

ENGL 1601-001, 002, 003: Storytelling in Literature, Film, and Television
M/W 11:00-12:15 (001), M/W 2:00-3:15 (002), Tu/Th 12:30-1:45 (003)
Michael McLane

Because, as noted author Rebecca Solnit writes, “So many of our problems are storytelling problems, . . . Our job is always to listen harder, to listen to who is excluded, to imagine what happens if you shift the center of the story.” This semester, we will read, view, and discuss works from authors and directors who imagine a center that refuses to be dictated by the loudest voices and the most powerful perspectives, a center that claims the rights of and the need for many voices celebrating many possible lived experiences.

ENGL 1601-E01: Storytelling in Literature, Film, and Television, Online
Cate Wiley

Asks students to explore how stories determine who we are. Everything people do fits into a narrative pattern, evident everywhere from TV news to memory to daily schedules. We tell ourselves stories about ourselves and others—how do these stories shape who we are as cultural beings?

ENGL 2030-015, 025: Core Composition II M/W 2:00-3:15 (015), M/W 3:30-3:45 (025)
Emily Wortman-Wunder

This Core Composition II section has been designed for science majors. We will read *The Immortal Life of Henrietta Lacks* and related contextual readings, and students will learn how to conduct effective research using scholarly material from the sciences and personally collected data.

ENGL 2030-U02: Core Composition II, Honors, F 9:30-12:20
Emily Wortman-Wunder

This Core Composition II section was designed for students in the Honors and Leadership program. The course's theme is the building of knowledge, and in pursuit of this goal we will read *The Discoveries* (Alan Lightman), *Educated* (Tara Westover), *Intuition* (Allegra Goodman) and *Illness As Metaphor* (Susan Sontag) while pursuing multiple avenues of research and crafting three essays in divergent genres.

ENGL 2156-004, 005: Intro to Creative Writing, Tu/Th 2:00-3:15 (004), Tu/Th 11:00-12:15 (005)
Brian Barker

This creative writing workshop is for beginning writers interested in exploring the writing of poetry and short fiction and learning more about creative practices. Our class time will be divided between studying the work of established writers to see what we can learn about writing poems and stories; creative writing labs (in-class writing exercises that encourage experimentation); and peer workshops. Over the course of the semester, students will develop

select in-class exercises into several original poems and stories. The semester's work will culminate in a final portfolio of revised work.

ENGL 2250-001: Introduction to Film, M/W 2:00-3:15

Sarah Hagelin

This course offers a deep dive into why we love movies. We'll study the way costumes, sets, lighting, performance, cinematography, and editing come together to create new worlds in *Black Panther* and *ET*. We'll explore how stories work onscreen by delving into classics like *The Philadelphia Story*, new Hollywood masterpieces like *The Godfather*, and gritty neo-noirs like *Winter's Bone*. Through lively discussions and close analysis, we'll uncover the artistic and cultural contexts that make these movies matter.

ENGL 2450-001: Introduction to Literature, Tu/Th 11:00-12:15

Cynthia Wong

This required course for literature majors and minors introduces students to a serious study of texts through close and careful reading, development of a critical sensibility, and deepening of skills for discussing and writing about literature. It is reading and writing intensive as well as discipline-specific, in order to prepare for advanced courses in literature and literary theory. Students will learn literary genres, techniques and terms, as well as explore the viability of studying literature in the 21st century. They will write in clear, college-level prose and have experience with editing and revising explication, analytical, and comparison & contrast essays. Successful completion of this course will advance students to ENGL 3001: Critical Writing, as well as set a foundation for a life-long appreciation of literature.

ENGL 2450-E01: Introduction to Literature, Online

Cate Wiley

Provides the terms and skills for analyses of a variety of narratives. Develops critical thinking, reading, and writing necessary for succeeding in the discipline.

ENGL 2600-001: Literary Classics, Tu/Th 11:00-12:15

Michael McLane

From inadequately brave medieval knights to twenty-first-century stubborn dead, we will track our English literary tradition, exploring the contexts from which works arise and the contributions they make to them. Discover or reacquaint yourself with the perilous wilds of Wales, the treacherous coast of Denmark, the illuminating assembly rooms of Bath, the breathtaking coves of Louisiana, the difficult traverse to Skye, and the narratively-thronged cemetery of our nation's capital.

ENGL 3001-001: Critical Writing, M/W 2:00-3:15

Pompa Banerjee

This upper-level writing-intensive course will provide an overview of the history of literary theory and criticism and will introduce students to important theoretical tools and concepts for interpreting literature, film, and culture. We will read primary and secondary sources from an assortment of critical paradigms. Students will then have the opportunity to relate these paradigms to specific novels, poems, short stories, or films. By the end of this class, students will have an understanding of different models of critical thinking and interpretation.

ENGL 3020-001: Poetry Workshop, T/Th 3:30-4:45
Brian Barker

Students will explore the craft of poetry by closely reading the work of established poets and writing their own poems based on assignments. The poetry assignments will provide students the opportunity to explore different poetic techniques and genres (such as the poetic line and poems based on visual art); practice creativity; and broaden their definitions of what poetry can be and do. In addition to writing original poetry, course work will include weekly readings, workshopping of student poems, and a final portfolio of revised poetry. We will be reading one book of contemporary poetry for this course, *Deaf Republic* by Ilya Kaminsky, who will be visiting campus in April to give a poetry reading.

ENGL 3020-002: Poetry Workshop, M/W 11:00-12:15
Nicky Beer



Students will develop an intense and intimate relationship with poetry by considering poems not only from the perspective of a critical reader, but a writer as well. Class discussion, workshopping, and revision will all play essential roles in the development of writerly skill. Above all, students will see how the creative work that they do is part of the larger literary tradition of human beings tearing their hair out in front of a blank page in the name of filling it with something meaningful. Coursework includes writing six poems over the course of the semester. Poetry assignments will address issues such as line length, persona, and writing about the visual arts. Course reading will include Ilya Kaminsky's *Deaf Republic*. Kaminsky will be visiting campus and doing a reading this semester as well.

Please feel free to contact Professor Beer at nicole.beer@ucdenver.edu if you have questions!

ENGL 3050-001: Fiction Workshop, TuTh 11:00-12:15
Christopher Merkner

This course familiarizes and deepens a writer's appreciation for the practice and art of writing prose fiction. Writers in this class can expect to be challenged with weekly readings of contemporary fiction writing, weekly creative exercises in prose fiction writing, weekly discussion and debate, and weekly opportunities to be starting, developing, completing and sharing new fiction projects.

ENGL 3070-001: Classical Hollywood Cinema, Film History, M/W 12:30-1:45
Sarah Hagelin

How did Hollywood become Hollywood? Who created the style that has shaped American film and influenced the rest of world cinema? We will explore US film from 1910-1960, from its birth in vaudeville through its heyday in the studio system, examining how films like *It Happened One Night*, *Citizen Kane*, and *On the Waterfront* shaped the way we think about storytelling. And, along the way, we'll uncover Hollywood's beating heart – in the humane vision of Oscar Micheaux, the bruised integrity of film noir, and the joyful buoyancy of the Hollywood musical.

ENGL 3405-E01 (TOPICS IN WRITING): HUMOR WRITING
Julie Vick

In this online class, we will study the rhetorical techniques of different contemporary humor writers and practice composing pieces aimed at real audiences. Students will learn techniques for brainstorming, composing, and revising humor pieces. We will also research and analyze markets and discuss submitting humor pieces for publication. Students should leave the class having written something much funnier than this class description.

ENGL 3415-001: Screenwriting Workshop, M 5:00-7:50pm
Andrew Scahill

This class is both an analysis class and a writing workshop. We will dissect cinema scripts to understand how they work, and then put that knowledge to work on your own screenplays. Students will be asked to think practically about the Hollywood style while also considering challenges to form and content from independent cinema.

ENGL 3416-H01, Magazine Writing, W 9:30-10:45
Andrew Bixby

Magazine writing is a practical course in writing creative nonfiction with an emphasis on journalistic approaches and feature writing. Students will write professional pitches to editors, conduct in-the-field reporting, and produce a series of profiles attentive to the foundations of magazine story structure, including leads, summary and dramatic narrative, the ladder of abstraction, nutgrafs, characterization, theme, and endings.

ENGL 3750-001: American Literature After the Civil War, M/W 12:30-1:45
Philip Joseph

Twain, Dickinson, Wharton, Du Bois, Fitzgerald, Hemingway, Cather, Faulkner, and Wright—these are some of the leading lights of modern American literature that we'll be reading next semester. The course encourages students to enjoy, even love the work of these writers. It tracks how American writing changes in profound ways during this period, and it examines how fiction from this period continues to speak to us powerfully through its innovative form, its construction of memorable characters, and its engagement with core problems in American life.

ENGL 3795-001: Modernism, Boom, Afrofuturism, M/W 11:00-12:15
Peter Franks

This course considers the art and technique of literary Modernism and its legacy in the Latin American Boom and Afrofuturism. We'll read modernism by Morrison, Faulkner, and Fitzgerald, magical realism by Garcia-Marquez, and science fiction by Delany and Butler. In addition to CU's Core Diversity outcomes, themes include subjectivity and the social, art/culture, and theatricality. We'll also consider supplementary poems and art by Langston Hughes, Gwendolyn Brooks, Diego Rivera, Jean-Michel Basquiat, Adrian Piper, and Bootsy Collins.

Morrison, Toni. *Jazz*. 978-1400076215
Fitzgerald, F. Scott. *The Great Gatsby*. 978-0743273565
Faulkner, William. *Go Down, Moses*. 978-0679732174
Garcia-Marquez, Gabriel. *One Hundred Years of Solitude*. 978-0060883287
Morrison, Toni. *Paradise*. 978-0804169882
Delany, Samuel. *Dhalgren* [selections]. 978-0375706684
Butler, Octavia. *Parable of the Sower*. 978-1538732182

ENGL 4000/5000-001: Global Shakespeare, M/W 3:30-4:45
Pompa Banerjee

The course locates Shakespeare's plays within the broader global Renaissance as well as the larger resonances of international exchanges within Shakespeare's lifetime and beyond. The "global" also comprises Shakespeare's active global afterlife, that is, the re-creations of Shakespeare through translations and film (or text), adaptations that link Shakespeare to the writers' own moments, and by extension, to ours. Primary and secondary readings offer deeper examinations of constructions of class, nation and nationalism, race, gender, sexuality, identity, and the afterlife, in order to consider how global cultures remake, renew, and stretch Shakespeare. Films, both anglophone and nonanglophone, examine the critical afterlife of the plays in the global marketplace. By the end of the course, students will be familiar with the language and rhythm of Shakespeare's texts, and appreciate the range of intellectual, moral, and ethical choices in these plays.

ENGL 4055-001: Advanced Fiction Writing, T/Th, 2:00-3:15
Teague Bohlen

You've taken the Fiction Workshop, but you still have stories to tell—your next step? Advanced Fiction Workshop, of course, in which we delve even deeper into what makes good fiction and how you can find your voice, work on perfecting your prose, and create stronger stories. The

focus in Advanced Fiction will deconstruct and examine successful published stories from the finest in the field, but will focus primarily on your work. You'll write a minimum of three fresh stories, and get in-depth workshop feedback on each one. You'll revise at least one of those pieces at semester's end...and then submit that story to an actual working journal for potential publication. (And yes: students in past semesters have had stories accepted and published as a result of this class requirement, and yes, it will happen again. Might as well be you, right?) The workshop model is all about building a supportive community of writers that can come together to support each other's work, and to learn not only by your own writing, but by the writing of your peers. It's fast, it's furious, it's fun...it's fiction. Jump in.

ENGL 4088-001, Literary Editing: *Copper Nickel*, M/W 12:30-1:45

Wayne Miller

This course offers an inductive window into the world of literary publishing through direct work as assistant editors on the production of *Copper Nickel*—the national, top-tier literary journal housed at CU Denver—as well through theoretical and historical reading focused on literary editing and publishing. The goal is to combine praxis and theory such that, by the end of the semester, students will have a growing sense of the work, mindset, difficulties, strategies, and values of a literary publisher. They also will have gained firsthand experience reading submissions, evaluating work, proofreading, and performing other editorial tasks for *Copper Nickel*.

ENGL 4175/5175-001: Writing in the Sciences, MW 11:00-12:15

Emily Wortman-Wunder

This class focuses on scientist-to-scientist communication: technical reports, literature reviews, and grant proposals. Along the way you will hone your skills in making a compelling scientific argument, enhancing the internal logic of your writing, and mastering the conventions of scientific writing. Taught by an instructor with 15 years in the field.

ENGL 4190/5190-001: Composing With Sound (Advanced Topics in Writing and Digital Studies), Tu/Th 12:30-1:45

Michelle Comstock



Learn how to write, record, edit, and exchange a variety of podcast genres (narrative, documentary, soundscape).

For more information, contact Michelle Comstock:
Michelle.Comstock@ucdenver.edu

ENGL 4190/5190-E01: Writing as Technology, Online

Joanne Addison

When you think about writing you probably don't think of it as a technology. But, writing was and remains the most important human technological advancement ever. This course explores the history of writing as technology and its effects on human development as well as emerging technologies of writing and their effects on contemporary culture. Different types of writing systems and technologies will be studied dating as far back as 3000 BCE up to the present time. Of primary consideration will be the development of fictive language and its role in human development. We'll wrap up our course with a critical examination of the ways that writing as technology and technologies of writing structure our daily lives as well as how we might influence the future.

ENGL 4240/5240-001: Topics in Contemporary American Literature – Contemporary Women Poets, M/W 2:00-3:15

Nicky Beer



Camille Dungy



Tracy K. Smith



Ada Limón

What does it mean to be a 21st century American poet writing in a literary tradition largely dominated by white, cisgender, straight men? How has 21st century technology affected the content, form, and dissemination of contemporary poetry? In this course, we'll read books by at least five women poets, including Camille Dungy, Ada Limón, and former U.S. Poet Laureate Tracy K. Smith. We'll also have a class visit with at least one poet. We'll discuss the different ways they examine violence, trauma, history, race, climate change, fertility, parenthood, sexuality, and notions of gender itself.

Note: This class welcomes students of all gender identities.

ENGL 4460/5460-001: Contemporary World Literature, Tu/Th, 2:00-3:15

Cynthia Wong

In this elective course, we will study works written by contemporary world authors from six continents. The course focuses on post-1945 world literature as a significant art form that teaches readers to engage aesthetically, intellectually, and emotionally with how people inhabit a rapidly evolving world. Some of our themes and subjects include: representations of time, physical and imaginative spaces, love, work, memory, wisdom, speech/silence, cultural identities, privilege, vulnerability, empathy, pre- and post-apocalyptic ideas, destruction/creation, discovery/recovery, nationality. These literary representations enlighten an understanding about contemporary world culture, particularly about what it means to be human as we move through the worlds we inherit, make, re-make, or invent. This advanced literature class anticipates that students will write clearly, concisely, even beautifully; and, that they are capable of analyzing and synthesizing academic literary research.

ENGL 4730-001: Chaucer, Tu/Th 3:30-4:45

Colleen Donnelly

Have you always thought the Middle Ages was simply full of people singing hymns and writing devotional, religious literature? Come find out how much more fascinating and multi-faceted the era was by reading the person who could arguable be called the first English sociologist, Chaucer. Focusing primarily on *The Canterbury Tales*, we will study people othered for their religion, their ethnicity, and their sexuality much like today. We will read about corruption of the state and the Church, as well as clashes between the rich and poor, the beginnings of class conflict. We will also read about medieval love entanglements, from the triangles of courtly love to bawdy, comedic exploits. Explore an age that often resonates with our own or that of our neighbors around the world, full of philosophies and ideologies that have passed down to us, presented by unique and eccentric narrators in their attempts to edify, impress, and titillate their audience.

ENGL 4755/5755-001: Illness & Disability Narrative, T/Th 5:00-6:15

Colleen Donnelly

Narratives of mental, chronic or terminal illness, and disability have become common. There are a number of ways in which these stories are told by those reflecting on their experiences: individuals choosing to tell such stories must consider how their stories will be received and what they are revealing about themselves in dealing with their conditions. Many issues arise in these narratives, including acceptance and assimilation, discrimination and stigmatization, access and quality of treatment, and pity and stereotyping responses. This course is about the issues and concerns of producing an illness or disability narrative and the consumption/reception of those narratives by health professionals, readers sharing the author's condition or wishing to understand the experiences of someone who does, and society at large. (Course materials will primarily be available through Canvas & Kindle) Prereq: English majors are required to have taken ENGL 3001, 3084, or 4701. Counts as a capstone for the HEHM minor.

ENGL 4850-001: Fiction Capstone, T/Th, 12:30-1:45

Teague Bohlen

Here's the brass ring of the Fiction track for Creative Writing majors, the big enchilada, the Elvis. Here's where your undergraduate fiction education comes to fruition, with a workshop designed to serve your own personal goals as a student matriculating through your undergraduate experience, to prove what you've learned and ready yourself for whatever comes next. Want to start a novel project or short story collection before you graduate, so you can hit the ground running when you have that diploma in-hand? Thinking about applying to an MFA program in fiction, and want to refine a few stories to use as an admission portfolio? Whatever your next stage looks like, this is the class where you show off what you can do with fiction and set yourself up for success in your future endeavors. Bonus: in Fiction Capstone, you can solidify your cohort of fellow writers to support each other as you continue to create, to submit work, to publish, and to write some more. It's an embarrassment of creative-writing-riches, the Fiction Capstone. Good work climbing the undergraduate storytelling mountain: here's your summit.

ENGL 5155: Genres of Writing (Film), W 5:00-7:50pm

Andrew Scahill

English 5155 is the study of genre at the graduate level. In this course, we will focus primarily on film, and examine genre in three ways: 1) as an industrial category used for marketing purposes 2) as a system of narrative and audiovisual codes and 3) as a contract between filmmaker and audience to deliver a certain emotional experience.