

Fall 2025 ENGLISH Course Descriptions **(scroll down or click for full descriptions)**

[ENGL151-010: Studies in Popular Fiction: Harry Potter O.W.L.](#)

[ENGL151-011: Studies in Popular Fiction: Monsters and the Monstrous](#)

[ENGL151-012: Studies in Popular Fiction: Gothic Literature: Horror/ Sci-Fi/ Crime](#)

[ENGL201: Rewriting Literature](#)

[ENGL202: Biblical and Classical Literature](#)

[ENGL204: American Literature](#)

[ENGL206: British Literature 1660 to Present](#)

[ENGL217: Introduction to Film](#)

[ENGL220: Intro to Writing for Games](#)

[ENGL222: Intro to Professional Writing](#)

[ENGL227: Introduction to Creative Writing](#)

[ENGL230: Introduction to Environmental Humanities](#)

[ENGL280: Approaches to Literature for Non-Majors](#)

[ENGL294: Diverse English Languages: Grammar and Usage](#)

[ENGL300: Introduction to Literary Criticism and Theory: Dream Worlds](#)

[ENGL301: Advanced Writing: Writing as a Way of Healing](#)

[ENGL303: Script Writing: Writing for TV](#)

[ENGL304: Poetry Writing](#)

[ENGL305: Fiction Writing](#)

[ENGL306-010: Topics in Writing: The Rhetoric of Humor](#)

[ENGL306-011: Topics in Writing: Writing for Film](#)

[ENGL306-012: Topics in Writing: Poetry and the Modern World](#)

[ENGL306-013: Topics in Writing: Poetry For The Joy Of It](#)

[ENGL306-014: Topics in Writing: Synthetic Rhetoric - Writing, Designing & Creating with AI](#)
[ENGL307: News Writing and Editing](#)
[ENGL309: Feature and Magazine Writing](#)
[ENGL312: Written Communications in Business](#)
[ENGL312-120: Written Communication for Business: Diversity, Equity, and Inclusion](#)
[ENGL318: Studies in Film - ROGUE CINEMA The U.S. in the 1970's Through the Lens](#)
[ENGL324: Shakespeare](#)
[ENGL328: Milton: Sin & Temptation](#)
[ENGL334: Studies in Environmental Humanities - Environment in Contemporary Speculative Fiction](#)
[ENGL344: African American Literature I](#)
[ENGL371: Studies in Fiction - Tolkien's Works](#)
[ENGL373: Studies in Poetry - Poetry, Place, The World](#)
[ENGL376: World Literature](#)
[ENGL381: Women in Literature - Women & Literature of Illness](#)
[ENGL385: Studies in Literary Criticism and Theory - Animals, Animality & Literature](#)
[ENGL394: Language, Power, and Equity](#)
[ENGL395: Media, Literacy, and Technology](#)
[ENGL397: Digital Rhetoric](#)
[ENGL409: Topics in Journalism - Medical Writing](#)
[ENGL410: Technical Writing](#)
[ENGL430: Legal Writing](#)
[ENGL480: Literary Studies Seminar - Energy, Bodies](#)
[ENGL491: Methods in Teaching Secondary English](#)

ENGL151-010: Studies in Popular Fiction: *Harry Potter O.W.L.*



Enter the magical world of *Harry Potter*! Rediscover the wonder of reading the seven books with other witches and wizards. All houses welcome!

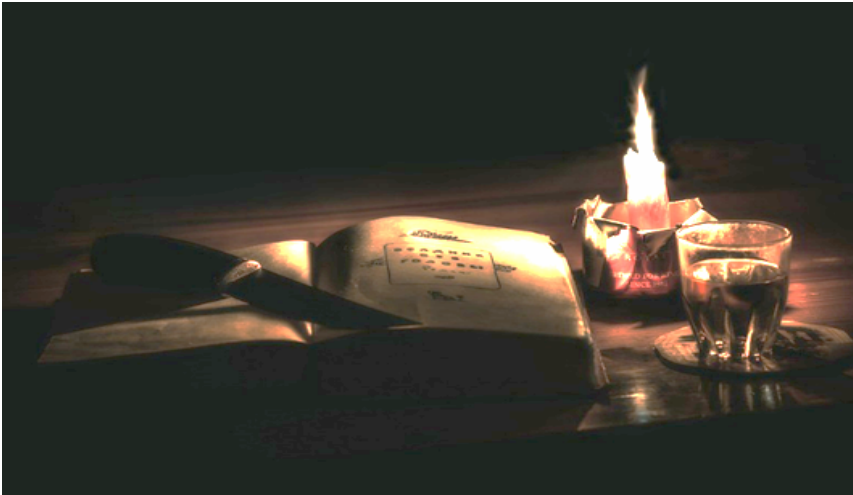
ENGL151-011: Studies in Popular Fiction: *Monsters and the Monstrous*



From Beowulf through Godzilla, texts have used monsters to process society's hopes and fears. This survey course will connect classic novels like *Frankenstein* to recent texts like *It Follows* and Roger Eggers's *Nosferatu* to explore our ongoing relationship with monsters.

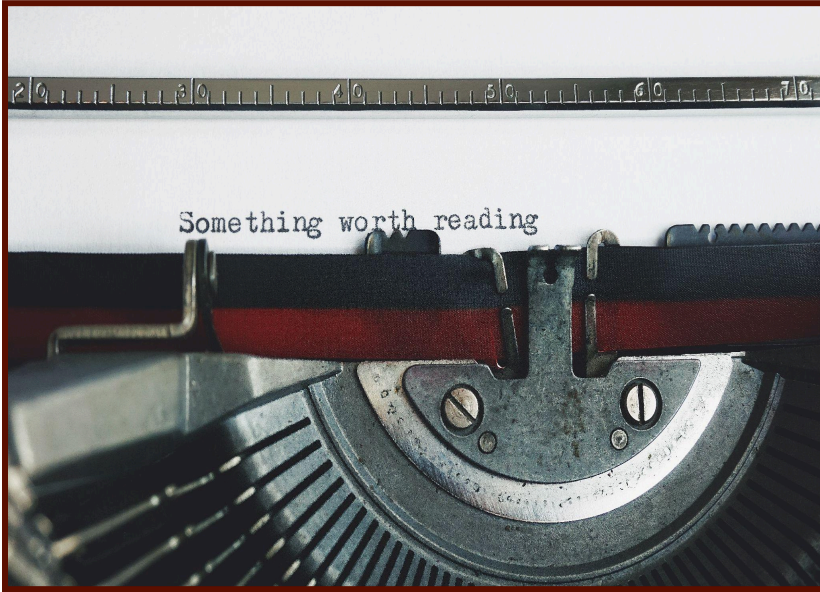
ENGL151-012: Studies in Popular Fiction: Gothic

Literature: Horror/ Sci-Fi/ Crime



Are you one of the millions of people who turned out to see *Nope*, the latest horror film written and directed by Jordan Peele? Did you grow up reading dystopian sci-fi novels like *The Hunger Games*, *Divergent*, and *The Maze Runner*? Have you ever streamed *Sherlock* or *Elementary*, two of the most recent TV shows built around Arthur Conan Doyle's world-famous sleuth? If so, then you already have some familiarity with three of the genres of popular literature—Gothic horror, science fiction, and detective stories—that we will be looking at in this course. This class focuses on the final decades of the 19th century as the period in which these genres first appeared in their modern forms. During this course, you will learn how the broad field of popular fiction came to be established in the late Victorian age, as you read some of the most famous examples of genre fiction from this time, including Bram Stoker's *Dracula* and H. G. Wells's *The Invisible Man*, as well as the Sherlock Holmes mysteries. By the end of this course, you will understand the lasting influence of these works, which have inspired numerous adaptations and updates over the years. Beyond that, however, you will get to respond creatively to one of these texts, as you produce a work of fanfiction that riffs directly on it.

ENGL201: Rewriting Literature



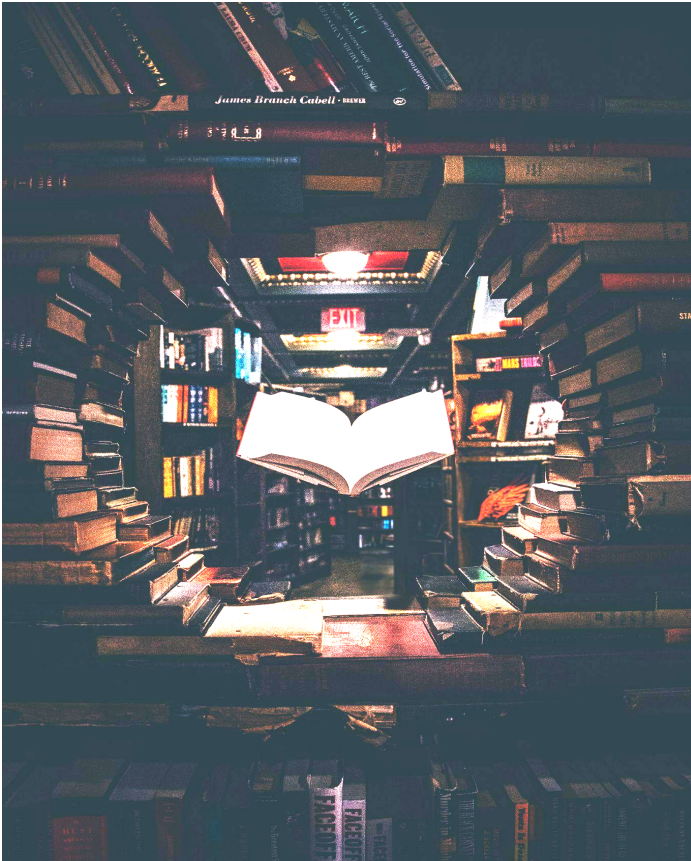
Literature is not just something we learn about, it's something we do - and when we read and create, we make new worlds, and new ways of thinking. In this class, we will read, and maybe view, a wide variety of literature, in many forms. We will then take these stories and remake them in our own ways. Rewriting Literature is all about creative writing and creative reading.

ENGL202: Biblical and Classical Literature



"Ancestral texts" are those myths and story cycles that we return to again and again in our quest to understand who we are and what our place in the world might be. They are the stories that never let go, and the ones that live on in ways that are reassuring, but also exciting and strange. In this class, we'll explore the different (and at times related) traditions of the ancient worlds, including the Hebrew Tanakh, the Christian New Testament, and a variety of works from Greece and Rome. We'll ask ourselves: What are the values these works and traditions establish? What do they say about the relationship between people and the forces that shape their lives? What are the new ideas about 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? And what is the relationship between the stories we tell ourselves and the lives we lead?

ENGL204: American Literature



Telltale hearts, white whales, down-and-out salesmen: what do these things have in common? You might already know they are iconic figures from American literature, but do you know what makes American literature American? This class will help answer that question. We'll cover great works, from the early colonial period to the present. You will learn about the major threads of American literary history and investigate how American writers responded to political, social, and aesthetic challenges over time. We'll explore how American literature becomes a prime space in which fundamental national questions get worked out: Can literature speak for a nation made up of many different groups? How is American literature different from the literature of other nations? What does American literature look like today?

ENGL206: British Literature 1660 to Present



In this course, we'll read major works of British literature from the Restoration of 1660 to modern times—from the satire of Jonathan Swift to the Victorian London of Charles Dickens to the modern world of Virginia Woolf and T.S. Eliot. We'll look at novels, poetry, and plays and explore how writers react to one another and to the philosophical and historical contexts of their times.

ENGL217: Introduction to Film



This course combines an overview of the principal technical aspects of film (acting, mise-en-scène, cinematography, editing, sound, etc.) with a survey of some of the historical frameworks for understanding movies (national traditions, film genres, movie stars). The goal of the class is to develop a critical vocabulary for discussing film. Weekly screenings (with mandatory attendance) will cover a wide range of movies, including Hollywood features, foreign films, experimental films, and documentaries.

ENGL220: Introduction to Writing for Games



This creative writing course introduces you to the basic principles of storytelling and narrative design for games. Working as individuals and on teams, you will practice craft elements important to game writing: working with game mechanics, developing compelling characters, maintaining tension, creating dialogue trees, and designing branching narratives. Guest speakers will include industry professionals speaking to current issues in game writing.

ENGL222: Introduction to Professional Writing



Designed specifically for English majors who want to explore professional writing careers, this course introduces the rhetorical theory, genre studies, and practical writing skills that form the basis of numerous professional writing and editing disciplines.

ENGL227: Introduction to Creative Writing



Creative writing is not just for personal pleasure. It's a valued skill in all careers and media. Whether you're a corporate or marketing executive, a science professional, a public servant, or a social media producer, you're challenged to write interesting content that captures your audience's attention and compels them to engage in your message and point of view.

ENGL230: Introduction to Environmental Humanities



What role does literature play in allowing us to appreciate the complex beauty of the natural world? How can art help us to both understand and feel the impacts of a changing climate? Our exploration of humanity's ethical and artistic connections to local and global environments offers reflection on our relationship to animals, plants and the places we call home. We'll read and respond to work reflecting a diverse range of perspectives influenced by race, gender, ethnicity, and sexuality.

ENGL280: Approaches to Literature for Non-Majors

Dual emphasis on reading and writing. Offers an introduction to poetry, fiction, and drama, and provides extensive practice in writing about literary subjects. Topics vary by section.



ENGL280-012: Black to the Future

The rapid evolution of digital technology has indelibly altered ways we share and dare to tell stories. New genres in African American literature have emerged amidst the great cultural change and digital ideations of the last fifty years. Together we will consider the distinct but overlapping genres of Afrofuturism, Neo Slave Narratives, and the Radical Black Present through short stories, novels, television, and film. We will use new digital tools to analyze and explore the various ways technology impacts how and why we tell stories. We will use the concepts of genre and technology to learn how to creatively respond to literature about our past, present, and future.

ENGL280-013: To be announced

ENGL280-014: To be announced

ENGL294: Diverse English Languages: Grammar & Usage



This course facilitates an understanding of the grammar of diverse English language varieties and how/why grammar is taught. You will focus on linguistic justice as well as application of course concepts to improve your own writing.

ENGL300: Introduction to Literary Criticism and Theory: DREAM WORLDS



Why are storytellers so fascinated with dreams? How does the imagery in movies and comic books draw on myths and fantasies about supernatural creatures, powerful heroes, and timeless romance? And does analyzing novels and other kinds of stories tell us more about the authors who wrote them or the readers who prize them?

ENGL 300 is an introduction to theoretical approaches to reading, with an emphasis on ideological approaches, contextual analysis, and narrative structure. We will read and discuss theoretical writings about literature and film (such as Mikhail Bakhtin, Roland Barthes, Umberto Eco, Michel Foucault, and Stuart Hall) and then apply these insights to primary texts (such as *The Wizard of Oz*, Nella Larsen's *Passing*, and Paul Auster's *City of Glass*).

ENGL301: Advanced Writing: Writing as a Way of Healing



In this class, we will explore writing as a way of healing—an interdisciplinary movement that spans the humanities, social sciences, and hard sciences. While some have theorized expressive writing as capable of healing a wide variety of physical and emotional ailments, others have cautioned that encouraging self-discourse of painful memories is deeply problematic, voyeuristic, and can lead to retraumatization. Our

inquiries will lead us to consider the implications of therapeutic methods, pedagogical approaches, and advocacy work that rely on individuals testifying to trauma experiences in narrative arcs—on individuals “telling their stories”—in order to determine: a) whether or not the traction gained for related causes are adequately weighed against potential psychic distress and vulnerability incurred by speakers themselves; b) whether or not these points of departure for writers and thinkers lead to responsible and judicious citizenship and strong ethos; and c) whether or not there is a relationship between speakers’ demographic information/ social capital and the likelihood that they will experience/ succumb to an invitation or imperatives to disclose. In other words, we’ll take up questions like: Who is asked to disclose, in what contexts, for what purposes? and Who is the audience of these disclosures, what does the speaker gain or lose through these procedures; what do audiences gain or lose through these disclosures? and how do personal narrative disclosures arcs hold up to complex nonlinear realities?

ENGL303: Script Writing: *Writing for TV*



There's never been a higher demand for streaming media entertainment. All small-screen comedies, dramadies, action, sci-fi, detective shows, horror, docu-dramas and any other genres you can think of, start in a Writers Room (even Zoom writing rooms) with a show-runner and group of writers developing characters, story lines, and dialogue. You'll share that experience in this script workshop where your ideas and talent compete, clash, complement, and ultimately mesh with the talent of others.

ENGL304: Poetry Writing



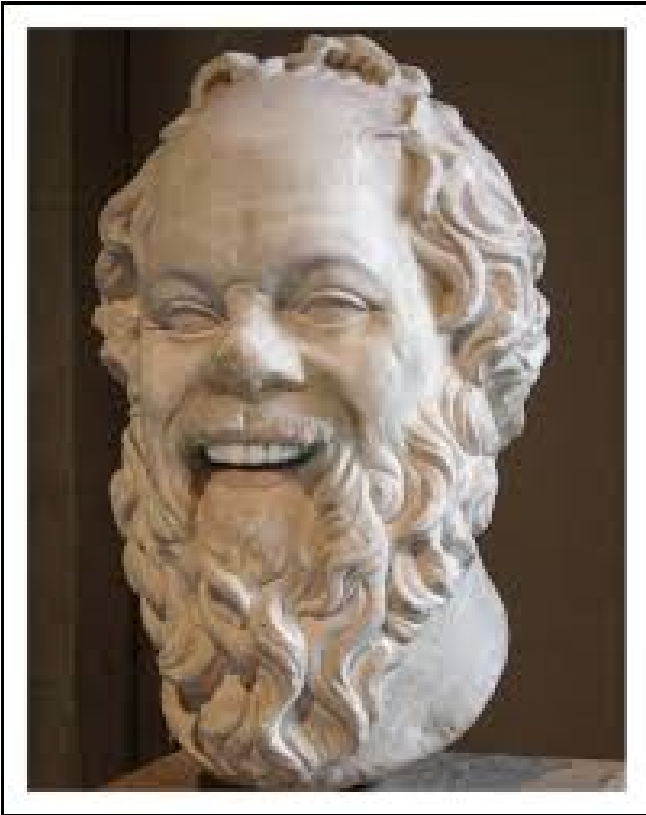
We are still unsure how to define poems, much less poets. Moving along the writing path, part of the gig is to move closer to our own definitions of these things as we build and develop our aesthetics by exploring things we like or dislike, things we want to see more of or less of. The workshop process is a lot like honing a knife: you can't get it sharp necessarily, but it keeps the blade vaguely centered for general use. It is also a place to develop your critical eye while helping others develop their craft, helping you develop your own in return.

ENGL305: Fiction Writing



Along with your peers, you will create and improve your fiction writing, through the short story in particular, and receive guidance in both writing and revising your work. In addition to writing short stories, you'll also read and respond to the writings of workshop peers. Together, we'll 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'll learn to respond to your own writing as objectively as possible. The aim is to grow your knowledge of contemporary writings, authors, and journals in the field.

ENGL306-010: Topics in Writing: *The Rhetoric of Humor*



In our class, we will examine humor and humor writing through a rhetorical lens. By exploring different types of humor writing throughout history and examining the audiences and occasions of comedy, we can better understand the strategies skilled writers employ to make something funny.

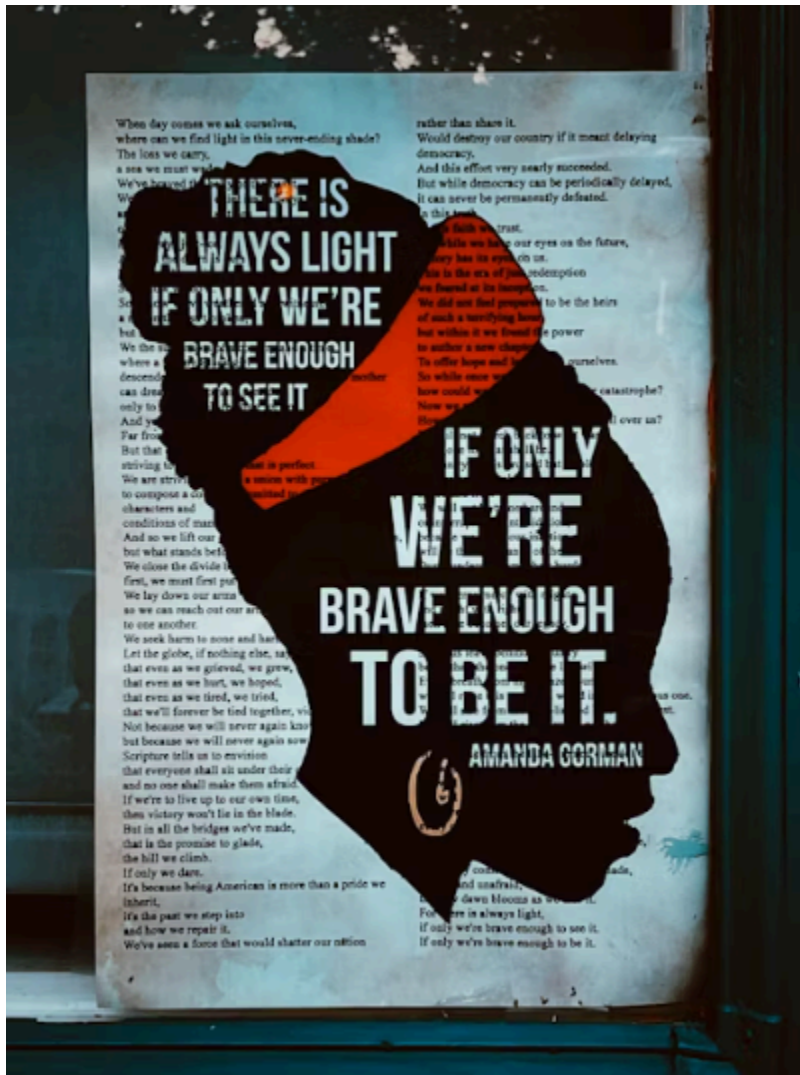
We will read and study historical and contemporary examples of comedic writing such as satire, parody, and wordplay, as well as absurdist, observational, and dark humor. Moreover, we will analyze the rhetorical situation of each by using the elements of Kenneth Burke's Dramatistic Pentad: act, scene, agent, purpose, and agency. Understanding the taxonomy of humor will help us appreciate the elements of what makes a comedic text and how writers create it. Once we have that foundation, we will practice humor writing in its many forms and workshop that writing in class.

ENGL306-011: Topics in Writing - Writing for Film



Have an idea for a movie? Fab. Let's write it. In this 3-hour, workshop-style class, you will lay the foundations for your feature screenplay down on the page before writing it. Then you'll pitch your idea to a real-life producer.

ENGL306-012: Topics in Writing: Poetry and the Modern World



Poetry was dead to begin with. What can an art form that is declared over and over again to be dead tell us about the modern world and how can we use it to transform the world that we're going to be living in?

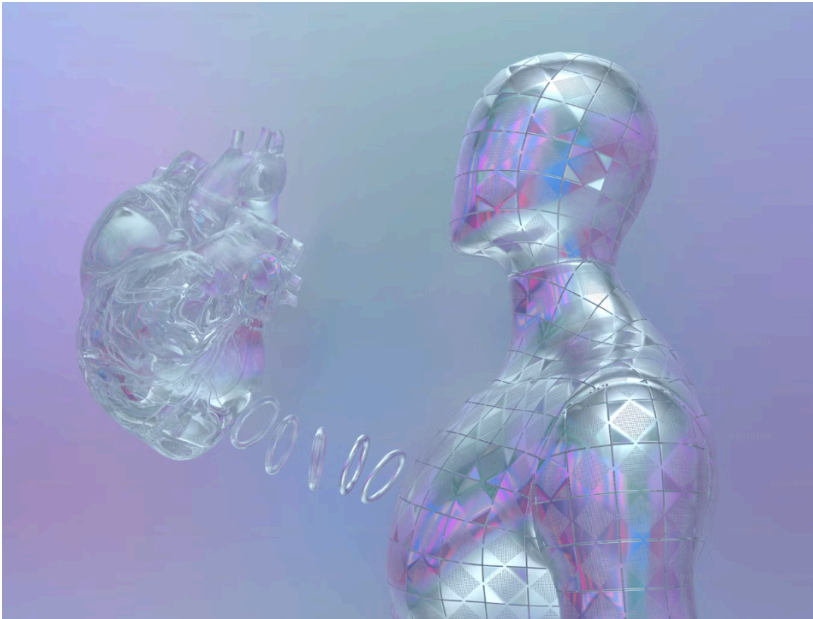
ENGL306-013: Topics In Writing

POETRY FOR THE JOY OF IT



Poetry has historically been a way to express feelings of love, praise, and appreciation. The subject matter has ranged from art to nature to romantic love to spiritual questing. This class will present mostly contemporary poems as inspiration for students to craft their own poems prompted by joy.

ENGL306-014: Topics In Writing - SYNTHETIC RHETORIC: Writing, Designing, and Creating with AI



Artificial intelligence isn't just reshaping how we write. It's transforming how we create, make, think, and learn. This course will explore the ethical questions we face as writers, readers, designers, artists, and critical thinkers in the age of generative AI. We'll reconsider authorship, plagiarism, creativity, and the composing process itself. When does ChatGPT make us more creative and when does it short circuit learning and critical thinking? We'll also discuss the impacts of AI on the environment, the nature of work, and the transmission of culture and knowledge (including algorithmic bias). When should we (and how can we) resist and refuse AI? Which skills and jobs will remain "AI proof"? Students will also explore and evaluate multiple generative AI tools throughout the semester, including tools for co-creating multimedia texts: images, podcasts, videos, code, and more. Students do not need any prior experience with AI, programming, or multimedia tools.

ENGL307: News Writing and Editing



This course introduces students to journalism skills, from developing sources and interviewing experts to writing news articles on deadline. No experience is needed, but students should be open to new adventures and interested in telling other people's stories.

ENGL309: Feature and Magazine Writing



In this class we will study and practice the craft of nonfiction storytelling. We will read a series of books and magazine articles and watch films made by veteran journalists, trying to understand not just the topics they cover but the strategies they use in their writing and visual storytelling. And we will practice composing pieces of our own, in a variety of forms: newspaper-style reporting; opinion writing; and personal essays. We will primarily discuss the exploration, research, reporting, structuring, writing and editing of longer pieces of nonfiction, especially newspaper- and magazine-style features.

ENGL312: Written Communications in Business



Examines the role of written communication in corporate decision-making. You will write memos, letters, proposals, and reports that simulate on-the-job communication tasks. You are encouraged to use materials from your field of specialization.

ENGL312-120: This section is now open to all junior/senior students. This section is taught by a specially trained instructor to support students who speak English as a second language or come from a multilingual background. Email english@udel.edu with questions or if you need assistance enrolling in this class.

ENGL312-120: Written Communication for Business: Diversity, Equity, and Inclusion

Please note that this section is **reserved for students who speak English as a second language or come from a multilingual background. Available seats may open later in registration to general enrollment.*



In contemporary workplaces, we are expected to have the professional writing and speaking skills that allow us to communicate with multiple stakeholders for various purposes and in diverse contexts. An in-depth understanding of DEI, and the ability to articulate and apply its principles, is necessary for creating and sustaining inclusive workplaces. This course, which is designed for multilingual students who speak English either as their second language or another first language, will prepare you to position your various backgrounds as an asset in the workplace. You will also learn to advocate for yourself and others by broadening and deepening your perspective. All writing assignments throughout the semester.

ENGL318: Studies in Film - ROGUE CINEMA

The U.S. in the 1970's Through the Lens



From the mean streets of New York to a galaxy far far away, filmmakers of the 1970s provided both a commentary and an escape from the turbulent times. In a decade marked by political corruption and paranoia, racial tensions and acts of

political protest, the shifting landscape of gender and sexual politics, urban desolation and poverty, popular cinema gave us the nightmare fantasies of *Travis Bickle* and *Leatherface*, the stylized vigilantism of *Dirty Harry* and *Foxy Brown* and the terror of the deep, *Jaws*. In this course, we will examine the aesthetics and politics of popular films from the 70s where the slasher film had its birth and the political thriller came of age. We will also focus on the political and cultural events of the 1970s (the Vietnam War, Watergate, the Black Power Movement, the ERA and the Feminist Movement, etc.) which still reverberate in America today. As a course that fulfills the second writing requirement, we will spend a lot of time talking and writing about the films we will see by tying the thematic, formal and stylistic markers of 70s cinema to the larger cultural events that were occurring outside the theatre.

ENGL324: Shakespeare



https://en.wikipedia.org/wiki/Shakespeare%27s_Globe

Shakespeare's Globe is a reconstruction of the Globe Theatre, an Elizabethan playhouse first built in 1599 for which William Shakespeare wrote his plays. This photo is of the Globe set up for a performance of *Romeo and Juliet* (2019)

Shakespeare, like all authors, was a man of his time. While his plays have been considered to express “timeless” human emotions, they are also very much the product of the culture in which Shakespeare lived – they engage with the political and social concerns of late Elizabethan London. War, economic hard times, complicated international relations, religious conflict, uncertainty about the future, growing distrust and disagreement with the political establishment, new communication technologies, a younger generation that senses itself to be very different from preceding generations, new ways of thinking about gender, marriage, and family – sound familiar?

This course will examine how four of Shakespeare’s plays – *Henry V*, *Hamlet*, *As You Like It*, and *Julius Caesar* – are reflective of the one year in which they were written, 1599. To help us understand that historical context, we will be reading the plays in conjunction with James Shapiro’s book, *A Year in the Life of William Shakespeare: 1599*.

ENGL328: Milton - Sin & Temptation



John Milton's epic poem *Paradise Lost* is one of the best and most influential literary works in the English language. It tells the incredible story of a war in heaven between different factions of angels, God's creation of the world as a way to compensate for the loss of heavenly population, the loving relationship of the first human beings (Adam and Eve), and their fall from grace and expulsion from the Garden of Eden. The poem is cinematic in its beauty, powerful in its political allegory, and thought-provoking in its contemplation of human nature and divine justice. The language of the poem is rich and complex, and Milton's Satan is one of the most compelling characters ever created.

In this discussion-based class, we will be taking a slow and in-depth journey through Milton's poem, carefully focusing on the language and imagery and thinking hard about the philosophical questions that it raises. We will also be considering the afterlives of *Paradise Lost*, how it has percolated through popular culture and influenced subsequent texts ranging from *Frankenstein* to speculative fiction.

ENGL334: Studies in Environmental Humanities

Climate Animals, Landscape: The Environment in Speculative Fiction



Speculative Fiction has long been a genre that is comfortable for writers interested in thinking about the environment. Early science fiction novels, like Mary Shelley's *Frankenstein*, Jules Verne's novels, and HG Wells's works, for example, include significant discussion of the environment. Over the past half century, the growing concern with the climate crisis has been accompanied by explosive growth in the publication of works of speculative fiction, across genres such as sci-fi, fantasy, post-apocalyptic fiction, the new weird, and, of course, cli-fi. This course will focus on that recent wave of novels, stories, and films that tackle questions about the environment. Some of the authors we may study would include Octavia Butler, Jeff Vandermeer, Steven Grahame Jones, Ursula K. LeGuin, Kij Johnson, Robin Hobb, and Sheri Tepper. The format of the class will be discussion based and assignments will include written essays and exams.

ENGL344: African American Literature I

Crosslisted with AFRA313



This course introduces students to African American literature from the eighteenth century to the Harlem Renaissance. We will situate works in their cultural and historical contexts, attending not only to the specificity of a particular work's moment, but also to the forces of contingency and tradition at play in the construction of literary, cultural, and political communities. We will read letters, poems, sermons, fiction, and Black periodicals. Key issues include literary form and genre, intellectual and political history, community formation, and the relation between African American and other literary cultures and traditions. Writers for consideration include Phillis Wheatley, Frederick Douglass, Paul Laurence Dunbar, Alice Dunbar Nelson, and W. E. B. Du Bois.

ENGL371: Studies in Fiction

TOLKIEN'S WORKS



Enter Tolkien's world of Middle Earth as we read *The Hobbit* and *The Lord of the Rings*. During class, we will talk about the books and what interests you about the books and films.

ENGL373: Studies in Poetry - Poetry, Place, The World



W.H. Auden famously said, "poetry makes nothing happen." Yet poetry seems to persist and is perhaps more important to us today than ever. Through an in-depth study of six important poets of the late 20th- and early-21st century, poets from America, the Caribbean, Ireland, and the UK, we'll look at what poets have had to say about us and our surroundings, about what it is to be human. We'll discuss what they have to say about how poetry can help us come to terms with and even shape the world around us, how, maybe, it can make something happen after all.

ENGL376: World Literature



This course explores world literature from the last few decades, with a focus on themes of politics and identity. Students read works by Nobel Prize-winning authors around the world considering how literature reflects and shapes our understanding of globalization, cultural identity, and power across different regions of the world. In addition to close reading and writing assignments, the course is enriched by guest lectures from faculty across departments. These interdisciplinary perspectives help broaden students' understandings of translation, multilingualism, and accessibility beyond a Western-centric literary canon.

ENGL/WOMS381: Women in Literature - Women & the Literature of Illness



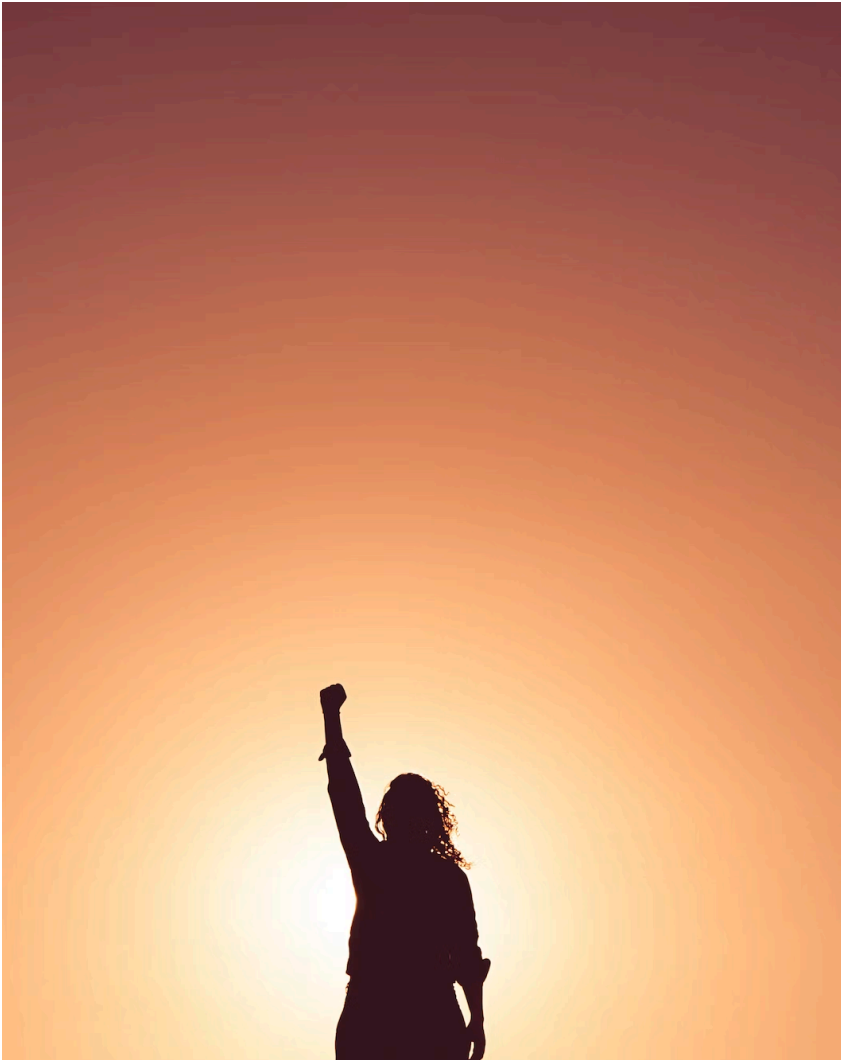
This course presents work in a variety of media and genres by those who identify as women and 1) who have been healers of the sick; or 2) who have experienced illness themselves; or 3) who have been labeled “diseased” by virtue of their gender, as well as their race, their sexuality, their class, their disability status, etc. We will look at the history and the politics of mental and physical illnesses—focusing on topics such as cancer, eating disorders, and depression—and their relationship to gender, as expressed in 19th through 21st century British and American texts by writers such as Florence Nightingale, Mary Seacole, Charlotte Perkins Gilman, Virginia Woolf, Aimee Liu, Lucy Grealy, Audre Lorde, Harilyn Rousso, and Michele Harper, along with visual texts by artists such as Frida Kahlo and photographers such as Annie Leibovitz, and the film version of Margaret Edson’s play *Wit*.

ENGL385-010: Studies in Lit Criticism and Theory:
ANIMALS, ANIMALITY, & LITERATURE



It is difficult really to imagine stories that do not include animals. Sometimes they are bystanders; other times they are narrators; antagonists; metaphors; objects of allegory. So, what do animals do when they appear in stories? How are they used to mark the boundaries of humanness? Taking up questions of animal writing, the genre of the speaking animal story, and thinking hard about what writing is, this course introduces you to the field of “critical animal studies.” In addition to reading key theoretical / philosophical texts on animal intelligence and the human, we will read a wide variety of fiction, poetry, children's literature, philosophy, science, history, and cultural theory.

ENGL394: Language, Power and Equity



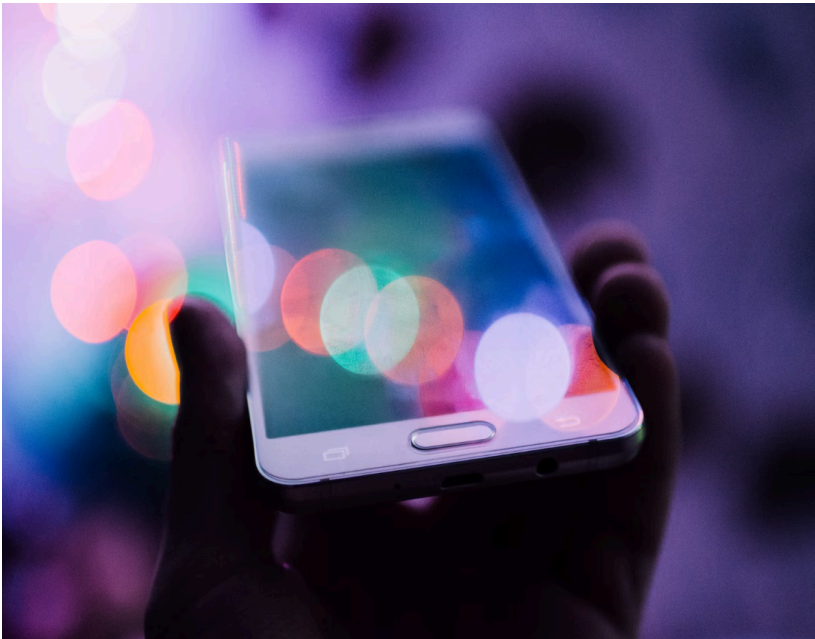
This course considers the intersections of language and power: how power functions in and through language, and especially how language can perpetuate and/or interrupt social inequality. These sociolinguistic phenomena are happening all around us all the time. We will train you to notice them. You will acquire practical tools for analyzing a wide variety of texts, such as in-person conversations, online interactions, speeches, news media, websites, novels, magazines, mission statements, and policies. These skills are empowering in any career area you enter — education, law, the social sciences, writing, and research, for example—but are truly essential for all of us as we seek fully present, critical participation in daily and civic life.

ENGL395: Media, Literacy, and Technology



Introduces students to the relationships between literacy practices and technology. Requires students to gain proficiency in multimodal practices and to apply their skills to solving a literacy-based problem in their intended field.

ENGL397: Digital Rhetoric



Writing does not only happen on the printed page. Writing happens in all the various modes and media you access every day. The pictures you post on Instagram. The podcasts you listen to. The video games you play. This class will help guide you through what it means to ‘write’ in the age of digital data, social media and smart phones, and how digital technologies and the Internet affect the way we read, write, and think. In order for the class to understand writing as more than the written word, we will work on composing and analyzing images, videos, and podcasts and how they can all work together to create meaning.

ENGL409: Topics in Journalism - MEDICAL WRITING: From Dr. Oz to Dr. Fauci



Students will be interviewing experts in the medical profession, reading and analyzing medical stories in the media and producing multimedia about student health issues.

ENGL410: Technical Writing



This class focuses on selected problems in technical communications, the preparation of reports, and technical editing.

ENGL430: Legal Writing (NEW!)



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.

ENGL480: Literary Studies Seminar: ENERGY, BODIES



This course operates from the very basic premise that the ways that we extract and distribute energy have consequences not only for the environment “out there,” but also for the environment within: our own human bodies. The course operates on the additional premise that cultural productions such as literature, movies, and creative nonfiction can illuminate, help us think through, and even prompt us to reimagine and reconfigure this fraught energy-body connection. Texts for the course include a range of genres: ecopoetry, memoir, sci-fi fantasy. (We’ll even venture into the Marvel Cinematic Universe.)

ENGL491: Methods in Teaching Secondary English



Prepares senior *English Education majors* to design instruction that integrates all of the English Language Arts, including reading, writing, speaking, listening, and viewing. Students gain instructional experience via a 10-week practicum in their assigned student teaching classroom.