

English Course Offerings, Spring 2024

The course overviews below are provided by the English faculty to help you make informed decisions about your Spring schedule. If you have questions about the content of a particular class, please email the professor; if you have questions about how a particular class might fit into your program requirements, please email the English advisor, Robbin Anthony, at anthonro@uvu.edu. Priority registration for Spring begins Oct. 23.

ENGL 201H-002, Intermediate Academic Writing – Honors, TR 2:30-3:45, Amber Smith-Johnson, 13404

This Honors section of English 2010 is a collaborative course that goes beyond standard researched writing. Alongside instruction in critical reading and thinking, library research, and advanced writing skills, students in this course will work in creative teams with Digital Media students to create content for the final project: an interactive website with augmented and virtual reality features, containing both short- and long-form researched writing. Semester projects will be presented in a final showcase. There are no textbooks required for this course; all readings are posted to Canvas.

ENGL 2100-001, Technical Communication, MWF 11:00-11:50, Dr. Shelton Weech, 30157

What does it take to be a successful technical writer? This course is an introduction to the basic skills and strategies for writing in technical workplaces. We'll look at how to write and design a variety of different documents such as instructions, fact sheets, and specifications, among others; and we'll be writing for a range of audiences, including professional, nonprofessional, and public audiences. This specific section will approach technical writing as a way to engage our networks--the people and things that connect us to each other. As we become more aware of our networks, our technical communication becomes more effective. Our textbook will be Johnson-Sheehan's *Technical Communication Strategies for Today*, as well as additional resources that will be provided online.

ENGL 2100-X01, Technical Communication, asynchronous online, Dr. Suzan Flanagan, 32799

Raise your hand if you've struggled to assemble furniture or set up electronic equipment. Those bad experiences might be due to technical communication failures—for example, instructions as convoluted as Rube Goldberg contraptions (think Mouse Trap boardgame) or as vague as politicians' wishy-washy statements. This class introduces technical writing conventions and values that will help you communicate complex information to audiences with varying levels of expertise. Topics covered include plain language, readability, usability, findability, and accessibility. You will design documents that meet specific audiences' information needs. No textbook purchase is required for this section.

CINE 217G-001 Race, Class, and Gender in U.S. Cinema, MWF 9:00am-9:50am, Dr. Kyle Kamaiopili, 33489

This course investigates representations of race, class, and gender in U.S. cinema. Studying a variety of films from across the history of American filmmaking, we will identify and analyze the strategies that such films employ in relation to dominant ideological formations of race, class, and gender. We will learn and develop analytical tools to apply to films and visual media beyond the scope of the class, and ultimately will participate in meaningful cultural critique across the cultural experiences we share. Some films screened may carry an "R" rating. Likely films include *The Maltese Falcon*, *The Searchers*, *Gilda*, *A Streetcar Named Desire*, *Smoke Signals*, *Eve's Bayou*, *Get Out*, *The Florida Project*, and *Everything Everywhere All At Once*.

ENGL 220G-001 Introduction to World Literature, TR, 2:30-3:45, Devin Patten, 37785

If you love literature but aren't necessarily a literature student, this is your class! This class is designed for the student who is new to studying literature and for the student who already loves studying literature. We'll study diverse texts and genres that take us from the horror stories of Edgar Allen Poe to a sunny film adaptation of "The Secret Life of Walter Mitty" and from the ruthless story of Lady Macbeth to poor Gregor, who woke up one morning transformed into an

insect. Readings will include novels, drama, short stories, and films, and will examine questions of ability, race, gender, etc. Truly meant for anyone, the class is driven by discussion and daily response writing. Come join us!

ENGL 2210-001 Introduction to Folklore, MWF, 9:00-9:50, Katie Hanneman, 32306

Have you ever woken up in the night and felt like your body was paralyzed? Do you wonder why we tell the same stories over and over again? Have you been to a wedding or a funeral, and asked why we mark these events in the (sometimes weird) ways we do? Studying Folklore can help explain each of these oddities. In Introduction to Folklore, we will work to understand the discipline of Folklore itself; what it is, why it matters, how to collect and understand folkways, how to use Folklore to understand the many cultures around us, and so on. Discussions will range from slave narratives to memes, and from Slenderman to mourning rituals. Fieldwork will include collecting stories from family members, visiting a cemetery, and more. Each of us is a part of many, many folk groups—come learn how traditions travel through these groups every day of our lives. Course work includes daily readings and written responses, folk collections, and a book review.

ENGL 225H-001, Introduction to Creative Writing (Honors), TR 2:30-3:45, 13405, Dr. Morgan Rose-Marie

In this section of Introduction to Creative Writing—Writing (through) the Vulnerable Body—we will study how writers craft stories about the perilousness of being embodied. This includes topics like disease, injury, pain, and mental health as well as race, gender, and sexuality. We will read and discuss examples to learn techniques that can be applied to our own work, and then write and workshop our own original poetry, fiction, and creative nonfiction.

ENGL 2050-X01, Editing, asynchronous online, Dr. Angie Carter, 36700

Have you always wanted to take editing but can't get off time during the day to take a face-to-face class? Then, this class is for you! You will get all the hands-on practice of the in-person class, but you can access the content and do the work whenever it works for you. You will work with a team throughout the class. You will practice applying the editing process and sequence by editing a submission from the *Journal of Student Leadership*. You will learn how to apply the basics of grammar to copyediting. The class will also include some guest speakers and doing some basic proofreading. Editing is the perfect supplement to any major. Editors are needed in every field and specialty. Come and see how editing can help you!

ENGL 2600-001 & -003, Critical Introduction to Literature, TR 8:30-9:45 and 1-2:15, Dr. Ashley Nadeau, 10324 & 37782

How do we discover the hidden meanings and secret messages in literature and film? How do literary critics interpret texts and discover new ideas about the world? This course answers these questions through a survey of the history of literary and critical theory from the turn of the twentieth century forward. Examining original theoretical texts alongside contemporary literature and film, this course will provide students with key critical concepts and strategies for exploring the myriad interpretive possibilities embedded in every cultural production, from short stories to music videos and everything in between. We will study such schools of thought as Structuralism, Post-Structuralism, Psychoanalytic, Feminist, and Queer Theories, Postcolonial and Black Studies, and Ecocriticism and students will practice applying various critical apparatuses to literature and film and developing their own, original critical analyses.

ENGL 2600-002, Critical Introduction to Literature, MWF 11:00-11:50, Dr. Kyle Kamaiopili, 17967

This course will survey critical approaches to reading, analyzing, and interpreting literature from the twentieth century forward. We will prioritize the relationship between engaging with critical concepts and applying strategies of analysis to literary texts, with the goal of both making students aware of the critical milieu within literary studies and strengthening students' critical skills. We will survey critical theory from schools of Structuralist, Post-Structuralist, Psychoanalytic, Marxist, Feminist, Queer Theory, and Black Studies thought, and we will emphasize students' ability to emplace their own critical apparatuses within the context of the wider field of critical theory.

ENGL 2610-001, British Literature before 1800, MW 2:30-4:00, Dr. Grant Moss, 15418

Ever wanted to tackle over a millennium of literary history in one semester? (Me neither, but play along) ENGL 2610 gives you wildly divergent experiences such as fighting dragons with Beowulf, dueling with knights at the court of King Arthur, engaging with Shakespeare's most famous works, and finding out what women poets thought of the patriarchy in the 1600s. We'll be reading poetry, plays, and prose works, with the more difficult older works translated into modern English. Sign up today!

ENGL 270G-001, Positionality and Interpretive Methods, TR 10:00-11:15, Dr. Nicholas Bredie, 36704

Who owns the future? Within the framework of contemporary interpretive methods focused on positionality and emplacement, we will focus on 'futurisms.' We will consider how our narratives of the future in form of science fiction reflect our social and cultural investments today. We'll think critically about how representations of the future, however innocuous, are encoded with issues of race, gender and class. We will also consider works that explicitly engage these issues in the context of science fiction. Readings will include works by Octavia Butler and Paolo Bacigalupi, alongside works by contemporary literary and cultural theorists.

ENGL 270G-002, Positionality and Interpretive Methods, MWF 12:00pm-12:50, Dr. Kyle Kamaipili, 37783

This course examines the ways that positionality, or the sociocultural contexts and positions that shape identity, influences the way we read, write, research, and interpret. We will engage with concepts of intersectionality and emplacement in order to fine-tune our strategies of interpretation, and then apply those strategies to theoretical, literary, and cultural texts. What positions do we take when we encounter or create cultural productions? How do those positions determine or influence those encounters or creations? Our course will look to answer these questions through the examination of literary and critical texts; the crafting of positionality statements and research methodologies; and strategies for discussion and discourse regarding difficult topics such as race, gender, class, sexuality, and nationality.

ENGL 276R-601, Themes in Literature: Gothic and Supernatural Fiction, MW 5:30-6:45, Dr. Christopher Scott, 36755

Since its first novel was published in 1764, Gothic fiction has captivated audiences and provided a textual space within which to explore social upheaval and humanity's repressed fears. An emotionally and psychologically focused literary mode, the Gothic employs supernatural elements to evoke sensations of terror and horror as well as investigates the (dis)organization of the human mind. This course examines the development of Gothic fiction and traces its literary legacy from its origin to later manifestations of its aesthetic in fiction and film. This class considers the Gothic within the cultural, social, and political contexts that helped shape its engagement with features of the human condition.

ENGL 2800-002, Introduction to the English Major, MWF 12:00-12:50pm, 37786, Dr. Shelton Weech.

Some people might tell you that being an English major can hurt your job prospects, but that isn't true! In this course, we'll explore the four different tracks of the English major: English education, writing studies, literary studies, and creative writing. We'll start diving into skills needed to be a successful English major and student of the humanities, and we'll examine texts and artifacts from literature, pop culture, social media, and other public forums. As we progress through the course, we'll examine how the skills learned by English majors can help in a variety of careers. This section of English 2800 will be themed around technology--how we use it and how it affects us as scholars of English and as humans. Aside from one novel (Ishiguro's *Klara and the Sun*) all readings will be provided through Canvas.

ENGL 2800-003, Introduction to the English Major, TR 1:00-2:15, Amber Smith-Johnson, 37787

Rather than asking what you can do with an English degree, this course explores the question, "what can't you do with an English degree?" Through readings and guest speakers from all fields and industries, my hope is that students will appreciate their nearly limitless options as English majors. I bring my experience working in myriad corporate and

academic positions as we discuss the emphases within UVU's English major, resources and opportunities at UVU, and professional and academic options upon graduation. There are no textbooks required for this course; all readings are posted to Canvas.

ENGL 2850-001, Literary History 1, MWF 10:00-10:50, Dr. Rick McDonald, 36702

In this course you will gain experience reading and interpreting works of literature from the 8th century through the 18th century. We will discuss the works of some of the greatest authors of this period and look at what social and historical trends influenced their writings. We will trace the changes within certain genres of literature from the earliest periods in literature up to the advent of the novel.

ENGL 2850-002, Literary History I, MWF 12:00-12:50, Dr. Zan Cammack, 37788

Embark on a literary journey through the British Isles up to 1700 in Literary History I. Discover the tales that shaped cultures, from Chaucer's "Canterbury Tales" to Shakespearean sonnets, the mystical "Mabinogion" from Wales to the epic Irish Cattle Raid of Cooley. Immerse yourself in the works of Scotland's Makars and Ireland's bards. This semester we will also engage in community-driven, interactive storytelling with local libraries and elementary schools, weaving the threads of history and culture into living narratives. Join this voyage into the past and explore the tales that resonate through the ages.

ENGL 3050-001 Advanced Editing and Design for Print Media, MW 2:30-3:45, Dr. Deb Thornton, 14780

The Chicago Manual of Style is our North Star, APA style also plays a key role. The course begins with a tour de force of grammar: a review for some, a crash course for others. In addition to grammar, the related study of usage items permeates the course. Consideration of editing perspectives and processes align with 20 hours of outside editing. Group work in source checking press-bound works follows. Next is applying print design elements in InDesign for one-page items, posters, journal articles, and the like. The final project is a substantial individual work printed and bound, ready for show and tell at the final. Previous final projects have included novels, chap books, recipe magazines, children's books, family histories, and the like.

ENGL 3060-001 Visual Rhetoric, TR 2:30-3:45, Dr. Jerry Petersen, 36967

What is Visual Rhetoric? It's the icons on your phone, the pyramids in Egypt, and your kindergarten class photo. It is anywhere where cultural knowledge is present and displayed, and this course will explore various ideas explaining the social power of images. This course will also be a busy design workshop, where students will study the basic elements of good design and construct various visual projects working in teams and individually (no digital or special skills required!).

ENGL 3420-002, Intermediate Fiction Writing, TR 11:30-12:45, Dr. Julie J. Nichols, 38123

Because so many creative writers at UVU are fantasy novelists, we'll focus first on general principles of good fiction writing in short forms, to get used to world-building, scene-crafting, and character-creating at speeds we can handle and in shapes we can actually complete. Then we'll move on to longer forms. Students will leave this course with at least two short pieces of different kinds—completed! They'll be ready to master novellas, excerpts of novels in progress, and more, as they conquer the vocabulary, techniques, and mind-hacks necessary to happily inhabit the sophisticated publishing world. Textbook material will come from Jeff Vandermeer's *Wonderbook*, Janet Burroway's *Writing Fiction*, Julie Anderson's *Experimental Fiction*, and the Bloomsbury *Novel Writing: A Writers' & Artists' Companion*, resources that students of this course will want to keep on their shelves long after the semester is over.

ENGL 3450-001, Intermediate Creative Nonfiction Writing, TR 10-11:15, Dr. Morgan Rose-Marie, 17498

In this section of Intermediate Creative Nonfiction—Make it Pop!—we will study examples of today's most popular and most experimental creative nonfiction to learn strategies to better speak to readers as well as to challenge ourselves. We

will write a lot—and in a variety of subgenres—over the course of semester as well as practice responding to peers’ writing in the workshop setting.

ENGL 3510-001 Early American Literature, TR 11:30-12:45, Dr. Robert Cousins, 37791

This course will examine literature, broadly defined, from the earliest periods of American history to approximately 1830. Rather than attempting a chronological survey of representative texts from these periods, our study will focus more narrowly on the narrative treatment of actual historic events. Specifically, we will look at a variety of “origin stories” from this period that continue to have an impact on our culture, society, and politics today. We will explore their earliest textual expressions, their entrance into public memory, their reimagining by successive authors, and their questioning/complicating by contemporary scholars. We will consider the historical novel as a genre and read some of the first produced in American literature. If you are intrigued by the intersections between history and literature, this class should be a good fit. All assigned texts will be available as PDFs on Canvas.

ENGL 3520-001 American Renaissance Literature, MW 1:00-2:15, Dr. Deb Thornton, 37792

Presents a deep dive into a rich literary period that includes such superstars as Ralph Waldo Emerson, Henry David Thoreau, Emily Dickinson, Walt Whitman, Herman Melville, Nathaniel Hawthorne, Edgar Allan Poe, Harriet Jacobs, Frederick Douglass. Emerson’s 1837 work, “The American Scholar,” ushers in the era of a distinctly American literature—a “renaissance” to some and a birth to others. The themes that permeate American literature begin here: transcendentalism and the role of wilderness in the American psyche; the individual–collective dance, which Emerson discusses in “Self-Reliance” and “The Over-Soul”; Walt Whitman sings the American Kosmos; Melville brings gigantic moral leviathans ashore; Hawthorne agonizes over his epigenetic tropological issues; Poe jangles the senses and illuminates the Shadow. The perpetual issues of race are brought to light in the narratives of Harriet Jacobs and Frederick Douglass, each of which is read in full. Finally, Emily Dickinson’s fractal-poems map the human interior, death, the soul, the universe, the cat-God, and the blessed birds.

ENGL 357G, Native American Literature, MWF 10:00-10:50, Dr. Kyle Kamaiopili, 37781

This course traces the development of what has come to be known as “Native American Literature,” a collection of literary and storied traditions from the diverse group of peoples native to North America. We will engage with fiction, non-fiction, and poetry from Ojibwe/Anishinaabe, Laguna/Acoma/Santa Clara Pueblo, Oceti Šakowin Oyate/Sioux, Diné/Navajo, and Southern Arapaho/Southern Cheyenne cultural traditions, and we will seek ways to navigate the distinctions between these storytelling and literary traditions as well as the connections that they insist upon. Issues at hand will include sovereignty and land rights, Native survivance and resurgence, environmental justice, and intertribal aesthetics. Authors and filmmakers include Jeff Barnaby, Louise Erdrich, Daniel Heath Justice, Tommy Orange, Simon J. Ortiz, Leslie Marmon Silko, and Luci Tapahonso.

ENGL 3610-001, Medieval Literature, MWF 11-11:50, Dr. Rick McDonald, 33492

In this course you will gain experience reading and interpreting works of Medieval literature from the 8th century through the 15th century. We will discuss the works of some of the greatest British authors and look at what cultural and historical trends influenced their writings. We will trace the changes within certain genres of literature from the earliest periods in English literature up to the 1500s. Students will do extensive research on related topics of their choosing and present their findings in a variety of formats.

ENGL 374G-001, Literature of the Sacred, TR 1:00-2:15, Dr. Ruen-chuan Ma, 35237

This iteration of Literature of the Sacred considers how sacred texts from a variety of faith traditions (Christianity, Islam, Judaism, and others) influence and inspire literary works, with emphasis on medieval and early modern texts. The course examines sacred texts with attention how they provide frameworks for ideas regarding holiness, belief in the divine,

devotion, and other related concepts and phenomena contained in literature. It includes such units as verse translations and adaptations of the Psalms (Anne Locke, Mary Sidney), medieval mysticism and visionary writing (Hildegard of Bingen, Julian of Norwich, Al-Ghazali), pilgrimage and travel writing, and dramatizations of religious narratives (York Play of the Crucifixion, Wakefield Cycle, Everyman).

ENGL 401R-001 Topics in Rhetoric: Artificial Intelligence and Writing, TR 1:00-2:15, Dr. Christa Albrecht-Crane, 38089

Why do we write? What is creativity? Why do stories hold such significance? And how will artificial intelligence transform the world of writing? What about its implications for employment and education? This course will delve into many conceptual inquiries and ethical dilemmas associated with the rise of Generative Artificial Intelligence (GenAI), including ChatGPT. These developments impact various facets of our lives, including academia, professions, civic engagement, societal dynamics, global influences, and personal experiences. Moreover, the course offers practical guidance on acquiring proficiency in emerging GenAI tools and applications for composing academic and professional written content. Given its emphasis on student participation, the course will adopt an innovative approach to grading and evaluating student contributions.

ENGL 402G-001, Multicultural Rhetorics, MW 1:00-2:15, Dr. Estée Crenshaw, 36607

Explore the rich tapestry of human communication in our Multicultural Rhetorics course. This course examines how people from diverse cultures use language and other symbolic forms to express emotions, create meaning, share knowledge, and connect with one another. Through thought-provoking discussions and analysis of rhetorical practices from around the world, you will discover ancient and modern traditions of telling stories, crafting arguments, and persuading others. By the end of this course, you will have a deeper understanding of how culture influences communication strategies and how diverse voices enrich our global discourse.

ENGL 412R-002, Studies in Lit Genres Creative Nonfiction, TR 1:00-2:15, Dr. Julie J. Nichols, 28987

We'll spend a short time on the long history of this ever-evolving fourth genre, and then a longer time on the myriad forms of the genre. From the lists and aphorisms of centuries ago to contemporary hermit crab essays, we'll spend time with multiple authors, a wide variety of themes (nature, travel, psychology, wellness, and much more), and innovative tools and techniques to put to use in our own writing. Texts will include excerpts from John D'Agata's *Essay* trilogy, Kim Adrian's *The Shell Game*, Patrick Madden's *Disparates*, and a number of supplemental files to be distributed as the students and the semester dictate.

ENGL 4340-X01, Advanced Technical Communication, asynchronous online, Dr. Suzan Flanagan, 37795

In this project-based class, you will investigate technical communication theories and strategically apply them to clients' communication problems. Topics may include user experience (UX), content strategy, search engine optimization (SEO), data visualization, social media, and project management. To create user-centered documents, you will use tools such as wireframes, prototypes, storyboards, personas, empathy maps, and journey maps. You will design, test, and iterate. No textbook purchase is required.

ENGL 4420-001, Advanced Fiction Writing, TR 2:30-3:45, Dr. Nicholas Bredie, 37797

What is fiction made of, and how can you have enough of it to fill a book? The course will focus on workshops of longer sustained pieces of prose fiction—complete short stories and novel excerpts. Alongside the workshops we will explore how writers draw on influence (in the form of other books) and experience (from their own lives and the lives of others) to sustain the work over time, space and pages. We'll consider both the how and the why, alongside the responsibilities that come with working with the creative and life materials of others.

ENGL 4490-001, Creative Writing Capstone, TR 8:30-9:45, Dr. Julie J. Nichols, 37800

This course replaces the previous all-inclusive English Department Capstone course, focusing specifically on issues creative writers must be aware of as they prepare to graduate: avenues to publication AND to writing-intensive jobs and careers; habits of revision and editing prowess; peer review and self-presentation (including platforms and portfolios); and much more. Texts will include Allison K. Williams's *Seven Drafts*, Jane Friedman's *The Business of Being a Writer*, and Jones's *Behind the Book*, plus visits from employers, authors, and others who can assist in directing students to the post-graduation activities of their choice. Assignments consist of a number of tasks, some mandatory, others subject to student choice, all leading to revision of existing work (no new work is meant to be generated in this course), preparation of effective portfolios (including multimedia where appropriate), planning for career moves in the present and future, networking, and so on. Consultations with the instructor will comprise a significant component of the course. The final product: a submission package worthy of sending out to agents, publishers, prospective employers, and/or graduate schools.

ENGL 4570-001 Studies in the American Novel, TR 10:00-11:15, Dr. Robert Cousins, 37801

The *bildungsroman*, or coming-of-age novel, provides the broad theme for this course. We will study a series of 20th-century texts in which the protagonists struggle to establish or make sense of their own identities amidst the many tensions of their social, political, and cultural contexts. In particular, we will consider ways in which gender, ethnicity, and race both complicate and energize our protagonists' journeys. Possible authors include Zora Neale Hurston, Ralph Ellison, John Okada, Maxine Hong Kingston, N. Scott Momaday, and Leslie Marmon Silko, among others.

ENGL 463R-001, Topics in Shakespeare: Genre Studies, MW 1:00-2:15, Dr. Grant Moss, 31114

Don't be intimidated by Shakespeare! Yes, people make grandiose claims about him, but he's an author, just like all of the other authors you've studied in college. And yes, some of his work is absolutely brilliant (e.g. *Macbeth*), but not everything he wrote was a home run (e.g. *Titus Andronicus*). This class lets you take an in-depth look at some of his works and determine for yourself whether or not he deserves all the hype. Course requirements include brief essays, a group presentation, and a research paper.

ENGL 471R-001, Eminent Authors: The Brontës, TR 11:30-12:45, Dr. Ashley Nadeau, 35247

Three sisters published three separate novels in 1847 and rocketed to fame for their searingly original stories of headstrong young women seeking independence in a society affording few options. Marked by violence, secrecy, and the supernatural, the Brontës' novels are still considered some of the most gripping works in the British literary canon. Their success, along with their tragic early deaths, has made literary legends of Charlotte, Emily, and Anne Brontë, with nearly 70,000 people journeying to their home on the Yorkshire moors every year. This class examines the fiction and poetry of the Brontë sisters and explores the social, historical, and literary contexts that shaped their work. In doing so, it will focus on recent scholarship that reframes our perception of the Brontë sisters as geographically and socially isolated recluses and highlights instead their engagement with such issues as the transatlantic slave trade and abolition movement, labor strikes and industrial reform, and early environmental studies and our relationship with the natural world. Ultimately, this class challenges modern perceptions of Victorian authors as dull and dusty, revealing the Brontës to be anything but.