

English Course Offerings, Fall 2024

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. Priority registration for Fall begins April 1.

CINE 217G-001 Race, Class, and Gender in U.S. Cinema, MWF 9:00am-9:50am, Dr. Kyle Kamaiopili, 37749

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*, *Monsoon Wedding*, *Smoke Signals*, *Eve’s Bayou*, *Get Out*, *The Florida Project*, and *Everything Everywhere All At Once*.

ENGL 2030-001, Writing for Social Change, MWF 12:00pm – 12:50pm, Dr. Nathan Gale, 31511

There is a long history of using public writing to both critique and change society for the better. In this class, we will explore different writing methods and modalities that help students realize the power they have as “academic citizens,” that is, budding scholars who use their research and writing skills to engage with public, social issues and the community outside of the university. Some of the writing projects we will complete in this class include blogging, digital essays, and an end-of-the-semester audio essay.

ENGL 2050, Editing, TR 8:30am-9:45am, Shelton Weech, 37638

We've all been there: we're home for the holidays and someone asks what we do, and we tell them we're an English major, and they say "Well don't read my stuff. It's full of errors." Our family and friends think being an English major and being an editor is the same thing. Why not prove them right? In English 2050, you'll gain practical, transferable editing skills that will help you as you transition from college to careers that require writing. We'll talk about the history of editing, modern editing conventions, and practical editing skills. By the end of the semester, you'll have knowledge about editing and publishing industries through your work with daily exercises and projects. Join us for English 2050 and unleash your inner perfectionist! This class is required for the Editing and Document Design Certificate.

ENGL 2100-X01, Technical Communication, asynchronous online, Dr. Suzan Flanagan, 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 220G-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 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 2250 – 001, Introduction to Creative Writing HH, Nicholas Bredie, 34547

Writing is often portrayed as a solitary pursuit. This course explores the opposite: what community means to a writer. We'll engage in literary community building in two ways: by conducting oral history to provide material for our writing, while considering the responsibilities that come with using lived experience creatively; and by engaging in literary community building to promote the creative work of the class. The goal is for students to recognize community as a source of inspiration, and a way to sustain themselves as writers. There will also be ample time to workshop and develop pieces of fiction, poetry and non-fiction. This is a service-learning designated course.

ENGL 2510-001, American Literature before 1865, MWF 10:00-11:15, Dr. Robert Cousins, 25169

This course will provide a foundation in American literature and practice in analytic skills. By looking at selective texts from the colonial period through the Civil War, we will track the literary developments and recurring themes that shaped American literature. By focusing on texts that are particularly relevant to our present day, we will consider the continuity between these early texts and our own contemporary issues and concerns. This course will also foster foundational skills in literary analysis, encouraging you to develop and support your own creative interpretations of the texts through low-stakes response assignments, lots of class discussion, and individualized feedback and revision opportunities on the semester paper. All readings will be available on Canvas as PDFs. ENGL 2510 earns GE Humanities credit and also preps you for the department's upper-division literature courses.

ENGL 2600-002, Critical Introduction to Literature, MWF 11:00am-11:50, Dr. Kyle Kamaiopili, 36622

This course will survey critical approaches to reading, analyzing, and interpreting literature from the twentieth century onward. 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 2600-003, Critical Introduction to Literature, MW 2:30-3:45, Dr. Rick McDonald, 19514

ENGL 2600 (Critical Introduction to Literature) is designed to help students begin to develop methods for analyzing literature from a variety of perspectives. In this course you should be exposed to the major ideas and techniques used by practicing critics and scholars. We will look particularly at New Historicism, Feminism, Deconstruction, New Criticism, Psychoanalytic, Gender Studies, Marxism, Ecocriticism, and Reader Response criticisms. As an English major you will increasingly be expected to have a thorough understanding of these critical positions as you advance through the major.

ENGL 270G-001, Positionality and Interpretive Methods, MWF 10:00am-10:50, Dr. Kyle Kamaiopili, 36603

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 literary and cultural texts. What positions do we take when we encounter or create culture? How do our positions determine or influence those encounters or creations? Our course will look to answer these questions through the examination of cultural artifacts, the crafting of professional documents, the development of intentional research methodologies, and strategies for discussing difficult topics like race, gender, class, sexuality, and nationality.

ENGL 276R-001, Themes in Literature: Asian, MWF 10-10:50 am, Dr. Catherine Lui, 38950

Asian American and Asian stories deserve to be told, analyzed, and discussed. This course serves as an introduction to Asian literature in English. Through class activities and assignments, students cultivate a preparedness to read, write, and speak critically and analytically about literature from the Southeast Asian region of the world. As they develop a deeper understanding of the various cultures, stories, and lives of the Bruneian, Burmese, Cambodian, Chinese, Filipino, Indonesian, Japanese, Korean, Lao, Malaysian, Singaporean, Taiwanese, Thai, and/or Vietnamese, students can articulate an increased awareness of others' lived experiences, emotional connection with others, and appreciation for their own identities.

ENGL 2850-001, Literary History I, TR 10:00 am - 11:15 am, Dr. Zan Cammack, 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* in Wales to the heroic feats of Cú Chulainn in the Irish epic *The Táin*. Immerse yourself in the poetic works of Scotland's Makars and plays of England's Bard. As part of this course, we will 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 2850-002, Literary History 1, MW 1:00-2:15, Dr. Rick McDonald, 37616

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.

English 2870, Literary History II, TR 2:30-3:45, Dr. Charles Vogel, 37860

In this class we will be studying works and authors judged to be “great” selected from the 1800s to the present. Our class discussions will explore literary works by some of the greatest authors of all time, often known today by just their surnames (e.g. Kafka, Joyce, Tolstoy, Pirandello, Brecht, Woolf, Borges, Rilke, Camus, Yeats, Garcia-Lorca, Neruda, Heaney, Thiong’o, Rushdie, Morrison, Soyinka). As we study these great authors, we will come to know cultural, social, and historical aspects that influenced their writings.

ENGL 304G-001, History of the English Language, MWF 9:00-9:50 am, Linda Shelton, 10875

Where did this crazy, contradictory language come from? We’ll study the invasions, revolutions, plus all the wildly famous and infamous characters in between. This history traces how a Germanic dialect emerged from a small rocky island to dominate the world and become the modern lingua franca. We’ll learn together in a flipped classroom with more activities, multimedia sources, and discussions than lectures. To top it off, this course gives you a “G,” which satisfies UVU’s Global Intercultural requirement for graduation.

ENGL 3090-001, Academic Writing for English Majors, MWF 9-9:50, Dr Jerry Petersen, 23889

This fall features two course 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 3300, Collaborative Communication for Technology Professions, TR 10:00am-11:15am, Shelton Weech, 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, 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 3450-601, Intermediate Creative Nonfiction Writing, Dr. Morgan Rose-Marie, 19152

In this section of Intermediate Creative Nonfiction—Make it Pop!—we will read examples of today’s most impactful creative nonfiction to learn strategies to better speak to readers as well as to challenge ourselves. We will generate original work in several subgenres, including the flash form, personal narrative, literary journalism, and experimental modes. The goal is to find the subgenres that most resonate with you, develop your authorial voice, craft work you could use in a portfolio, and investigate opportunities to share your work, such as through workshop and publishing. This class will prepare you for advanced CNF and to continue writing outside the classroom.

ENG 347R, Writing for Video Games, Dr. Kara van de Graaf

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 348R - 001, Creative Writing Craft & Theory: Fiction, Nicholas Bredie, 37621

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, 31519

This course will explore 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 lesser-known but equally engaging authors who were 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 may include Elizabeth Stuart Phelps, Ralph Waldo Emerson, Nathaniel Hawthorne, Catherine

Maria Sedgwick, Henry David Thoreau, Rebecca Harding Davis, Harriet Beecher Stowe, Frederick Douglass, Herman Melville, Harriet Jacobs, Louisa May Alcott, and Mark Twain. All readings will be available on Canvas as PDFs.

English 3660, British Literature Since 1900, MW 2:30-3:45, Dr. Charles Vogel, 37614

This class explores modern and contemporary British literature in relation to intellectual and historical developments of the 20th century. The class will focus on reading several longer fictional works by major writers (i.e. Conrad, Woolf, James, Lawrence, Mansfield, Orwell, Ishiguro) but will also study poets and a few dramatists from this era. The study of modernist and postmodernist style will be explored in some depth in this class, including examining the experimental writing of this era and the reactions for and against technology, industrialism, colonialization, and war and peace of course.

ENGL 402G-001, Multicultural Rhetorics, TR 2:30-3:45 pm, Dr. Estée Crenshaw

Discover ancient and modern traditions of argumentation and persuasion in our Multicultural Rhetorics course. This course explores how people from varying 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 436R, Topics in Technical Communication, TR 11:30-12:45pm, Dana Comi, 39145

Vlogging is a social phenomenon, burgeoning industry, and modern genre of expression, identity, and community. As a class, we will approach vlogging as technical communication of the everyday and the unprecedented. We will utilize rhetorical theory to understand family, adventure, medical, beauty, and lifestyle vlogs not only as entertainment, but also translations of complex human experiences and information to diverse audiences. We'll engage vlogging technologies and learn from local Utah vloggers as we explore the processes of filming, editing, and algorithmically attuning content across social media platforms.

ENGL 4490-001, Creative Writing Capstone, Dr. Morgan Rose-Marie, 39027

This capstone class focuses 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. The class will include visits from professionals in the industry, such as employers, authors, and others to help you explore post-graduation options. Creative assignments will focus on revision of existing work (no new work is meant to be generated in this course); other assignments will focus on professionalization, including the preparation of effective portfolios, career materials, 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.