

## **Additional Info on Select Fall 2022 English Department Courses**

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### **ENGL 2600: Critical Intro. to Literature, MW 2:30-3:45pm, Lydia Kerr, CRN 19514**

This course surveys literary theory and criticism, covering schools of thought like Structuralism, Psychoanalysis, Feminism, Marxism, and Postcolonialism. The class is difficult, not just because the concepts we study are sometimes abstract, but moreover for how they challenge our habitual ways of thinking. Sometimes we'll even stray into territories seemingly more philosophical or political than "literary". But you'll see that engaging with these fields is integral to reading literature critically and evaluating the world itself as a kind of text. In our readings and class discussions we'll welcome these difficulties, rather than avoiding them or expecting them to resolve themselves completely. This class often ends up being a favorite of some of our English majors due to the way it overlaps with other course offerings. Coursework includes periodic reading quizzes, class discussions, short essays, and a final research project.

### **ENGL 270G-001 Positionality and Interpretive Methods, TR 10:00-11:15, Kyle Kamaiopili, CRN 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 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? Readings include *This Bridge Called My Back*, literary works by Cherrie Moraga and Sukhdev Sandhu, and theoretical texts by authors including Chandra Mohanty, Jack Halberstam, Audre Lorde, Roderick Ferguson, Leanne Betasamosake Simpson, among others. Assignments include a positionality statement, reflective journals, a research project proposal, and short roundtable discussion papers. Successful completion of this course counts towards the completion of the UVU Global/Intercultural Distinction.

### **ENGL 3520-001 Nineteenth Century American Literature, TR 11:30-12:45, Robert Cousins, CRN 31519**

This course will examine 19th-century American literature, with a focus on issues of literary merit and canon formation. More specifically, we will be exploring interconnections of gender, political/social activism, and the canon. Why did 20th-century critics label 19th-century women writers as propagandists rather than literary artists? What is (or should be) the role of literature in protest and reform movements? Does a resolute political message undercut the aesthetic possibilities of a text? What criteria inform our own individual evaluations of literary worth? Authors will include Elizabeth Stuart Phelps, Nathaniel Hawthorne, Catherine Maria Sedgwick, Ralph Waldo Emerson, Henry David Thoreau, Rebecca Harding Davis, Harriet Beecher Stowe, Frederick Douglass, Herman Melville, Harriet Jacobs, Mark Twain, Louisa May Alcott, and Charles W. Chesnutt. All readings will be available on Canvas as PDFs. Assignments will include regular reading responses, a semester paper, and essay (untimed) exams.

**ENGL 3540: Contemporary American Literature, MW 1-2:15pm, Lydia Kerr, CRN 34553**

This course studies significant authors, themes, and topics in American literature (c. 1968 to present) in relation to historical and intellectual developments and contemporary literary theory. This semester we'll study representative works of contemporary American literature published in the late 20th and early 21st century that interrogate questions of American identity, history, and politics in non-traditional or experimental ways. Since these texts can be characterized as "postmodern," we'll also study themes and techniques, including irony, metafiction, unreliable narration, intertextuality, fragmentation, magic realism, hyperreality, and more. Possible readings include Toni Morrison's *Beloved*, Tony Kushner's *Angels in America*, Junot Díaz's *The Brief Wondrous Life of Oscar Wao*, Claudia Rankine's *Citizen*, and Charles Yu's *Interior Chinatown*. Coursework includes periodic reading quizzes, class discussions, short essays, non-traditional writing projects and/or a final research project.

**ENGL 3620—Tudor and Stuart Literature, TR 5:30 - 6:45 PM, Grant Moss, CRN 29988**

English 3620 is a study of the literature of the Tudor and Stuart periods, from 1485 to 1680. As you might expect, we will read examples from poetry, prose and drama; but in addition to that, we will discuss how these literary works address some of the major artistic, political, scientific and religious issues of the time. Coursework will consist of a group oral presentation, a research paper, and several quizzes.

**ENGL 3640 – British Literature of the Long Eighteenth Century, MW 2:30 - 3:45, Nathan Gorelick, CRN 36616**

The long eighteenth century includes some of the most significant upheavals of the modern age, including the restoration of the British monarchy after the collapse of the English Revolution (1660), the Glorious Revolution (1688-89), the rise of the novel (beginning around 1719), the American War of Independence (1776), the French Revolution (1789) and the Romantic era (ending roughly with the coronation of Queen Victoria in 1837). This course examines these events and their enduring relevance to our contemporary social, political, and aesthetic realities against the backdrop of the European Enlightenment and according to their literary reflections and complications. Authors include Aphra Behn, Daniel Defoe, G. W. Leibniz, Voltaire, Samuel Johnson, William Blake, Samuel Taylor Coleridge, and early Jane Austen. Coursework includes periodic reading quizzes, response papers, and a full final research project.

**ENGL 376G – World Literature: Idea(s) of the World in the Middle Ages, R 11:30 - 12:45 (Hybrid), Ruen-chuan Ma, CRN 36643**

This course aims to expand the notion of the “medieval” beyond the usual boundaries of Britain and Western Europe and lead students in comprehending a broader concept of the Middle Ages. During the Middle Ages, English was an insular vernacular language and did not wield the prominent intellectual or ecclesiastical authority associated with Latin—a far cry from the commercial and cultural dominance that English enjoys today. World maps (*mappaemundi*) from the European Middle Ages are typically drawn with east at the top and Jerusalem at the center, placing England in a far corner at the very margins of the known world. Looking from England's marginal position in medieval world maps, how did writers and readers in medieval

England understand or imagine cultures located beyond their more immediate geographical horizons? Works such as the *Book of John Mandeville* recount purported sights—peoples, animals, cities, and so forth—across what is today the Middle East, the Horn of Africa, and Central Asia. In the General Prologue of Chaucer’s *Canterbury Tales*, the Host’s description of the Knight’s travels mentions a dozen far-flung places spanning campaigns in southern Europe, North Africa, and the Middle East. Looking towards this marginal position that England inhabited, what can medieval texts from regions outside of Europe tell us about Britain’s place in the medieval world and in the medieval imagination? To the ninth-century Syrian traveler Harun ibn Yahya, Britain or Bartiniyah was a “city on the shores of the Western Ocean” with seven kings. To the twelfth-century Andalusian geographer Muhammad al-Idrisi, England was represented by a cluster of cities in its eastern and northern regions, rather than by more familiar places such as London. What kinds of literary-historical and textual comparisons can help us put medieval England into perspective, that is, as part of wider cultural phenomena? What resonances can we uncover by looking beyond the familiar geographical and cultural settings typically associated with the Middle Ages?

**ENGL 3890 – Contemporary Critical Approaches to Literature, MW 1:00 - 2:15,  
Nathan Gorelick, CRN 17710**

This course activates a swarm of complex questions that inhabit the strange intellectual space where literature and philosophy intersect, inform one another, and sometimes violently collide. We will integrate semiotics and structural linguistics with psychoanalysis and Marxism on the way to a critical reading of contemporary culture with Roland Barthes. Our literary focus will be the problematics of gender and desire in Margaret Atwood’s first novel, *The Edible Woman*. Placing this novel in conversation with the theories under consideration, we will not “apply” theory to literature as one applies lenses to a camera or paint to a fence. Instead, we will explore some of the ways in which literature is already a complication and theorization of its language, history, culture, and the limits of representation. Coursework includes periodic response papers, a group presentation, and a full final research project.

**ENGL 3890 – Contemporary Critical Approaches to Literature, TR 5:30 - 6:45,  
John Goshert, CRN 31524**

Broadly speaking, “theory” is often perceived as entirely divorced from the “real” or “natural” meanings of art and literature; it can be seen as a practice that muddies the intentions of artists and writers and ultimately devalues art and literature themselves. However, experimental art tends to confound audiences’ expectations for clear meaning and value, especially concerning works that reference and incorporate critical approaches in their artistic practices. This section of Contemporary Critical Approaches to Literature explores the relationship between philosophy (critical thinking and interpretation) and aesthetics (artistic practices and products)—the relationship at the heart of contemporary literary criticism. Texts include literary works that begin to blur the line between art and criticism, and critical works that extend the concerns of aesthetic criticism into the fields of science, culture, architecture, warfare, and even nutrition. Assignments include periodic response papers, a take-home midterm exam and a final research project.

**ENGL 401R Rhetoric of Environmental Stewardship MWF 11 to 11:50 Jerry Petersen CRN 34554**

The iconic image from a US spacecraft orbiting the moon in 1968 provided some of the first vivid images our planet from space—the blue and green orb in the inhospitable neighborhood of our solar system invoked the visual metaphor of "spaceship" planet Earth. This course invites us to ponder the value and meaning of metaphors and other rhetorical tropes invoked when we talk about doing right by the earth. The notion of being good stewards of place and of the planet is at the center of contested meaning among spokespersons for industry, government, advocacy groups, scientists, teachers, and other interested citizens, all of whom seek through public dialogue to influence the attitudes and actions of others. This course explores the language of stewardship in a variety of texts (we'll read the book, *Braiding Sweetgrass*, and venture into popular movies and even songs), and its connections to the well-being of the planet and its inhabitants, touching on local and global concerns over social justice, quality of life, and the kind of world we leave to our children.

**ENGL 4250 Adolescent Literature, TR 2:30-3:45, Liz Thackeray, CRN 36618**

This course is a survey of adolescent or Young Adult Literature (YAL). Students will be exposed to a wide range of YAL readings of multiple genres and modalities. This course pays particular attention to contemporary adolescent issues, history of YAL, significant trends in YAL, and the role of YAL in the literacy development process. Pedagogical approaches related to reading and discussing literature are also addressed to assist secondary English education students in their future classroom practices.

**ENGL 463R—Topics in Shakespeare, TR 4 - 5:15 PM, Grant Moss, CRN 19896**

This course is an academic study of the works of William Shakespeare and their significance in western culture. Over the course of the term, we will examine a number of Shakespeare's works and discuss why they are (or are not) significant, both as literature and as cultural artifacts. Coursework will consist of a group oral presentation, a research paper, and several quizzes.

**ENGL 476G – Multi-Ethnic Literature in America, TR 4:00 - 5:15, John Goshert, CRN 36620**

One might argue that underlying many current cultural crises is a persistent national ignorance, and perhaps—especially among dominant populations—a will to ignorance about the experiences of historically marginalized people. Furthermore, historically marginalized people are often subjected to distortions and denials when it comes to accessing their own stories. This section of Multi-Ethnic Literature in America focuses on the significance of historical knowledge and exploration to a range of marginalized communities, not only as defined by ethnicity, but also by gender, class, geography, and sexuality. Over the semester we'll read texts that foreground the acquisition and examination of historical consciousness, particularly when young people work to understand and engage with histories of the marginalized groups they identify with. We'll also look at critical texts in the field, as they relate to individual works, particular ethnic groups, and to concerns of historical literacy generally. Assignments include periodic response papers and a final research project.