# English Course Offerings, Spring 2027

*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. 19.*

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**CINE 2170G-001** and **-003 Race, Class, and Gender in US Cinema MWF 11:00-11:50 am, MWF 10:00-1050am Dr. Kyle Kamaiopili, CRN 33489** and **41597, LA 231, LA 225**
The history of American film is vexed with issues of race, class, and gender. From blackface to blaxploitation, from the "white savior" to the black camera, and from the femme fatale to the female gaze, this course will investigate these tropes and how they play out in American film from the early twentieth century to the present. Films may include *The Searchers*, *Smoke Signals*, *Get Out*, *Eve's Bayou*, *Gilda*, *The Maltese Falcon*, *The Florida Project*, and others.

**ENGL 2050-X01 Editing, Online, Dr. Angie McKinnon Carter, 36700**
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 2050, Editing, MWF 10a-10:50a, Dr. Dana Comi, 31106, LA 029**
Are you a creative writer, interested in the publishing industry, and/or someone who wants to make money doing something you love? If so, this class is for you! We will learn the essentials of editing manuscripts for publication. You'll become familiar with the expectations and conventions of editing, and more broadly, how to edit effectively and ethically. We'll approach grammar, usage, and punctuation through a rhetorical lens. We will use the *Chicago Manual of Style* throughout the course, and you have the option to purchase a physical copy or use the free digital copy available through UVU's Fulton Library.

**ENGL 2100-001 Technical Communication, TR 8:30a-9:45a, Dr. Shelton Weech, 30157**
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. **This class is required for the Editing and Document Design Certificate**.

**ENGL 2210-001 Introduction to Folklore, TR 1:00-2:15, Devin Patten, 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 and burial 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 2230-001 Myths and Legends in Literature, TR 10:00-11:15am, Dr. Ruen-chuan Ma, 36705**
In what ways might myths and legends be considered true stories? What do they reflect about the people who tell them and the cultures, past or present, to which they belong? Even when their narratives surpass reality, they still fascinate and attract attention, and they are told, circulated, and believed in time and again. This class explores ancient traditions of mythology across the Mediterranean basin—Greek, Roman, Egyptian, Hebrew, Mesopotamian—alongside later texts that adapt and repurpose mythological narratives and characters (e.g., Dante's Divine Comedy). We will explore such themes as creation, divinity, the nature of mankind, and mortality while considering myths and their retellings in a wide range of traditions, spanning literature, religion, and even philosophy. In studying myths and legends today, our goal is to think about and examine their relevance across time. What does it mean to encounter or to

revisit these stories in our current cultural moment, when knowledge, information, and power seem to collide constantly with each other?

**ENGL 2300-001 Shakespeare, MW 2:30-3:45, Dr. Stephen Fullmer, 41609**
This class will offer students the opportunity to explore several of Shakespeare's plays through close reading, discussion, performance, creative interpretation, and critical analysis. Rather than simply memorizing plots, characters, and famous quotations, students will examine how Shakespeare develops complex ideas about power, identity, gender, love, ambition, morality, violence, and human behavior. The course will also include several creative and collaborative projects, including an Essence Project, imaginative casting activities, small-group performances, and other assignments designed to help students experience Shakespeare beyond the traditional lecture format. Throughout the semester, students will consider how Shakespeare's characters and themes continue to appear in modern culture and why his plays remain relevant more than four hundred years after they were written. Come prepared to read, perform, interpret, debate, question, and experience Shakespeare in ways that make the plays more accessible, meaningful, and enjoyable.

**ENGL 2700G-001** and –**003 Positionality and Methods, MWF 9:00-9:50am** and **MWF 12:00-12:50pm, Dr. Kyle Kamaiopili, CRN 36704** and **39716**, **LA 230, LA 231**
This class takes a multidisciplinary approach to the question, "Who are we when we write, read, debate, interpret, teach, edit, or create?" We will then take this question of identity and run it through a variety of English Studies-specific situations and scenarios, from storytelling to the job search and from research to character design. Along the way, we'll read a nonfiction exposé on nocturnal London, a play about pesticides, and other fun things, and we'll prepare documents and methodologies to help you navigate your career in the English major.

**ENGL 2760R-001, Monsters & Metaphors: Young Adult Literature, TR 11:30-12:45, Tom Smith, 40380**
Monsters. Murder. Mayhem and Mystery. If this sounds like a fun way to spend an evening, this is the course for you. Focusing on Young Adult Literature we will read novels, short stories, graphic novels, and webcomics to examine what makes horror and related genres (e.g. thrillers) so popular among adolescent readers (and the rest of us who still haven't completely grown up). As we will do so, we will explore how and why horror is seen as something greater than its parts, what role does horror play throughout time, and how different modalities (e.g. graphic novels) treat horror distinctly. The focus of this course is on reading some really good stories, talking about interesting things, and exploring creatively our understanding of the issues of the course. Course work includes daily readings, written reflections, a class presentation, and a multi-genre paper.

**ENGL 2800-002, Introduction to the English Major, TR 11:30 am - 12:45 pm, LA 227, Dr. Kelsey Hixson-Bowles, 37786**

You've chosen English. Now what? This course is your introduction to a major that is as practical as it is imaginative. Together we'll read, write, discuss, create, and collaborate while exploring literature, film, creative writing, digital media, professional writing, and more. You'll meet other English majors, learn about career paths and professional opportunities, and discover how the study of language, stories, and culture develops powerful skills that transfer across fields and professions. By the end of the semester, you'll have a clearer sense of where you fit within the major and a final project that helps you chart your next steps with confidence.

**ENGL 3020-001 Modern English Grammars MWF 11:00-11:50 am Linda Shelton 36354**

Why is “grammar” a dirty word? There are some very good reasons why people fear it. We study (and laugh at) those traditional reasons in 3020, and we also explore more modern approaches to grammar and language use. As Dave Chappelle explained, “We can speak street vernacular, and we also need to speak 'job interview.'” In our class we learn not to judge other people’s value by the language they speak. But we also realize that some other people will judge us by our usage, so this is actually a self-defense class.

**ENGL 3090 Academic Writing for English Majors T/Th 10:00-11:15, LA 029. Dr. Jerry Petersen, CRN 35196**

Recent surveys show that one in three Americans believe the world will end sometime during their lifetime. In this class, we will explore and write about a wide range of doomsday endings and what it says about us—from environmental wreckage to killer robots, and even biblical rapture—in short, to better understand what our stories about the end of the world say about our hopes for the world we still have. Our study will ask why making and telling doomsday stories is seemingly the birthright of every American, and it will take us to the cinema where our fears and hopes about the world ending are dramatized and visualized for our satisfaction and terror. Dorian Lynskey’s (not boring) book, *Everything Must Go: Why We are Obsessed with the End of the World*, will be our main text and trusted guide to the American Apocalypse.

**ENGL 3090-002 Academic Writing for English Majors, MW 2:30-3:45 pm, LA 226, Dr. Estée Crenshaw, 41550, LA 226**

This course prepares students for scholarly research and writing in the field of English Studies through a focus on textual analysis, including close reading, theory, argumentation, rhetorical style, and research. As their cumulative assignment, students will write a critical analysis essay on the assigned course novel that incorporates textual evidence, primary and secondary research, theoretical framing, and proper MLA formatting.

**ENGL 3320-001, Grant and Proposal Writing, TR 10:00a-11:15a, Dr. Shelton Weech, 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 sources and 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! **This class can be taken as an elective for the Editing and Document Design Certificate**.

**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 3420-001, Intermediate Fiction Writing, MW 14:30-15:45, LA 233, Dr. Latifa Ayad-Hall, 38123**

In this rigorous but rewarding fiction writing course, students will focus on drafting and revision of their own work. While workshop will be an important element of this course, by no means does it comprise the bulk of the course. Rather, the focus will be on building a toolkit of skills for revision which the student will be able to take beyond the college-workshop environment. The course will take place in three phases: flash fiction/first page bootcamp, revision strategies and experiments, and "king and queen" workshops of a short story or first

chapter of a novel. Class time will often include discussion of craft texts (copies supplied by the instructor) and generative writing exercises.

**ENGL 3430-001 Play Writing for Creative Writers, MW 2:30-3:45, LA 230, Dr. Morgan Rose-Marie, 41558**

Interested in the art of adaptation? In this class, we'll explore the practice of translating stories from the page to the screen. We'll study works and their screenplays including Ted Chiang's novella, "The Story of Your Life" (adapted as *Arrival*); Andy Weir's novel, *Project Hail Mary*; and Kazuo Ishiguro's novel, *Klara and the Sun*. You'll practice drafting your own adaptations from this original source material and, ultimately, produce a screenplay adapted from a short story of your choice.

**ENGL 3450-001, Intermediate Creative Nonfiction Writing, TR 10:00-11:15, LA 229, Dr. 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 longer work. We'll try many forms of essays, including braided, lyric, hermit crab, and others. The class will include workshopping, reading theories and examples of flash nonfiction, and exploring subgenres.

**3470R-601 – Horror Writing Workshop, MW 17:30-18:45, LA 231, Dr. Latifa Ayad-Hall, CRN 40401**

"...the work of horror really is a dance—a moving, rhythmic search. And what it's looking for is the place where you, the viewer or reader, live at your most primitive level." Stephen King, *Danse Macabre*

Like all great literature, horror can confront the root of the human condition, forcing us to look into the face of the things we fear the most. In this fiction writing course, we will make a study of what we fear, why readers crave the experience of fear, and how to write horror stories that are both entertaining and artful. Class time will emphasize discussion of horror craft techniques and generative writing exercises. There will be several opportunities throughout the semester for peer and instructor feedback on student writing. Outside of class, students will complete creative and critical writing assignments. Students will draft several pieces of horror fiction, as well as write and present a craft-oriented book report about a contemporary horror novel of their choice.

*A print copy of Stephen King's *Danse Macabre* is required for this course.*

**ENGL 348R-001, Creative Writing Craft & Theory 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 3620-001 Tudor and Stuart Literature, TR 4:00 – 5:15 PM, CB 202, 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 3650-001 Victorian Literature: Bad Girls, TR 2:30-3:45pm, LA 230, Dr. Ashley Nadeau, 41551**
When a young Charlotte Brontë wrote to the poet laureate Robert Southey for advice on publishing, his response was damning. Her verse was good, but according to Southey, "Literature cannot be the business of a woman's life: & it ought not to be." Thankfully for us, she didn't listen. Instead, she published *Jane Eyre* (1847), her proto-feminist novel of female self-determination. Brontë was a Victorian trailblazer whose female characters challenged nineteenth-century gender expectations. This class will explore Brontë's first novel, along with several other texts about scandalous women by fearlessly unconventional authors, such as George Eliot's *Adam Bede* (1859), Mary Elizabeth Braddon's *Lady Audley's Secret* (1862), and Thomas Hardy's *Tess of the d'Urbervilles* (1891), among others. Together, we will examine what the "bad girls" of Victorian literature reveal about nineteenth-century ideas regarding gender, class, labor, and social politics. Moreover, as we track Victorian evolutions in literary styles and forms, we will consider what nineteenth-century narratives can teach us about contemporary cultural formations.

**ENGL 3710-001 Literature by Women, TR 10:00am-11:15pm, 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 will include Virginia Woolf's *A Room of One's Own*, poems by Gwendolyn Brooks, Emily Dickinson, and Sylvia Plath, Jane Austen's story "Love and Freindship" [sic], Toni Morrison's *The Bluest Eye,* Torrey Peters' "Stag Dance," Christina Rossetti's *Goblin Market,* and Wendy Wasserstein's *The Heidi Chronicles*; theorists will include Sara Ahmed, Judith Butler, Sandra Gilbert and Susan Gubar, Luce Irigaray, and Barbara Johnson.

**ENGL 3740G-001, Literature of the Sacred, TR 11:30am-12:45pm, Dr. Ruen-chuan Ma, 35237**
This iteration of Literature of the Sacred considers how sacred texts from a variety of faith traditions (Christianity, Islam, Judaism, and others) influence and inspire literature, with emphasis on form, style, and genre in medieval and early modern literature. We will examine texts with particular attention to how they provide conceptual and theoretical frameworks for holiness, belief in the divine, devotion, spirituality, and other ideas connected to faith and religion. Our purpose is to treat texts on sacred traditions as cultural artifacts that embody, reflect, and help us approach these and other related phenomena in literary history. We will explore the idea of the sacred through such units as verse translations and adaptations of the Psalms (Anne Locke, Mary Sidney), medieval mysticism and visionary writing (Julian of Norwich, Al-Ghazali), pilgrimage and travel writing, and dramatizations of religious narratives (York Play of the Crucifixion, *Mankind*). Pending formal approval, a weekend retreat on wilderness and revelatory landscapes is planned and would take place at Capitol Reef Field Station.

**ENGL 4020G-001, Multicultural Rhetorics, TR 2:30 pm - 3:45 pm, LA 205, Dr. Kelsey Hixson-Bowles, 41878,** Prerequisite: ENGL 3010
Does rhetoric mean the same thing in every culture? How does language shape identity, belonging, and power? In this course, we'll explore how people across cultures use language, stories, symbols, performances, and traditions to shape beliefs and inspire action. By pairing global and local texts, we'll examine everything from oral storytelling and public protest to identity formation and the power of everyday communication. Along the way, you'll reflect on your own rhetorical traditions while developing new ways to understand yourself and others in an increasingly interconnected world.

**ENGL 4120R- Studies in Literary Genres - Ecopoetry, TR 1-2:15 pm, LA 206, Dr. Brock Jones, 21308**

This class explores the rich body of nature poetry, ecopoetry, and ecocritical approaches to reading and understanding literature. We'll read and think deeply about nature and our place as humans in the natural world, our human impact on environments and ecosystems, and poetry's uniquely suited means of exploring/examining/exploding these ideas. We'll also write and think about what it means to create eco-centric poetry. Ultimately, I hope this course boggles and baffles and confounds and expands our notions of poems and poetry generally, while complicating ideas we have about nature poetry and our (humanity's) place in the complicated, interconnected web of existence.

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

**ENGL 4340-001 Advanced Technical Communication, TR 11:30a-12:45p, Dr. Shelton Weech, 41552**

Ask any technical writer and they'll tell you that research is one of the core competencies of their profession. But research sucks, right? ...right? In this section of Advanced Technical Communication, we're going to dispel the negative reactions about research. We'll use Clay Spinuzzi's *Topsight* as a theoretical and practical starting point for learning about and doing research in technical contexts. We'll practice empirical methods and usability testing. And we'll learn to communicate our findings to a variety of audiences through effective document design. By the end of the semester, you'll have a research project you can add to your portfolio to show potential employers that you can deliver on their research needs. **This class can be taken as an elective for the Editing and Document Design Certificate**.

**ENGL 4390-001 Writing Studies Capstone, MWF 11a-11:50a, Dr. Dana Comi, 37796, LA 009**
In the words of Kansas City Chiefs player Travis Kelce, “you have to fight for your right to party.” For our purposes, this class prepares you to fight for your right to *write* (in a fulfilling career!). We’ll explore the many trajectories that come out of the Writing Studies emphasis, including graduate school, industry, entrepreneurial, and non-profit opportunities. Additionally, we will review strategies for researching and applying for internships, workplace experience, and preparing job application materials. You’ll leave this class prepared for your next steps as a brilliant writer, designer, and/or editor.

**ENGL 4420-001 Advanced Fiction Writing, MW 1:00-2:15, Gunther 618E, Dr. Justin Michael Reed, 37797**

Emotion is our watchword for this class. For everything we read and write, we will ask: How does this make a reader feel? Conflict, internal and external, is usually the engine of emotion, and we'll spend real time learning how to reverse-engineer it. But at the advanced level, we're after something deeper than conflict alone—mystery, the purposeful unknowns that keep both characters and readers in active wonder. Chasing that feeling means interrogating the "rules" we're handed rather than applying them: why is "show, don't tell" gospel, and what does plot assume about whose agency matters? We'll turn that same scrutiny on workshop itself, questioning the tradition of the silenced author and building conventions that serve this class. Finally, we will revise without apology, since no story—and no rule—arrives finished on the first try.

**ENGL 4450-001 Advanced Creative Nonfiction Writing, MW 1-2:15, LA 227, Dr. Morgan Rose-Marie, 41610**
Between the 4,000-word essay and the 80,000-word memoir sits the *chapbook*. This genre is not only a great steppingstone toward writing a book-length work, but it also publishable in its own right. In this class, you’ll produce a complete chapbook of creative nonfiction! 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 codes for writing about real people and events.

**ENGL 4650-601, Studies in Shakespeare, TR 5:30 – 6:45 PM, CB 202, 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 Eminent Authors: Jane Austen, TR 1:00pm-2:15pm, 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. Austen was writing during a time of revolution and social change, one of many writers responding to this upheaval in fiction. We will put three Austen novels (*Northanger Abbey, Pride & Prejudice,* and *Mansfield Park*) in conversation with three novels by other women novelists of the period that speak to similar themes (Frances Burney's *Evelina*, Ann Radcliffe's *The Mysteries of Udolpho*, and the anonymous *The Woman of Colour*). 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 4860R Topics in Literature: Exiles at the Beach / British Writers in California, 1930-1965, MW 1-2:15 in LA 229, Brian Whaley, 40406**

Why did so many European writers and artists make their way to California in the decades surrounding the Second World War? What did they find there and how did California change the way they saw America, themselves, and one another? This course explores these questions through the work of four British writers who lived in and wrote about California: Aldous Huxley, Christopher Isherwood, Dodie Smith, and Evelyn Waugh. We'll encounter ideas about Hollywood, consumer culture, mortality, exile, spirituality, and the strange pleasures and contradictions of California life in Huxley's *After Many a Summer*, Isherwood's *Prater Violet* and *A Single Man*, Smith's *I Capture the Castle*, and Waugh's *The Loved One.*