

English Course Offerings, Spring 2025

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. 21.

ENGL 201H-002, Intermediate Academic Writing – Honors, TR 2:30-3:45, Amber Smith-Johnson, CRN 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-X01, Technical Communication, asynchronous online, Dr. Suzan Flanagan, CRN 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.

ENGL 2100, Technical Communication, MWF 10-10:50am, Dr. Dana Comi, CRN 30157

How do you make the complex simple? This course introduces you to key genres of technical communication with an emphasis on human-centered writing and design. We'll practice writing to specialist and non-specialist audiences, revising ineffectively written and designed documents and interfaces, and communicating complex information in accessible ways. No textbook purchase is required for this section.

CINE 217G-001 Race, Class, and Gender in U.S. Cinema, TR 11:30am-12:45pm, Devin Patten, 33489

Whether you are a cinema student or simply a film lover, this class is designed for you. We'll begin with entry-level conversations about film form to practice analyzing the way we use film to discuss the world around us. We will emphasize and examine how U.S. filmmakers influence conversations and structures of race, socioeconomic class, gender, sexuality, mental health, (dis)ability, and so on. Some films carry an "R" rating. Films include: *Rear Window*, *Breakfast at Tiffany's*, *Gaslight*, *Get Out*, *Do the Right Thing*, *Everything Everywhere All At Once*, *I Saw the TV Glow*, *American Fiction*, *Barbie*, *her*, and *Moonlight*.

ENGL 2210-001 Introduction to Folklore, TR, 2:30-3:45, Devin Patten, CRN 32306

Have you ever woken up in the night and thought 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 extremely 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. Discussion topics 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 2600-001 Critical Introduction to Literature, TR 11:30am-12:45pm, Dr. Angelina Del Balzo, CRN 10324

Literary criticism is an ongoing conversation between texts, critics, and readers. Whether we know it or not, every time we interpret a text we are building onto a long history of critical and theoretical approaches to the study of literature. This class will look into different approaches or “schools” of literary theory from the twentieth and twenty-first centuries, touching on Structuralism, Post-Structuralism, Psychoanalytical readings, Feminist and Queer Theory, Postcolonialism and Critical Race Theory, and Ecocriticism. This class will practice applying theory to primary texts and place our own interpretative frameworks within this broader critical conversation.

ENGL 2600-002, Critical Introduction to Literature, MWF 12:00-12:50, Kyle Kamaiopili, CRN 17967

This course surveys critical approaches to reading, analyzing, and interpreting literature. To put it bluntly, we will be reading incredibly dense theoretical texts and figuring them out together, to the point that you will leave this class dizzy, deconstructed, and in love with literature. We will also select a novel as a group, and read that novel through the many theoretical lenses in the course. 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 articulate their own critical approaches to literature within these contexts. Course assignments include critical applications, a take-home exam, and a final interpretive paper.

ENGL 270G-001, Positionality and Interpretive Methods, MWF 10:00-10:50, Kyle Kamaiopili, CRN 36704

This course examines the way that our social context and positions help shape the ways that we read, write, research, and interpret. Our focus will be on familiarizing ourselves with key concepts like intersectionality, positionality, and emplacement, and then using these concepts to develop methods for engaging with culture and language. How do we assess and intervene in our own biases and the biases of our audiences? Who are we when we write and read? Drawing upon multiple genres, we will read conceptual texts by Linda Alcoff, Carla Kaplan, and Jack Halberstam; literary texts by Cherrie Moraga and Sukhdev Sandhu; and student-selected research resources. Class assignments include a positionality statement, reflection papers, a developed research project proposal, and a final portfolio.

ENGL 270G-X01, Positionality and Interpretive Methods, TR 10:00-11:15, Dr. Nicholas Bredie, 37783

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 276R-001, Themes in Literature: Global and International Children's and Adolescent Literature, TR 1:00-2:15, Dr. Liz Thackeray Nelson, 36755

Dive into the world of children’s and adolescent literature from around the globe, exploring how different cultures address societal, political, and economic issues through stories for young readers. In Global & International Children’s and Adolescent Literature, we’ll journey through award-winning books, picturebooks, folklore, fantasy, and historical fiction, while tackling critical themes such as diversity, representation, cultural authenticity, translation, and censorship. Through reading and analyzing literature from various countries, you'll gain a deeper understanding of how global communities communicate values, beliefs, and experiences to their youngest members. We'll not only explore what makes a story meaningful and influential in its cultural context, but also discuss how it contributes to the global literary landscape. You'll leave the course with a richer understanding of literature’s role in shaping young minds and its power to bridge cultural divides.

ENGL 2850-001, Literary History 1, MWF 11:00-11:50 PM, Prof. Rick McDonald, CRN 36702

In this course you will gain experience reading and interpreting works of literature in English from the 8th century through the 17th 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 English literature up to the advent of literature of the New World.

ENGL 2850-002, Literary History 1, TR 2:30 – 3:45 PM, Prof. Grant Moss, CRN 39093

Ever wanted to tackle over a millennium of literary history in one semester? (Me neither, but play along) ENGL 2850 gives you wildly divergent experiences such as fighting dragons with Beowulf, dueling with knights at the court of King Arthur, and finding out what women writers thought of the patriarchy (spoiler alert: not much). We'll be reading poetry, plays, and prose works, with the more difficult older works translated into modern English. Sign up today!

ENGL 3020-001, Modern English Grammars, MWF 12:00-12:50 pm, Linda Shelton. CRN 39092

Yes, we study grammar and why it is a dirty word. We also laugh at grammar, striving to understand how money and power drove Standard English to become the "standard" and how other varieties of English have their own grammars. We study the differences between prescriptive and descriptive grammars, including why educational institutions have tended to be prescriptive and why some of us may have ended up being "Grammar Nazis." Hopefully, our tendency to judge others can be diminished, but we must defend ourselves against those who will judge us. This is actually a self-defense class. We study articles by Martha Kolln, Peter Elbow, Geneva Smitherman, bell hooks, James Williams, Mark LeTourneau, Anita Barry, John McWhorter, and David Crystal.

ENGL 3060-001 Visual Rhetoric, MWF 11:00-11:50, Dr. Nathan Gale, CRN 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 ask students to engage with texts on design, photography, advertisements, and visual rhetoric theory and to construct various visual projects (no digital or special skills required!).

ENGL 3090-001 Academic Writing for English Majors. TR 10-11.15 Dr Jerry Petersen

This course features two books with a wide range of exciting stories and research topics for every kind of English major. First, Robin Wall Kimmerer's *Braiding Sweetgrass: Indigenous /Wisdom, Scientific Knowledge and The Teachings of Plants*, is a wonderful work of creative non-fiction that calls us to improve our human relationship with the natural world. Second, *The Sentence*, the latest novel from Pulitzer Prize winner Louise Erdrich, where she ponders the power of the written word in a somewhat irreverent tale that will delight fans of True Crime. There is sure to be surprises and unexplored crosstalk in these two works by celebrated and accomplished Native American writers.

ENGL 3320-001, Grant and Proposal Writing, TR 8:30am-9:45am, Shelton Weech, CRN 32313

One of the most common asks of English graduates in professional fields is to write grants and proposals for employers. But (1) where do you even find funding to apply for? And (2) how do you write a proposal in a way that makes you more likely to secure that funding? In English 3320, we will review opportunities for funding from a variety of corporate, government, and nonprofit sources; and we will practice the steps, skills, and genres needed to effectively write successful grants. Join us for some practical (and fun) experience!

ENGL 3420-001, Intermediate Fiction Writing, TR 11:30-12:45, Stephen Gibson, CRN 14318

Mark Twain said something like, "The difference between the *nearly right* word and the *right* word is the difference between a lightning bug and lightning"; Judy Blume said, "I'm a rewriter. That's the part I like best"; Michael Crichton said, "Books aren't written- they're rewritten. Including your own"; and so this section of Intermediate Fiction Writing is

focused on revision. You'll finish two portfolios. In one, you'll draft an eight-page story, revise it into a four-page story, and include a short craft essay on the decisions you made in the process. For the second portfolio, you'll draft a four-page story, revise it into an eight-page story, and write about your revision process. These portfolios and completing the course readings should teach us about something Twain, Blume, and Crichton consider vital.

ENGL 3420-002, Intermediate Fiction Writing, Dr. Nicholas Bredie, 38123

In 2016 researchers at the University of Vermont's Computational Story Lab verified Kurt Vonnegut's thesis that there really are only six types of narrative out there. In this workshop intensive class we'll start by questioning these "six core trajectories which form the building blocks of complex narratives," We'll work to make these our own while producing substantial new work regularly over the course of the semester. We will also employ a variety of workshop approaches that will help us develop our critical vocabulary, and the understanding of our own work.

ENGL 348R-001, CreativWrtgCraftTheory Fiction, Dr. Nicholas Bredie, 39090

Is there 'One Weird Trick' to writing fiction? If there is, this class will discover it. We'll consider writing advice from EM Forester to Steven King to Ursula K Le Guin to Brandon Sanderson, with much in between. In a series of workshops, we'll practice what they preach and see if it can unlock our creative potential.

ENGL 3520-001, Nineteenth Century American Literature, MW 1:00-2:15, Dr. Robert Cousins, CRN 37792

We will read some of the most important and relevant texts of 19th-century American literature. Our approach will be to place well-known, canonical, authors into dialogue with their lesser known but equally compelling contemporaries. One organizing theme, then, will be a focus on issues of literary merit and canon formation. Another interconnected theme will be the consideration of literary texts as social activism. What is the role of literature in protest and reform movements? What is the relationship between the political power and the aesthetic accomplishments of a text? Why did 20th-century critics label so many 19th-century women writers as propagandists rather than literary artists? Authors will include Ralph Waldo Emerson, Louisa May Alcott, Nathaniel Hawthorne, Rebecca Harding Davis, Herman Melville, Harriet Jacobs, Henry David Thoreau, Mary Wilkins Freeman, and Mark Twain. All readings will be available on Canvas as PDFs.

ENGL 3610, Medieval Literature, MWF 10:00-10:50, Prof. Rick McDonald, CRN 33492

The goal of this course is to expose you to some of the best works of literature written before 1485. This course should provide you with a basic understanding of the types of writing which occurred during the medieval period. It should equip you with a general knowledge of the beginnings of British Literature that you can use to understand later literary periods or to focus your study of literature on specific early works and writers which interest you. On completion of this course, you should understand how to formulate and execute an exemplary research paper on medieval literature.

ENGL3650-001, Victorian Literature, MWF 11:00-11:50, Dr. Zan Cammack, CRN 39096

Think Victorian literature is all bonnets and tea parties? Think again! In this course, we'll explore the fast-paced, tech-obsessed side of the 19th century, where new inventions like the telegraph, railways, and photography changed everything. Authors like Elizabeth Gaskell, Wilkie Collins, and Bram Stoker tackled these exciting shifts head-on, spinning tales of industrial chaos, electrifying mystery, and rapid social change. Whether it's sensation fiction that'll keep you up at night or early science fiction that'll make you question everything, this course will explore how Victorian writers embraced (and sometimes feared) the tech-filled future.

ENGL 373R-001, Literature of Cultures and Places: Literature of the American West, MWF 11:00-11:50, Kyle Kamaiopili, CRN 39091

Why can't John Wayne smile? Why is the Utah Valley air so full of chemicals? Who let the ghost of Walt Whitman in a Levi's commercial? Why do our images of hypermasculinity wear such cute hats? The answers to these questions and more will be found in Literature of the American West! In this course, we will investigate the cultural constructions of the American Frontier in literature and film from the late nineteenth century to the present. We will prioritize the tension between heroic narratives of self-making on an ever-expanding border region and counter-narratives that critique the exceptionalism of the West. Authors and filmmakers may include John Ford, Mel Brooks, Sergio Leone, Walt Whitman, Simon J. Ortiz, Gloria Anzaldua, Leslie Marmon Silko, Percival Everett, Terry Tempest Williams, Frank X Walker, and Gary Soto. Course assignments include roundtable discussions, a course multimedia creation, and a research essay final.

ENGL 401R, Topics in Rhetoric: AI and Writing, TR 11:30am-12:45pm, Shelton Weech, CRN 38089

Blurb written by ChatGPT in a shameless attempt to promote the course. The instructor promises he wrote none of the following: "Unlock the future of writing in our GenAI course! Learn how to seamlessly integrate AI into your writing process while critically examining its pros and cons. This course empowers students in English, rhetoric, composition, and technical communication to explore AI's role responsibly. Whether you're curious, skeptical, or uncertain about AI, gain the skills to leverage this technology thoughtfully and make informed decisions about its place in your writing practice."

ENGL 412R-001, Studies in Literary Genres: Create Nonfiction, TR 2:30-3:45, Dr. Morgan Rose-Marie, CRN 21308

You or me? You and me! Creative Nonfiction balances writing about ourselves with writing about others. We'll ground ourselves in the subgenres of memoir and narrative journalism, spending most of our time diving into current, compelling childhood memoirs and research-driven works. You'll be a critical reader to become a more effective creative writer.

ENGL 4250-001, Adolescent Literature, Dr. Mandy Luszeck, CRN 30181

Young Adult Literature is lit. This course engages secondary education majors and other interested students in the study of young adult literature. Topics covered include contemporary adolescent issues, psychology, history of young adult literature, #WeNeedDiverseBooks, book banning and censorship, and the role of young adult literature in the literacy development process. Students read approximately 15 young adult novels during the course, participate in group literature circles, and engage in other topics specific to the field.

ENGL 4340-X01, Advanced Technical Communication, asynchronous online, Dr. Suzan Flanagan, CRN 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 10:00-11:15, Stephen Gibson, CRN 37797

How do you prepare to write a novel? One way is to write a novella. In this course, you'll plan, draft, and revise a short novella. The plan assignment will give you experience with pre-writing characters, settings, and plots, and making decisions about theme and language before you start. How closely you follow your plan is up to you, but a successful first draft will require devoted, habitual writing time and a clear beginning, middle, and ending. Your revision will be guided by a commitment to make global structural changes to your first draft. Other assignments will include readings, craft exercises, and the workshopping of novella excerpts.

ENGL 4450-001, Advanced Creative Nonfiction, TR 4-5:15, Dr. Morgan Rose-Marie, CRN 39094

How do you write a book-length manuscript of CNF? Well, that's what we'll spend the semester figuring out and doing. By the end of the course, you'll have produced most of a memoir and have a plan for how to finish the rest! Along with participating in substantial writeshops and workshops, we'll address the challenge of balancing the production of art with other responsibilities and develop our own ethical code for writing about real people and events.

ENGL 4650-001, Studies in Shakespeare, TR 1 - 2: 15 PM, Prof. Grant Moss, CRN 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 Eminent Authors: Jane Austen, TR 10:00am-11:15am, Dr. Angelina Del Balzo, 35247

Jane Austen is probably behind only Shakespeare among writers in the size of her footprint on popular culture. In some ways, however, later adaptations and reinterpretations have overshadowed the works themselves. 2025 is the 250th anniversary of Austen's birth, making it a great time to look at the novels in the historical and cultural contexts that shaped them. Austen was writing during a time of revolution and social change, one of many writers responding to this upheaval in fiction. This class will dive deep into the world of one of the most beloved writers in British literature, meant for both the Austen novice and the hardcore Janeite.

ENGL 486R-001: Topics in Literature—Slave Narratives, MWF 10:00-10:50, Dr. Robert Cousins, CRN 39095

The first African slaves in what would become the United States were brought to Virginia in 1619, a year before the Mayflower arrived in Massachusetts. Over the next 250 years, the "peculiar institution" of slavery would become enmeshed in the economic, political, social, and cultural life of the nation. This course will study literary texts that confront slavery and its legacies. Beginning with a sampling of early "As-told-to" narratives of illiterate slaves, we will move quickly to the powerful autobiographical achievements of mid-19th-century fugitive slaves, then conclude with several 20th- and 21st-century novels. Major authors will include Frederick Douglass, Harriet Jacobs, Harriet Wilson, Octavia Butler, Toni Morrison, and Colson Whitehead. While our reading will be emotionally challenging, this body of work represents not just an important genre of American literature but a moving record of courageous resistance and artistic accomplishment.