

## English Course Offerings, Fall 2025

The course overviews below are provided by the English faculty to help you make informed decisions about your Fall 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](mailto:anthonro@uvu.edu). Priority registration for Fall begins April 7.

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### **ENGL 2010H-001 Intermediate Academic Writing – Honors, MWF 12-12:50 pm, Dr. Catherine Lui, CRN 12604**

This 2010 Honors course emphasizes academic inquiry and research. It aims to provide you with an educational experience through rigorous readings, activities, and intensive writing. It includes extensive research on individually selected research topics and oral presentations. All major writing assignments build up to the biggest course project: the final research paper. As you and your classmates explore issues from multiple perspectives throughout the semester, you will find yourselves learning careful reasoning, argumentation, and rhetorical awareness of audience, genre, and purpose. You will also hone skills in critically evaluating, effectively integrating, and properly documenting sources. This Honors course promotes greater student interaction and collaboration, a higher level of inquiry, and, potentially, publication or public presentation of a research project.

### **CINE/ENGL/COMM 2170G-001 Race, Class, and Gender in U.S. Cinema, TR 4:00-5:15pm, Devin Patten, 39036**

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 analyze and practice using 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 2170G-002 Race Class and Gender in US Cinema, TR 11:30-12:45, Dr. Angelina Del Balzo, 37749**

Do you love movies and want to know more about them? This class will begin with an introduction to film analysis before venturing into key theories by Jean-Louis Baudry, Christian Metz, Laura Mulvey, and others. We will focus our discussions on the ways that race, class, and gender are portrayed in American cinema, and how the movies shape the ways we understand these aspects of identity. Films may include *The Searchers*, *Rear Window*, *Salt of the Earth*, *Paris is Burning*, *Tangerine*, *Do the Right Thing*, *Moonlight*. Some films required will be rated "R." Cross-listed with CINE and COMM.

### **ENGL 2200G-001 Introduction to World Literature, TR, 2:30-3:45, Devin Patten, 33132**

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 devastating 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 socioeconomic class, (dis)ability, race, gender, etc. Truly meant for anyone, the class is driven by discussion and daily response writing. Come join us!

### **ENGL 2700G-001 Positionality and Interpretive Methods, TR 10:00-11:15, Dr. Angelina Del Balzo, 36603**

Who we are shapes how we interpret the world, and how we move through the world is shaped by our social context. In this class, we will define positionality, intersectionality, and identity as historical and theoretical concepts and develop cultural and literary interpretive frameworks based on these concepts. We will then apply these frameworks to develop a critical, creative, and/or educational project. Theoretical readings will include pieces by Linda Alcoff, bell hooks, Adrienne Rich, and Audre Lorde. Creative texts will include texts by Cherríe Moraga, Toni Morrison, and Tommy Pico.

### **ENGL 2760R-001, Dante in Dublin: Hozier's *Unreal Unearth* & Irish Narratives, MWF 12:00-12:50, Dr. Zan Cammack, CRN 40634**

From the haunting echoes of "De Selby" to the historical reckoning of "Empire Now" and the linguistic elegy of "Butchered Tongue," Hozier's album *Unreal Unearth* is steeped in Irish storytelling. This course explores how Irish writers rework classic narratives, using *Unreal Unearth*'s reimagining of Dante's *Inferno* as a guide to examine works by James Joyce, Marina Carr, Jonathan Swift, and Flann O'Brien, alongside poetry by Eavan Boland, Seamus Heaney, W.B. Yeats, and Patrick Kavanagh. We'll also explore *Cré na Cille*—a translated Irish language novel—and Hozier's music videos, tracing

themes of mythology, colonialism, and language. Whether you love Hozier, Irish literature, or storytelling across media, this course offers an exciting, interdisciplinary exploration of Irish narratives.

**ENGL 2100-X01, Technical Communication, asynchronous online, Dr. Suzan Flanagan, CRN 32982**

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 2100-002, Technical Communication, LA 027, Tuesday/Thursday 11:30-12:45, Dr. Eugene Crane, CRN 36619**

In this introduction to technical communication, you will create four assignments: a memo, a technical report, and a longer set of instructions, as well as lots of reading and discussion. Emphasizes a workflow that includes writing content in plain text and moving it into different applications and genres. Employs multiple applications and technologies to achieve course outcomes. Addresses the importance of design and readability, as well as creating content that is accessible to a wider audience. Thoroughly explores the uses and abuses of artificial intelligence. The final assignment is a resume that will include skills acquired in the course. Addresses writing for diverse cultures and communities. No textbook is required for this course. Utilizes in-class workshops. Emphasizes tactical technical communication. "The future is already here, it's just not evenly distributed" --William Gibson.

**ENGL 2850-001, Literary History I, MWF 10:00-10:50, Dr. Zan Cammack, CRN 37615**

Embark on a literary journey through the British Isles up to 1700 in Literary History I. Discover the oral tradition and vibrant tales that shaped cultures, from the mystical *Mabinogion* from Wales to the heroic feats of Cú Chulainn in the Irish epic *The Táin*. Immerse yourself in the poetic works celebrating Scotland's Robert the Bruce and plays of England's Bard. As part of this course, we will explore the vibrancy of oral storytelling, 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 3090-X01, Advanced Writing for English Majors, Asynchronous/Online, Dr. Eugene Crane, CRN 16601**

Centers on scholarly research and writing in fields related to English and Writing Studies, drawing on students' areas of focus. Emphasizes analysis, rhetorical theories of writing, development, style, oral presentations, and primary and secondary research techniques. Prepares students to extend their abilities with researched writing in other upper division courses and teaches students advanced scholarly attitudes toward researched writing. This section will focus on the rhetoric of authoritarianism and resistance, while exploring the role of diversity, equity and inclusion in the public sphere.

**ENGL 3300-001, Collaborative Communication for Technology Professions, MWF, 10:00-10:50, Dr. Shelton Weech, CRN 34549**

If you ask anyone in a hiring position, they'll tell you that one of the most useful skills for potential employees is the ability to work well in teams. Almost all projects in the workplace have at least some element that involves collaboration and teamwork. In this class, we'll practice that teamwork. We'll learn to use technology effectively to facilitate teamwork. We'll discuss ways to motivate that one member of the team that doesn't contribute. And you'll learn methods to manage projects both large and small. Need to write a proposal? Need to put together that report? Need to present your team's successes to convince your boss that you should keep your job? We'll cover all that and more in English 3300. This class fulfills an elective for the Editing and Document Design Certificate.

**ENGL 3420-001, Intermediate Fiction Writing, MWF 10:00-10:50, Dr. Nicholas Bredie, 11340**

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 3450-001, Intermediate Creative Nonfiction Writing, TR 2:30-3:45, Stephen D. Gibson, CRN 19152**

Flash nonfiction asks how much of a lived human experience can fit into about 720 words. We'll find out together, and we'll find out in the short essays due every week of the course. Each essay might stand alone, or it might be part of a

much longer work. We'll try many forms of essays, including braided, lyric, hermit crab, and others. The class will include reading examples of flash nonfiction and theories of it, exploring subgenres, and workshopping.

**ENGL 3640 British Literature of the Long Eighteenth Century, TR 1:00-2:15, Dr. Angelina Del Balzo, 40339**

The "Long" 18<sup>th</sup> Century refers to a period in British history bounded by war and revolution, from the English Revolution in the 17th century and the Napoleonic wars in the early 19th. During this time, the country transformed from England, a minor European backwater, to the United Kingdom, an imperial power who would go on to control a fifth of the globe. This dynamic period produced literature and culture that shaped our modern understandings of race, gender, sexuality, and disability. Modern celebrity culture was born through the success of the commercial theater and the rise of the novel. Many of our current ideas about what it means to be a writer, artist, and even a person come from this period, and we will explore and hopefully complicate those ideas.

**ENGL 3470R-001 Genre Writing: Storytelling for Video Games, MW 2:30-3:45, Dr. Kara van de Graaf, CRN 39028**

Have you ever found yourself glued to a controller trying to find out the fate of a favorite video game character? Me too. Stories in video games can be amazingly compelling—in part because interactivity and player agency allows a game to tell a story that is unique to an individual playthrough. But as creative writers (or "narrative designers"), if we want to write video games, how do we navigate writing a story that allows for the openness of interactivity while reconciling the need to deliver a contained narrative in a final game?

This tension is the place our course will begin. Over the semester, we will work together to consider elements that impact how we write interactive stories for video games. We'll play (and watch) video games and discuss how elements like art, sound, play mechanics, perspective, and other aspects of video game texts affect how we make decisions as writers. Students in this course will write playable interactive narratives, experiment with how game mechanics affect writing choices, and playtest student games. No coding or prior game-making experience is assumed, although students will need to have access to a computer where they can install software for the duration of the course.

**ENGL 4010R-001, Divine Rhetoric: Permutations of God and the Word, TR 1-2:15 pm, Dr. Estée Crenshaw, CRN 40638**

Through close readings and class discussions, this course explores the ways in which divinity and the concept of God is communicated through and housed in language, and how the limits of language complicate, confound, and ultimately make possible discourse on, around, and with the divine. Readings will be pulled from a variety of both religious and secular texts.

**ENGL 4020G-001, Multicultural Rhetorics, TR 2:30-3:45 pm, Dr. Estée Crenshaw, CRN 37627**

This course explores ancient and modern rhetorical traditions across time and space. We will look at how people from various backgrounds and time periods use language and other symbolic forms to create meaning, share knowledge, and build harmonious societies. 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. This class helps fulfill the Global/Intercultural (G/I) diploma distinction.

**ENGL 4120R-002, Studies in Literary Genres: Creative Nonfiction, MW 1-2:15, Dr. Morgan Rose-Marie, CRN 40867**

According to Anne Lamott, "Flannery O'Connor said that anyone who survived childhood has enough material to write for the rest of his or her life." In this class, we will study the CNF subgenre of childhood memoir and explore how childhood is something to be survived. We'll read four books, including *The Glass Castle* and *Educated* and one of your own choosing. We'll examine authors' craft choices like voice and structure, discuss the fallibility of memory, and debate ethical questions of turning real people into characters, all to become more discerning readers and more effective writers of the genre ourselves!

**ENGL 4120R-002, Studies in Literary Genres: Short Fiction, TR 10-11:15, Stephen D. Gibson, CRN 28642**

In *Reading Like a Writer*, Francine Prose says she "can remember the novels and stories that seemed to me revelations: wells of beauty and pleasure that were also textbooks, private lessons in the art of fiction" (3). The private lessons she finds in stories reveal specific fiction writing techniques to her. Accessing similar private lessons is a valuable skill for you as a writer. Developing the habit of recording and applying these lessons in new fiction is the heart of this course.

**ENGL 436R-001, Topics in Technical Communication: Social Media, MWF 9:00-9:50, Dr. Shelton Weech, CRN 39145**

More and more often, in our endlessly networked world, writing is less about writing for a single audience and more about connecting multiple audiences across multiple platforms, and this impacts writers across all careers: professional, technical, or creative. In this course, we will discuss how social media, its impacts on writing, and how to write for it. We'll look at it critically: how it developed, how it works, and how it impacts individuals and society. And we'll practice skills to develop content for social media, ultimately culminating in a portfolio of social media writing and content that you'll be able to share with potential employers, customers, or readers.

**ENGL 4420-001, Advanced Fiction Writing, MWF 11:00-11:50, Dr. Nicholas Bredie, 31525**

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 4440-001, Advanced Poetry Workshop: The Poetic Series, MW 1-2:15, Dr. Kara van de Graaf, CRN 40859**

Ok, you've spent a bunch of time during your degree figuring out *how* to write an individual poem. But what's the next step for poets after that? How do you go from writing one poem to writing an entire book of poetry? These are the central questions we will explore together in this advanced poetry workshop. We'll read some collections of poems, but instead of focusing only on individual poems, we'll think about what holds them together as a project. How do we build resonances between poems? How do we know poems belong together in the same book? What strategies do poets use to help readers connect with the project as a whole beyond a single page? Get ready for some intensive writing and workshoping that will result in defined poetic projects for you by the end of the course. This could be the start of your first book!

**ENGL 4490-001, Creative Writing Capstone, MW 4-5:15, Dr. Morgan Rose-Marie, CRN 40636**

This capstone class focuses on preparing creative writers for life after graduation. We'll explore avenues to publication and ready ourselves for writing-intensive jobs. Creative assignments will guide you to revise and edit past work while professionalizing assignments will help you produce portfolios and other career and networking materials. The class will include visits from professionals in the industry, such as employers and authors, to help you explore post-graduation options. Consultations with the instructor will be an important component of the course on the way to your final product: a submission package worthy of sending out to agents, publishers, prospective employers, and/or graduate schools.

**ENGL 4860R-001: Topics in Literature: Slave Narratives, MW 1:00-2:15, Dr. Robert Cousins, CRN 40635**

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 a look at some post-reconstruction texts from the late-19th and early-20th centuries. Major authors will include Frederick Douglass, Harriet Jacobs, Harriet Wilson, Harriet Beecher Stowe, Charles Chesnutt, W.E.B. Dubois, and Zora Neale Hurston. 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 still powerfully relevant today.