

English Course Offerings, Spring 2026

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. 20.

ENGL 2010H-001 Intermediate Academic Writing – Honors, MWF 10-10:50 am, Dr. Catherine Lui, CRN 21518

This course emphasizes academic inquiry and research. It aims to provide you with an educational experience through rigorous reading, intensive writing, and critical thinking activities. 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 peers explore social 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 out-of-class presentation of a research project.

ENGL 2010H-002 Intermediate Academic Writing - Honors, TR 1:00pm-2:15pm, Dr. Angelina Del Balzo, 13404

No one is born a writer; it is a skill that you learn and develop. Academic writing is its own special beast, with forms and expectations that can seem incomprehensible to the newbie. By the end of this class, however, you will know how to engage with and produce academic research with confidence. This course is an advanced orientation to the norms of academic writing and research, culminating in a research paper on a topic of your choosing. We will learn how to incorporate primary texts and research; find, read, document, and cite secondary sources; and write argument-driven papers that participate in the critical conversation.

ENGL 2050-001 Editing—MWF 9:00am-9:50am, Dr. Angie Carter, CRN 31106

Do you love to tinker with your own or other people's drafts and need some strategies to take your editing to the next level? Then this class is for you! Not an English major—no problem! Editors are needed in every field and specialty, so editing is the perfect supplement to any major. We'll learn how to enhance a writer's prose to meet their vision. In your team, you will practice the editing process and sequence by editing a submission from the *Journal of Student Leadership (JSL)*. The class also includes guest speakers and doing some basic proofreading. We'll become familiar with *The Chicago Manual of Style* and use *The Copyeditor's Workbook* to practice concepts before we apply them to the *JSL* texts. Come and see how editing can enhance a draft's style and reach.

ENGL 2100-002 Technical Communication – MWF 12:00pm-12:50pm, Dr. Shelton Weech, CRN 30156

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. In this section, assignments and activities will be framed in creating documents for a fictional amusement park (that students will get to propose). Our textbook will be Johnson-Sheehan's *Technical Communication Today*, as well as additional resources that will be provided online.

ENGL 2130-001 Science Fiction – MWF 10:00am-10:50am, Dr. Shelton Weech, CRN 31108

Have you always loved science fiction as a genre but never really thought about where it came from or how it sits in our culture? Or maybe you just really want to read or reread some of the classics? Come join us for English 2130, where we'll take a closer look at the genre from early examples like Mary Shelley's *Frankenstein* to classic science fiction stories by Isaac Asimov and Ray Bradbury to more contemporary work by authors like Ted Chiang, Blake Crouch, and Martha Wells. We'll dive into different subgenres of science fiction (robots! time travel! cyberpunk!) and maybe just start to figure out

why the genre is so popular and what exactly makes it tick. You'll need to buy one book (still TBD--there are so many to choose from!) but all other readings will be provided.

CINE 217G Race, Class, and Gender in U.S. Cinema – Devin Patten:

Section 001 -- TR 11:30-12:45 (33489); Section 002 -- TR 4:00-5:15 (40422)

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 2210-001 Introduction to Folklore, TR 1:00-2:15, LA 227, Dr. Zan Cammack, CRN 32306

Step into the world of Irish folklore—where heroic tales, mischievous creatures, and living traditions reveal how communities make meaning through story. We'll explore myths, legends, and customs passed down for centuries, while also seeing how they live on today in parades, festivals, and popular culture. As a service-learning course, students will help preserve Ireland's cultural heritage by transcribing manuscripts for University College Dublin's Folklore Collection Archive. Alongside this archival work, you'll create digital projects, practice interactive storytelling, and document living folklore in local communities. No prior knowledge is required—just curiosity and a willingness to engage. Together we'll ask how folklore travels across centuries, adapts to new media, and continues to shape identity and imagination today.

ENGL 2250-003 Introduction to Creative Writing, MW 2:30-3:45, LA 230, Dr. Morgan Rose-Marie, CRN 40433

Lions, tigers & bears, oh my! In this section of Intro to CW, our class will focus on the importance of conflict in narrative. We will read and discuss exciting examples of poetry, fiction, scripts, and creative nonfiction from notable authors of today (all readings provided on Canvas, no book to buy!) to learn techniques to apply to our own writing. We'll study how these writers craft layered conflict and then practice writing it ourselves. You will write and workshop your own pieces in each of the aforementioned genres. The goal of this class is to explore the field of creative writing widely, sampling many of the genres that you could choose to pursue in more depth in upper-level classes

ENGL 2600-001 Critical Introduction to Literature, TR 10:00am-11:15am, Dr. Angelina Del Balzo, 10324

Whether we know it or not, every time we interpret a text we are building onto a long history of critical and theoretical discussion about the study of literature. Literary criticism is an ongoing conversation between texts, critics, and readers. This class will look into different approaches or "schools" of literary theory from the last century of criticism, touching on close reading, Structuralism, Post-Structuralism, Psychoanalysis, Feminist and Queer Theory, Postcolonialism and Black Studies, and Affect Theory. This class will look at some key writings for each approach and then practice applying theory to primary texts. Primary texts may include works by Anne Boyer, Salman Rushdie, W.B. Yeats, William Blake, Octavia Butler, Walt Whitman, and Solmaz Sharif.

ENGL 2600-002 Critical Introduction to Literature, TR 2:30-3:45 pm, LA 229, Dr. Estée Crenshaw, CRN 17967

Surveys ancient to contemporary critical, theoretical, and ideological approaches to literature, with a focus on literature in relation to author, reader, and the work itself. Aims to cultivate a critical sensibility that can interpret texts meaningfully. Introduces key literary terms and engages in close reading techniques. Includes lectures, analyses and written reports, exams, and a final essay in MLA format and documentation.

ENGL 2600-003 - Critical Introduction to Literature, MW 4:00-5:15pm, LA 231 Dr. Ashley Nadeau, 37782

How do literary and cultural critics interpret texts? What conversations are they joining when they choose to foreground an author's biography or focus on an audience's response? Critical Introduction to Literature traces the roots of contemporary critical, theoretical, and ideological approaches to literature. It surveys the many different schools of

thought that inform how we read, watch, and interpret literature and media culture today. Together, we will study several major theoretical approaches to textual analysis, such as Structuralism, Post-Structuralism, Psychoanalysis, Postcolonialism, Feminism and Queer Theory, Marxism, and Ecocriticism, and a few more in between. You will learn key literary terms and close reading techniques, and practice applying theoretical concepts to classic and contemporary literary texts, such as Robert Louis Stevenson's *Strange Case of Dr. Jekyll and Mr. Hyde* (1886) and Katie Kitamura's *Audition* (2025).

ENGL 2760R-001 Asian American Literature, MWF 12-12:50 pm, Dr. Catherine Lui, CRN 40380

If you or your family are from Southeast Asia, if you know someone who has ties there, if you have visited a country/countries in the region, or if you are simply interested in the cultures, lives, and people there, Asian American Literature is the course for you. Through a combination of novels, short stories, poetry, visual art, and film, we will examine the works of writers in their literary, historical, social, political, and/or cultural contexts. Yes, we will discuss serious issues, such as racism, marginalization, mental health, and poverty, but we will also highlight treasured human values like ambition, courage, determination, empathy, kindness, perseverance, and the power of love. There will be presentations and papers. Tests, if any, may be in the form of taste-*testing* exotic food or treats. In Spring 2026, come away with me and together, let us discuss, discover, and learn more about enchanting lives, people, and places halfway around the world.

ENGL 2850-002 Literary History I, TR 2:30-3:45, LA 230, Dr. Zan Cammack, CRN 39093

Across England, Ireland, Scotland, and Wales, discover how myths and oral storytelling from the medieval period up to 1700 shaped literature—and continue to influence pop culture today. Journey from Wales' mystical *Mabinogion* to the heroic feats of Cú Chulainn in *The Táin* (inspiring elements of *ACOTAR*), explore Sir Gawain's tests of honor (medieval *Temptation Island*), and dive into Shakespeare's love quandaries in Sonnet 138 (think "Mr. Brightside"). Experience Scotland's performative flyting (predating Drake vs. Lamar diss tracks) and Lady Mary Wroth's sonnets (the Renaissance's Taylor Swift, flipping the script on love and power). Through readings, podcasts, and creative retellings, you'll explore how oral traditions, mythic storytelling, and cross-cultural exchange still resonate—and how these ancient tales continue to echo in the stories we tell today.

ENGL 3300-001 Collaborative Communication for Technology Professions, TR 2:30-3:45, Amber Smith-Johnson, CRN 40436

Because there is no one career path for English majors, students can find themselves simultaneously exhilarated and intimidated by their prospects. Additionally, it can be difficult to know how to apply specific writing skills in an industry context. With this course, students can learn about technical writing in the professional world while actually attaining work-study experience on a digital content creation team. Collaborating with Digital Media students, English students will build marketing, social, email, and blog campaigns, and learn basics of copywriting, micro copy, and content creation. Not only is this course a unique opportunity to mimic creative teams in industry, but this course also utilizes the Riipen platform, which provides students with real industry clients so they can try their hands at these skills and get feedback from actual business partners. Join us and develop your digital content creation portfolio!

ENGL 3010-001 Rhetorical Theory, MW 1:00-2:15 pm, LA 233, Dr. Estée Crenshaw, CRN 10335

Surveys ancient to contemporary theories of rhetoric and accompanying methods for the production and interpretation of texts in various contexts. Considers how rhetoric shapes our understanding of the world and our ability to use language to navigate our communities and environments, how rhetor and audience interact, and what's at stake in the interpretive process.

ENGL 3090-001 Academic Writing for English Majors, TR 1:00-2:15 pm, LA 027, Dr. Estée Crenshaw, CRN 10377

Centers on scholarly research and writing in fields related to English 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.

ENGL 3320-001 Grant and Proposal Writing, MWF 10:10:50am, LA 027, Dr. Dana Comi, CRN 32313

How do you write persuasively to fund ideas? This course introduces you to the grant writing process through analysis, research, and practice. We will approach the grant genre through a rhetorical lens, with a focus on evidence and data-based storytelling. You will gain hands-on experience in this class, work collaboratively, and build your grant and proposal writing skillset. There is no textbook required for this course.

ENGL 3420-001, Intermediate Fiction Writing, Dr. Nicholas Bredie, 14318

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 3420-002, Intermediate Fiction Writing, TR 1:00-2:15, Stephen Gibson, CRN 38123

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 3450-001 Intermediate Creative Nonfiction Writing, MW 4-5:15, LA 230, Dr. Morgan Rose-Marie, CRN 17498

How do we write nonfiction that is anything but boring? In this class, we will read and discuss *urgent* essays—*work that screams rather than sings, feels necessary, and asks something of its readers*. All readings will be provided on Canvas, no book to buy! We will practice writing in several subgenres in CNF, including the flash essay, personal essay, literary journalism, and experimentalism. You can expect to write a lot, both formally and informally. The goal is for you to find the subgenre(s) that resonate(s) with you, develop work you could use in a portfolio, and investigate opportunities to share your work, such as through publishing. You'll practice not just actively participating in but also leading workshop, a foundational practice of the field.

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 Forrester 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 3510-001 Early American Literature, MW 1:00-2:15, LA 231, Dr. Robert Cousins, CRN 40405

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, our study will focus more narrowly on the narrative treatment of selected historic events from this period. 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. Finally, we will consider the legacy of these narrative retellings of the past as they relate to our current cultural

moment. If you are intrigued by the intersections of history and literature, this class should be a good fit. All assigned texts will be available as PDFs on Canvas.

ENGL 3620-001 Tudor and Stuart Literature, TR 4:00 – 5:15 PM, CB 413, Prof. Grant Moss, CRN 40429

In this course, we won't just be reading some of the most significant works of literature from the 1500s and 1600s; we'll also be examining how people actually lived day-to-day back then (spoiler: they weren't as dirty and smelly as the movies would have you believe). We'll be talking about big names like William Shakespeare and John Milton, but we'll also be talking about important but less-well-known authors such as Aemilia Lanyer and Aphra Behn. Course requirements include brief essays, a group presentation, and a research paper.

ENGL 3650-601 - Victorian Literature: This Bleak, Old House, MW 5:30-6:45pm, LA 230, Dr. Ashley Nadeau, 39096

Why is it that we know who lives at 221B Baker Street? Or can imagine the thick, swirling smog that choked the streets of nineteenth-century London? Victorian literature is known for its detailed descriptions of the material world. Through their experimentations with literary realism, Victorian writers left us narrative environments that feel familiar and knowable. This course will survey Victorian literary engagements with domestic, urban, and natural spaces and explore the intersections between genre, setting, and social politics. It asks what the layout of a house can tell us about family life, what fashion and decor reveal about global trade and the British empire, and what a detective's trail through London says about the class-based and ethnic divisions that carved up the capital city. Authors studied include Charlotte Brontë, Elizabeth Gaskell, Charles Dickens, Wilkie Collins, and Arthur Conan Doyle, among others. Major projects may include literary analysis essays, digital exhibits, audio recordings, and creative assignments.

ENGL 3710-001 Literature by Women, TR 11:30am-12:45pm, Dr. Angelina Del Balzo, 40402

Is there such a thing as women's literature? Is it possible to create a literary genre based on gendered identity? There are academic fields of study, bookstores, and BookTok accounts devoted to the category, but it is difficult to define it. This class will look at Anglo-American literature written by women alongside feminist literary theory to examine how women writers have shaped discussions around gender (and race, class, and sexuality...) and the diverse ways they have approached their art. Primary texts may include Virginia Woolf's *A Room of One's Own*, poems by Phillis Wheatley, Emily Dickinson, and Sylvia Plath, Jane Austen's story "Love and Freindship," Wendy Wasserstein's *The Heidi Chronicles*, and Toni Morrison's *The Bluest Eye*; theorists may include Judith Butler, Sandra Gilbert and Susan Gubar, bell hooks, and Sara Ahmed.

ENGL 3820-001 History of Literary Criticism, TR 2:30-3:45, Dr. Rick McDonald, CRN 40426

This course looks at the ways that individuals and societies have viewed and valued art (primarily, poetry, drama, and prose) from the Greeks to the present. We will read a wide variety of authors from antiquity up until today. We will be primarily studying these authors of critical theory from primary texts--often excerpts from one of the theorist's major works. Some of the theorists we will read include: Plato, Nietzsche, Aristotle, Tolstoy, Longinus, Woolf, Horace, Eliot, Dante, Freud, Sidney, West, Benjamin, Irigaray, Kant, Foucault, Kristeva, Barthes, Derrida, Beauvoir, Haraway, Bakhtin, hooks, and Sedgwick. We will read 2-4 different pieces each week. The excerpts will average 20-40 pages of reading per class.

ENGL 401R-001 Special Topics: AI and Writing, MWF 11-11:50am, Dr. Dana Comi, CRN 38089

Oh, AI. What do we do about you? In this course, we will learn about the braided histories of generative AI (genAI) technologies and writing, consider the practical, social, and ethical affects of genAI on higher education, the publishing industry, and everyday life, and develop resources and strategies for effective genAI engagement, resistance, and regulation in academic, workplace, and public contexts. We will write creatively and critically to engage with these ideas, with plenty of room to personalize the final project based on your interests and goals.

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

Young Adult Literature is Lit. In this course, you'll read (at least!) 15 YA books while exploring the genres, topics, and movements that shape the field—from graphic novels to coming-of-age narratives. Together we'll ask why these books matter, how they reflect culture, and why finding the right book at the right time is paramount for young readers. Take this class if you love good stories, want to think critically about them, and don't mind your TBR pile exploding.

English 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 usability, user experience (UX), UX research methods, content strategy, search engine optimization (SEO), data visualization, social media, and project management. To create user-centered documents, you will experiment with tools such as wireframes, prototypes, storyboards, personas, empathy maps, and journey maps. You will design, test, and iterate. In other words, you will refine your documents based on user feedback. 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 prepare to 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 plan will be shaped 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 Writing, MW 1-2:15, LA 227, 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 at least 20,000 words of a memoir and have a plan for how to finish the rest! We will use Matt Bell's practical guidebook *Refuse to Be Done* to steer our journey. 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 4650-601, Studies in Shakespeare, TR 5:30 – 6:45 PM, CB 413, 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 4710R-001 Eminent Authors: Chaucer, MWF 11-11:50, LA 229, Dr. Ruen-chuan Ma, CRN 35247

This iteration of ENGL 471R Eminent Authors will focus on the life and works of Geoffrey Chaucer. We will survey and closely study a broad range of Chaucer's works, including dream visions (*House of Fame*, *Book of the Duchess*), selections of the *Canterbury Tales*, the epic poem *Troilus and Criseyde*, and a series of short lyrics. We will consider Chaucer's poetry in the context of relevant cultural and historical settings, such as the influence of French and Italian literatures, classical mythology, and medieval philosophy. Major approaches in Chaucerian scholarship and contemporary adaptations of Chaucer's works, such as Zadie Smith's 2021 play *The Wife of Willesden*, will complement the readings and deepen critical, analytical, as well as creative engagement with the texts.

ENGL 486R-001 Topics in Literature: British Books and Films, MW 1:00-2:15, LA 229, Dr. Brian Whaley, CRN 40406

Why are some stories continually recycled? What's gained or lost when they're adapted? And how do such transformations keep classic works alive for new generations? This course tackles these questions in relation to three

great British novels. We'll begin with E. M. Forster's *Howards End*, revisited by Zadie Smith in *On Beauty* and adapted for both film and television. Next, we'll consider Virginia Woolf's *Mrs. Dalloway*, which inspired Michael Cunningham's Pulitzer Prize-winning *The Hours* and multiple film versions. Finally, we'll turn to Jane Austen's endlessly adaptable *Pride and Prejudice*, including Curtis Sittenfeld's modern retelling *Eligible* and screen adaptations ranging from Jennifer Ehle and Colin Firth's beloved BBC series to Keira Knightley and Matthew MacFadyen's Oscar-nominated film.