

EN 458
MW 2:00 – 3:15

Dr. Frank McGill
fmcgill@regis.edu

Landscapes of Loss and Longing

“Embrace diversity or be destroyed.” Octavia Butler

“You don’t have anything if you don’t have stories.” Leslie Marmon Silko

Jesuits in outer space, postapocalyptic environments, genetic engineering run amok, and hyperempathy are a few aspects of the works we’ll read together.

A common concern among them is our relationships with the natural world. Stories about the natural world shape and are shaped by human cultures and consciousness, by lived experience and imagined alternatives. In interacting with natural environments, fictional characters and *homo sapiens* learn more about the features of our psychic and our constructed landscapes—territories where we seek understanding, meaning, and more life.

Our course will focus on novels, such as Margaret Atwood’s *Oryx and Crake*, Leslie Marmon Silko’s *Ceremony*, Octavia Butler’s *Parable of the Sower*, and Mary Doria Russell’s *The Sparrow*. We will also study a variety of poetry and some creative non-fiction.



EN 461
TR 2:00 - 3:15pm

Dr. Kate Partridge
kpartridge@regis.edu

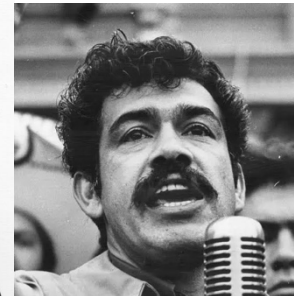
Modern/Contemporary American Poetry

Have you ever wondered, *do I look good in this cape? Should I write a book of poems about how much I like eating lunch? Is this rock a poem?*

In Mod/Con American Poetry, we’ll encounter people who have, for better or worse, said yes to all of these questions. This class will trace significant developments in American poetry over the last century and a half. As we consider the writing of diverse poets, we’ll study how they use avant garde and inherited forms of verse to speak with each other in aesthetic lineages. What forms do these poets create to inquire, advocate, and express? How have they shifted and expanded our understanding of what a poem is and does? We’ll respond to these questions in a series of essays and creative responses.

Some Stops on Our Tour:

Whitman and Dickinson, Imagism, Modernism, Documentary Poetics, the Harlem Renaissance, New Formalism, Confessionalism, the Beats, the Black Arts Movement, the New York School, *Aiiieeeee!*, the L=A=N=G=U=A=G=E School, Ecopoetics, Hybridity, Conceptualism, Slam



Clockwise from top L: Sylvia Plath, Joy Harjo, Langston Hughes, Corky Gonzales, Audre Lorde

EN 492K
MWF 12:00-12:50

Dr. Scott Dimovitz
sdimovit@regis.edu

Contemporary British Literature & Film

Decapitated corpses dug out of Irish bogs with their skins tanned like leather ...
A dystopian future Korea, where a mindless fast-food clone starts a revolution....
The story of a guy who grew up in the house next to Jesus...
A genetically programmed rodent named Future Mouse©, programmed to die precisely at the dawn of the new millennium ...

Oh, contemporary literature is weird and wonderful. This class will give an overview of some of the major trends and obsessions in contemporary British literature from a sampling of some of its most influential authors. We will explore the continuities and ruptures in the forms, narrative techniques, and themes of fiction from the British Isles, paying particular attention to issues of history, politics, social change, and art.

Works Will Probably Include:

Fiction:

Kazuo Ishiguro, *The Remains of the Day*
David Mitchell, *Cloud Atlas*
Zadie Smith, *White Teeth*

Films:

Terry Jones, *Monty Python's Life of Brian*
James Ivory, *Remains of the Day*
Terry Gilliam & Tom Stoppard, *Brazil*
Danny Boyle, *Trainspotting*

Stories by Gautam Malkani, Ian McEwan, and Nicola Barker
Poetry by Seamus Heaney and friends



**COUNTS FOR THE
FILM STUDIES MINOR!**



CW 479
TR 11:00am-12:15pm

Dr. Kate Partridge
kpartridge@regis.edu

Screenwriting

In this studio course, you will take on the challenging and entertaining task of composing a full-length screenplay (90-120 pages), just like the ones you see on the big screen.

Fear not! You will write with the support of a classroom community of co-writers, who will practice analyzing film writing alongside you and provide support as you compose your own drafts.

We'll begin with the basics of form: an in-depth study of screenplay structure, plot, and character-building, guided by Blake Snyder's classic screenwriting text *Save the Cat!* Each week, you will watch an example film and conduct writing exercises to generate and polish your ideas. These films will demonstrate a variety of genres and cinematic approaches, to offer a range of examples of the kinds of writing you might pursue.

Films may include: *The Shawshank Redemption*, *Everything Everywhere All at Once*, *Frida*, *Get Out*, *The Green Knight*, *Lady Bird*



This is a picture of two men named Daniel (Kwan and Scheinert) winning an Oscar for the screenplay for *Everything Everywhere All at Once* in 2023—but it could be you in...2030? Better go ahead and invest in a velvet tux.

CW 488
MW 9:30-10:45 a.m.

Professor Alyse Knorr
aknorr@regis.edu

Creative Writing: Advanced Poetry

In this class, you'll deepen your craft through sustained writing, revision, and conversation. We'll go beyond single poems and think about voice, form, and coherence across a longer body of work. You'll read contemporary poets who challenge conventions and experiment with structure, tone, and image, then bring those discoveries into your own writing. Workshops will focus on helping you refine your style and sharpen your language. By the end of the semester, you'll assemble and polish a chapbook—a concise, intentional collection that reflects your growth and artistic identity. Advanced Poetry offers time, guidance, and community for taking your work seriously, testing what's possible on the page, and creating something that feels both finished and fully your own.

Covers of past student chapbooks:

