

**ENGL 1020: Core Composition 1**  
**Multiple sections**

Provides opportunities to write for different purposes and audiences, with an emphasis on learning how to respond to various rhetorical situations; improving critical thinking, reading, and writing abilities; understanding various writing processes; and gaining a deeper knowledge of language conventions.

**ENGL 2030: Core Composition II**  
**Multiple Sections**

Focuses on academic and other types of research-based writing and builds on the work completed in ENGL 1020. Focuses on critical thinking, reading and writing as well as working with primary and secondary source material to produce a variety of research-based essays. Emphasis on using both print-based and electronic-based information. Prereq: ENGL 1020.

**ENGL 2030 - 018: Core Composition II**  
**W 2:00-3:15**  
**In Person**  
**Emily Wortman-Wunder**

This course fulfills the Comp 2 requirement while focusing on scientific topics and forms.

**ENGL 2060 – H01 Intro to Writing and Digital Studies**  
**W 2:00-3:15**  
**Hybrid**  
**Miranda Egger**

Introduces students to the topics of study in the English Writing major. Topics include writing studies (literacy, genre, research, and multimodality), rhetoric (history and theory), and the teaching of writing (pedagogy and practice).

**ENGL 2070-E01: Grammar, Rhetoric, and Style**  
**Online**  
**Maryann Hoffmann**

Teaches the basics of English grammar in order to develop a rhetorical and stylistic confidence in reading and writing, using an approach that is more descriptive than prescriptive. Teaches students how to evaluate the grammatical choices of established writers and how to develop flexibility in the grammatical choices they make in their own writing. Note: this course assumes that students have completed ENGL 1020.

**ENGL 2156: Creative Writing**  
**Multiple sections**

Reading, discussing, writing short fiction and poetry in a workshop setting. Note: this course assumes that students have completed ENGL 1020.

**ENGL 2450-001: Introduction to Literature**

**MW 11:00-12:15**

**In Person**

**Philip Joseph**

Novels, poems, short stories, and plays ask us not simply to read them, but to engage with them intensively. Reading literature for maximum enjoyment, inspiration, and growth requires close attention to a text, and a basic understanding of the techniques that writers use to create powerfully affecting and broadly meaningful writing. This course provides you with foundational tools for reading literature well, and for making it vital and relevant through your own spoken comments and compositions. Work that you do will include a formal analysis of a poem, a contextual reading of a novel, and a research essay. The course serves as an introduction to the English major and as the necessary precursor to ENGL 3001.

**ENGL 2450-E01: Introduction to Literature**

**Online**

**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 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 3001-001: Critical Writing**

**MW 11:00-12:15**

**Remote**

**Jeff Franklin**

ENGL 3001 introduces the major schools of critical theory widely applied in the Arts, Humanities, and Social Sciences, including new critical, psychoanalytic, feminist, Marxist, Queer, African-American, and postcolonial theories. It prepares students to read and analyze texts and write analytical-interpretive essays at a level appropriate for upper-division courses. It provides training in practical skills that are useful in many disciplines and professions. It is

required for all English majors/minors within the literature option and education English majors.  
Prereq: ENGL 2450 with C- or higher.

**ENGL 3020-001: Poetry Workshop**

**MW 12:30-1:45pm**

**In person**

**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. 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 5 poems over the course of the semester, such as poems about art, persona poems, and "how to" poems.

Possible course reading may include one of the following works:

- Tunsiya/Amrikiya—Leila Chatti
- Bloodwarm—Taylor Byas

Note: Another section of ENGL 3020 will also be offered in Spring 2022, 12:30-1:45pm, taught by Professor Brian Barker.

**ENGL 3020-002: Poetry Workshop**

**T/Th 12:30-1:45**

**In Person**

**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.

**ENGL 3050-001: Fiction Workshop**

**MW 12:30-1:45**

**In Person**

**Emily Wortman**

This course focuses on the reading and writing of short fiction.

**ENGL 3050-E01: Fiction Workshop**

**Online**

**Christopher Merkner**

Beginning workshop for defining and developing narrative craft, focusing on writing process and specialized topics.

**ENGL 3070-001: Studies in Film History**

**M 5:00 – 7:50**

**Remote**

**Andrew Scahill**

Examines the history of cinema from a variety of national perspectives. Topics rotate and may include Silent Era Cinema, Classical Hollywood Film, New Hollywood, French New Wave, German Expressionism, etc. Note: May be taken more than once when topics vary. Prereq: Sophomore standing.

**ENGL 3084-H01: Multimedia Composition**

**Hybrid**

**Tu 12:30-1:45**

**Michelle Comstock**

Offers students opportunities to examine and compose texts where language is integrated with other media, such as video, still images, music, etc. Includes basic instruction in digital multimedia composition and design tools. ENGL 2070 recommended. Prereq: Junior standing or higher.

**ENGL 3085: Women Directors**

**Th 3:30-6:20**

**In Person**

**Sarah Hagelin**

Explore twelve amazing films directed by women filmmakers, and learn about the historical, political, and cultural contexts that make these movies matter! We'll study the importance of genre to films like *Bound* (Lana and Lilly Wachowski, 1996), *Bend It Like Beckham* (Gurinder Chadha, 2002), and *Candyman* (Nia DeCosta, 2021) as well as analyzing women's authorship in movies such as *Fish Tank* (Andrea Arnold, 2009), *Daughters of the Dust* (Julie Dash, 1991), and *Promising Young Woman* (Emerald Fennell, 2020). This is a discussion-oriented class, and all perspectives are welcome.

**ENGL 3154-E01: Technical Writing**  
**Online**  
**Andrea Modica**

Introduces the study and writing of technical documents. Emphasizes the processes, style, structure, and forms of technical writing. Attention is paid to audience analysis, organization, clarity and precision. ENGL 2070 recommended.

**ENGL 3160-E01: Language Theory**  
**Online**  
**Justin Bain**

Provides a basic introduction to linguistics and language theory, including phonetics, grammar, semantics, pragmatics, sociolinguistics, cognitive processing, and language acquisition. Includes practical applications of the theories and methodologies presented. ENGL 2070 recommended.

**ENGL 3170: Business Writing**  
**Multiple Sections**

This course develops skills students can apply to a variety of business documents and situations. The course teaches principles for organizing, designing, writing, and revising clear, readable documents for industry, business, and government. Students will practice writing professionally for a variety of audiences and situations and practice incorporating research into professional writing. Major course assignments will include completing a screencast presentation on a business writing-related topic, writing a proposal for a research report, and completing a formal feasibility report.

**ENGL 3200-001: From Literature to Film**  
**W 5:00-7:50**  
**Remote**  
**Andrew Scahill**

Explores the relationship between literature and cinema; the process of adapting and transforming a novel into a feature-length film; and the historical, cultural, and commercial influences that shaped the creation of each novel and film studied.

**ENGL 3334-001: Topics after 1900: Detectives & Spies**  
**TuTh 2:00-3:15**  
**Remote**  
**Nancy Ciccone**

Detectives and Spies: What is the appeal of mystery and suspense novels that they routinely find their way to the best seller's lists? What makes a good detective/spy story? How do they

comment on their political and social moment of cultural construction and reception? Do detectives differ from spies in the representation of problem-solving? These are some of the questions we will address in this course by reading representative novels.

**ENGL 3405-E01 (Topics in Writing): Humor Writing**  
**Online**  
**Julie Vick**

In this online class, we will study the rhetorical techniques of different contemporary humor writers with a focus on satire writing. We will talk about different formats and types of satire and analyze short satirical pieces for techniques, targets, and points of view. Students will also practice writing their own satirical pieces and should leave the class having written something much funnier than this class description.

**ENGL 3416: Magazine Writing**  
**W 9:30-10:45**  
**Hybrid**  
**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: American Literature After the Civil War**  
**TuTh 9:30-10:45**  
**In Person**  
**Peter Franks**

Surveys American literature from the Civil War to the contemporary era. Note: this course assumes that students have completed ENGL 1020.

**ENGL 3795: Race-Ethnicity in American Lit**  
**TuTh 3:30-4:45**  
**In Person**  
**Peter Franks**

Focuses alternately on one of several ethnic American literary traditions (e.g. African American, Chicano) and their historical, geographical, social and economic communities.

**ENGL 3798: International Perspectives: International Short Stories and Film**

**MW 2:00-3:15**

**Remote**

**Pompa Banerjee**

This course is an upper division humanistic elective for the Core requirement (international). It takes a global approach to short fiction and films from starkly different cultures and ethnicities. It introduces students to the diversity of literary subjects and filmic expressions in the world, and contextualizes print and film texts within specific histories and cultures. A key aim of this course is to view the world's cultural, political, economic, social, and technological challenges from a perspective other than one's own national and/or cultural context. As environment, trade, information, disease, and rights become more globally oriented, we need to respond to the full range of human experience across national boundaries. Lectures and discussions. Requirements: coming to class prepared, participating in discussions, completing on time college level essays and exams.

**ENGL 4002/5003: Global Shakespeare (Major Authors Before 1650)**

**M 5:00-7:00**

**Remote**

**Pompa Banerjee**

This advanced elective course is open to graduate students and advanced undergraduates. Students will learn to situate the plays within the broader global Renaissance as well as the larger resonances of global exchanges within Shakespeare's lifetime and beyond. We will also study Shakespeare's active global afterlife, that is, the re-creations of Shakespeare through translations and film (or text) adaptations that harness Shakespeare to their own moments and contingencies, and by extension, to ours. Extensive primary and secondary readings offer deeper examinations of constructions of class, nation and nationalism, race, gender, sexuality, identity, spirituality and the afterlife. Graduate and undergraduate students have different requirements. Assignments may consist of essays, oral reports, and research papers. They are designed to elicit nuanced responses driven by critical thinking expressed in clear, coherent, and concise prose.

**ENGL 4025-001: Advanced Poetry Workshop**

**T/Th 3:30-4:45**

**In Person**

**Brian Barker**

"All poets are either experimental or dead," the poet Stanley Kunitz once said. Based on this principle, this course will build on poetic skills that you learned in earlier workshops, while encouraging you to take bold, imaginative, even playful risks in your writing. You will practice advanced techniques in poems and widen your understanding of what poetry can be and do. You will also be asked to develop good writerly habits and sharpen your ability to assess your own work with an eye towards revision.

Over the course of the semester, you will write seven new, original poems. Four of these poems will be based on exercises (you choose which ones you do) and three will be open to whatever you'd like to write. We will also read two full-length collections of poetry and discuss them as a class with an eye toward what we may steal from the poems, how they might inspire us, etc.

Requirements: Seven original poems. Written workshop comments. Class participation. Mini poetry assignments (4-5 over the semester). Final portfolio of revised poems with introductory essay.

### **ENGL 4055-E01: Advanced Fiction Workshop**

**Online**

**Teague Bohlen**

Writers learn to write, improve their writing, share their thoughts, and figure out exactly what it is they want to say—all through the act of writing. So that's what we're going to be doing this semester—writing a lot. We'll also be doing a lot of talking about writing, which is something that professional writers do a lot, too, though usually there's alcohol involved. Either way, it's going to be a blast. (Your enjoyment is mandatory.) Remember that a writing workshop, above all, is a collaborative effort—you depend on others to give you feedback, just as they depend on you to do the same for them. You must involve yourself in the creative process in an active, open, and courteous manner (also mandatory). We all will be sharing our ideas, reading aloud to the class, and helping each other become better writers...and that deserves the utmost respect.

### **ENGL 4088-E01: Lit Editing/Copper Nickel**

**MW 11:00-12:15**

**In Person**

**Wayne Miller**

In this course, students will gain firsthand, practical knowledge of literary editing and publishing through direct work on the production of *Copper Nickel*, the national literary journal housed at CU Denver. Students will work in collaboration with the faculty editors screening submissions, proofreading, and both developing and implementing marketing and distribution strategies. Through various theoretical readings, students will gain insight into the history of the "little magazine" and the current state of literary publishing. Further, over the course of the semester the class will interview several nationally prominent editors at a range of publishing houses to better understand the internal workings of different kinds of contemporary publishers. Overall, students should emerge from the course with practical, theoretical, and historical knowledge of the world of literary publishing—as well as with real-world experience working on a nationally established journal.

### **ENGL 4160/5160: Poetics**

**MW 3:30-4:45pm**

**In person**

**Nicky Beer**



How have rules about poetry been established? Are any rules about poetry flexible? In this class, we'll explore ideas of poetic forms and patterns and how they've evolved, and consider the larger idea of the emergence of artistic modes. We'll examine traditional forms such as the sonnet and the sestina, as well as more recently-established forms such as the prose poem. We'll also delve into variety of recent poetic inventions from the late 20th and early 21st century, and discuss how the idea of playfulness has influenced contemporary poetics.

The course involves a semester-long project with three options: a traditional comparative literature paper, a creative portfolio, or a comparative study of a form in poetry and a form in another creative discipline.

"Mechanics" of poetry in English, including meter, rhythm, rhyme, line, and other systems of measurement and logic. Emphasis is on historical development of poetic art in English. Note: this course assumes that students have completed ENGL 2450.

**ENGL 4175/5175: Writing in the Sciences**

**MW 11:00 – 12:15**

**In Person**

**Emily Wortman-Wunder**

This course in scientific communication is intended for science majors to help develop their writing skills in their field. Through daily and long-term writing assignments, lectures, and group discussions, we will hone your ability to both write and critique – an essential skill for the collaborative scientist.

**ENGL 4180: Argumentation and Logic**

**Online**

**Andrea Modica**

Explores the history of logic and its role in argumentation, studies various types of logical structures, and analyzes current uses of argumentation, with attention to writing arguments on current public issues. ENGL 3084 recommended. Prereq: Students must have junior standing/60 units of credit completed.

**ENGL 4190/5190: Rhetoric and Revolution**

**MW 11:00 – 12:15**

**In Person**

**Rodney Herring**

Advanced Topics in Writing & Digital Studies focuses on particular issues in rhetoric and writing as they pertain to reading and writing, including language and gender, language and culture, and language of political action. The topic for this section is Rhetoric & Revolution. In this class, we will investigate two questions:

- What role does rhetoric play in initiating and shaping revolutions? and
- What are the characteristics of revolutionary rhetoric?

We will explore these questions by considering such documents of the American Revolution as Thomas Paine's *Common Sense* and the United States Declaration of Independence. We will also read subsequent arguments for counterrevolution, including sections from the *Federalist* papers, that sought to contain the democratic energies unleashed in the 1770s. We will then conclude the semester by comparing what we've learned to the rhetoric of other revolutions—for example, the French Revolution or the movement for a new green revolution (the Green New Deal)—asking whether argumentative strategies among advocates show traces of the centuries-old rhetoric of revolution and, if so, to what end(s).

**ENGL 4190-E01/5190-E01**

**Online**

**Joanne Addison**

In (W)righting Digital Inequality we will develop an understanding of the causes and consequences of systemic digital inequality as well as possible remedies. In doing so we'll study issues such as broadband access, AI bias, natural language processing, gaming, and ed tech with a focus on the potential of participatory culture, collective action, and inclusive technologies to (w)right inequities.

**ENGL 4200/5200: Survey English Novel to 1900**

**TuTh 11:00-12:15**

**Remote**

**Bradford Mudge**

Rise and development of the English novel from its beginnings in the 18th century through the end of the 19th century, including such writers as Defoe, Fielding, Austen, Shelley, the Brontes, Thackeray, and Dickens. Prereq: Sophomore standing.

**ENGL 4460/5460-E01: Contemporary World Literature**

**Online**

**Cynthia Wong**

This upper-level/graduate elective course focuses on novels representing six continents by writers from the late-20th into early 21st centuries. Some of the themes and subjects from our innovative authors will include physical and imaginative spaces, love, work, memory, wisdom,

speech/silence, cultural and gender identities, privilege, vulnerability, empathy, creation/destruction, and pre- and post-apocalyptic representations. Students should have excellent and sophisticated reading and writing skills; they should be able to synthesize literary research and write an exceptional final project. At the end of the class, students will be able to contextualize world literature with knowledge about what it means to be human as we move through the worlds that we inherit, make, or remake.

**ENGL 4651/5651-E01: Second Language Writing**

**Online**

**Ian Ying**

Topics include: similarities between first & second language writing, the processes of composition & revision, teacher response to student writing, student processing of feedback, writing assessment, and the reading/writing connection. ENGL 3160 recommended. Prereq: Students must have junior standing/60 units of credit completed.

**ENGL 4730/5730: Chaucer**

**Tu 3:30-6:20**

**Remote**

**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 arguably 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 Church, as well as clashes between the rich and poor. 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. Course will be on Zoom so you can better hear and understand the language.

**ENGL 4850: Senior Fiction Workshop**

**Online**

**Teague Bohlen**

Capstone workshop designed to deepen the understanding of narrative, and consciously apply the strategies of narrative craft to modern markets. Course will focus on the writing and publishing processes, culminating in a classroom narrative defense and submission to professional outlets. Prereq: ENGL 4055.

**ENGL 5145: Theory**  
**W 5:00-7:50**  
**In Person**  
**Gillian Silverman**

In this course we discuss the history of critical theory and its impact on literary and rhetorical studies. We begin in the early twentieth century and proceed to more recent developments. The critical paradigms we will consider may include Formalism, Marxism, Structuralism, Post-structuralism, Psychoanalysis, Rhetorical Studies, Feminism, Queer Theory, Transgender Studies, Postcolonialism, Critical Race Theory, Cultural Studies, Disability Studies, and Posthumanism/Animal Studies. Through primary and secondary-source readings, we investigate how these schools of theory can inform our understanding of literature, rhetoric, and the culture at large.

**ENGL 5165: Literacy and Technology**  
**Th 5:00 – 7:50**  
**In Person**  
**John Tinnell**

This course surveys the techno-cultural practices and material forms through which writing, reading, and other acts of literacy have developed over the centuries. Blending history and theory, our weekly discussions will examine several pivotal episodes in literacy's global evolution (such as the rise of printing in early modern Europe, the spread of urban signage in Antebellum New York, and the decades-long quest to build a Chinese typewriter). We will also discuss current technological shifts affecting literacy today, as print cultural traditions and digital communication trends variously clash, mix, and mingle.

Assigned reading will average around 120-150 pages per week. All students will deliver two brief presentations during the semester and write a one-page response essay every other week. The final paper, which may build on any aspect of the course, should be conceived as a conference paper (10-12 pages) suitable for presentation at an academic conference relevant to each student's primary research or teaching interests.

**ENGL 5610-E01: Narrative: Form and Theory**  
**Online**  
**Christopher Merkner**

A critical and theoretical exploration of the elements of narrative -e.g., plot, character, dialogue, discourse-in literature and film. This course is especially useful for fiction-writing students in the Creative Writing Track.

**Related Course:**

**HEHM 3100: Intro to Health Humanities**  
**Colleen Donnelly**

This course introduces students to the rich field of the health humanities, and a minor in health humanities can be an excellent complement to an English degree. Healthcare impacts every individual. In this class, we explore how the public, consumers and communities, deal with socioeconomic, ethical, interpersonal and therapeutic relationships while managing their health and navigating the healthcare system. We will pay particular attention to how ethics, power relationships, and difference—gender, race, class—affect the choices and options that are available. We will explore a variety of topics, including plagues and epidemics, health disparities, disability, mental health, euthanasia and eugenics, from historical, literary, philosophical, and rhetorical perspectives using journalistic, literary, media and artistic materials, and discuss how to educate ourselves on these important topics.