of legal scenarios.
Requires permission of professor to register: pmink@udel.edu
ENGL 430 fulfills a requirement for the Legal Studies Minor. This course satisfies
the university’s Second Writing requirement.
ENGL 480: Literary Studies Seminar: “Fantasy from Tolkien to Rowling”

MWF, 10:10-11:00 a.m. with Professor Siobhan Carroll

On the eve of WWII, J.R.R. Tolkien made a passionate defense of “fairy stories” to a group of British students. Drawing on his own experience in WWI, Tolkien argued that fantasy represented a more mature response to the horrors of war than realistic literature.

We begin this course by trying to respond to Tolkien’s provocative claim. What effects can the literature of fantasy achieve that realism cannot? What are fantasy’s limitations? How can a work that takes place in an imaginary world represent a political response to our own? Does reading a work of fantasy provoke us to rethink the gender, racial, religious configurations of our society, or does it lull us into a deeper acceptance of “things as they are”?

As we work through these questions, students will develop their own fantasy research projects and help organize an end-of-semester symposium in which they present their work. **Honors students** will be asked to complete an additional Honors assignment that they will design in consultation with the instructor.