

Summer 2024**ENG 200-421: Lit & Human Experience | Trauma Literature | Online Asynchronous | Stoltman**

Reading about trauma allows us to better understand scarring experiences that might be unfamiliar to us. Trauma literature also acts as a testament to the experiences of historically marginalized people. In this course, we will examine literary approaches to trauma specific to women authors. We will focus on the struggles women authors have faced being writers of their time, how social norms have affected these writers, and in turn, how their pieces have affected the society in which they live(d). We will also focus on the theory of intersectionality and issues of racial, class, and gender discrimination. We will spend our time reading and analyzing literature that represents different cultures, time periods, genres, and forms, while focusing on literature's ability to defy the norm through artistic expression and rebel from societal expectations and restrictions. Readings may include the novel *The God of Small Things* by Arundhati Roy, "No Name Woman" by Maxine Hong Kingston, "The Thing in the Forest" by A.S. Byatt, "Bloodchild," by Octavia Butler, and other short works of fiction.

ENG 201-431: American Lit before 1865 | Online Asynchronous | Parker

This course surveys the literatures of American colonization, the early national period and the Romantic, pre-Civil War period of American literature. The early English literatures of America were in constant conversation with British and European cultures, and we'll explore some of those early transatlantic influences on political and philosophical thought. We'll read the literatures of encounter and colonization from the perspective of Indigenous and African authors—both enslaved and free—and trace attempts by current theorists and historians to recover myths, traditions, and worldviews threatened by the arrival of European settlers. We will explore the development of distinctly American philosophies such as transcendentalism and work to understand the immediate political, philosophical, and aesthetic culture from which the Civil War emerged, as debates about abolition and women's suffrage began to infuse political life.

Fall 2024**ENG 200-01: Lit & Human Experience | Disability Lit , Drama, Film | TTH 11:00-12:25 | Hybrid | Crutchfield**

We will discuss various modern and contemporary stories, short novels, plays, and films featuring people and characters with disabilities, including *Of Mice and Men* (a classic novel about friendship, cognitive disability and euthanasia), *The Elephant Man* (a play based on the real life of Joseph Merrick—a man with significant physical deformities—and his interactions with freak show and medical institutions in the late 1800s), *Crip Camp* (a documentary film about a summer camp for teenagers with disabilities and the disability activist movement that some campers helped spearhead), *The Sound of Metal* (a fictional film about a metal band drummer who loses his hearing), *The Cancer Journals* (journals of cancer survivor and African-American lesbian poet Audre Lorde), and *The Bad Doctor* (a graphic novel about a family physician with obsessive compulsive disorder). Students will learn about the cultural, historical, and aesthetic meanings of disability while striving for a better understanding of their own attitudes, perceptions, and preconceptions about disability as a personal, intersectional, and cultural phenomenon. Students will also learn about "narrative medicine," a framework for health practice that uses the skills of literary analysis to enhance patient care. This course will particularly appeal to students in the health sciences and physical recreation, as well as in education, pre-medicine, political science, sociology, psychology, and other related fields. The course is also a good introduction to the topics and methods studied in the English for Medical Professions major.

ENG 200-02: Lit & Human Experience | Literature & Compassion | TTH 9:25-10:50 | In-Person | Fowler

We hear more and more about how divided society is and how disagreements between and among individuals and groups drives deeper the wedges between people. In this section of ENG 200, we read works of fiction and poetry by Nobel Laureate authors worldwide as we investigate the possibility of compassion and a desire for peace as dual means of bridging divides—of understanding others—especially those who are not "like us," as members of a shared humanity. We will engage in mindfulness and compassion practices as we explore various ways of reading, studying, and appreciating literature as an aesthetic, emotional, and cultural experience.

ENG 200-03: Lit & Human Experience | The Comic Book | TTH 7:45-9:10 | In-Person | Friesen

This course is an intensive study of selected comic books, graphic novels and related literature. The course emphasizes various ways of reading, studying, and appreciating this changing medium with its wide variety of genres, themes, and styles. The course examines the history of comic books and their commentary on culture, society, and politics.

ENG 200-04: Lit & Human Experience | Trauma in Women's Literature | TTH 11:00-12:25 | In-Person | Stoltman

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ENG 200-06: Lit & Human Experience | Dystopian Literature | MWF 12:05-1:00 | In-Person | Mohlenhoff-Baggett

ENG 200-07: Lit & Human Experience | Dystopian Literature | MWF 1:10-2:05 | In-Person | Mohlenhoff-Baggett

What constitutes a utopian or a dystopian society? How are the citizens treated, especially teens and youth? Who maintains political and social control, and what are the effects of this control? In this course we will explore the intersections between political repression and literature by reading texts depicting fictional dystopian societies and a real-life dystopian society. These literary responses to writing under and about political repression reveal the roles writing can play in these societies: to become censored and controlled, just like people; to bear witness to abuse; to speak back to power.

ENG 200-08: Lit & Human Experience | Place, Identity & Human Nature | TTH 11:00-12:25 | In-Person | Sultzbach

ENG 200-09: Lit & Human Experience | Place, Identity & Human Nature | TTH 11:00-12:25 | In-Person | Sultzbach

This class will explore how place and setting (urban rural, or national) shape personal identities, both for the authors we read and for ourselves. We will read canonical poetry and prose beginning with Britain's Romantic era (such as famous love sonnets by writers like Keats and Elizabeth Barrett Browning), through the tales of horror in the backstreets of Victorian urban London (including Dr. Jekyll and Mr. Hyde), to the colonial voices speaking back to Britain from Jamaica and India in voices of humor, critique, and irony. Some of the questions we will consider include: How did writers depict the relationship between humans and nature? What were the changing views toward country and the city during eras of increased mass production and suburban expansion? How did the process of global colonialization reveal cultural hypocrisies and racism? And most importantly, how do we express and imagine our own ideas of home and identity?

ENG 200-10: Lit & Human Experience | Immigration Nation | MWF 9:55-10:50 | Hybrid | D. Hart

ENG 200-11: Lit & Human Experience | Immigration Nation | MWF 9:55-10:50 | Hybrid | D. Hart

This class will engage the significant diversity of American people, literature, and culture. Students will learn about various ethnic American historical and cultural contexts through fiction, non-fiction, poetry, slam poetry, drama, music, film, art, history, and critical thought. The class will explore cultural issues that are brought up by ethnically diverse authors—issues that relate to assimilation and tradition, economic inequalities, race, gender, sexuality, language, ethnic identity, education, agency, marginalization, history, nationalism, laws and justice. The class will also engage conversations about ethnocentrism and cultural relativity, cultural awareness and cultural competence. Migration does not occur in a vacuum, so this course will include work by African American and Native American / Indigenous authors, as well as Latinx, Asian American, Dominican, Haitian, Jewish, and Muslim authors. As an introduction to ethnic literatures, this course cannot include all the manifestations of American ethnic identities, but it attempts to open doors to understand the significant diversity of American people and cultures.

ENG 200-411: Lit & Human Experience | American Ethnic Literature | Online Asynchronous | Zhang

ENG 200-412: Lit & Human Experience | American Ethnic Literature | Online Asynchronous | Zhang

This course examines cultural themes in American literature in an effort to enhance student awareness of the multi-ethnic nature of American culture. Students engage in close reading, discussion, analysis, and interpretation of texts written by individuals from a variety of American ethnic and cultural backgrounds.

ENG 200-413: Lit & Human Experience | Living in Undead Times | Online Asynchronous | Wilkie

“The only modern myth,” the philosophers Deleuze and Guattari write, “is the myth of zombies” (Anti-Oedipus). Since its emergence in the colonialist imaginary of the Haitian revolution, the cultural figure of the zombie—the “living-dead” object-beings which inhabit the liminal space between the human and the posthuman, nature and the unnatural, the self and the other—has overtaken all others to become the premier monster for the 21st century. In fact, not only do zombies appear and reappear endlessly in popular culture from films to video games, to television shows to comics to music to...but talk of everything from “zombie doctors” to “zombie trees” and “zombie democracies” to “zombie capitalism” show that the figure of the zombie is increasingly used as a kind of shorthand to describe the difficulties everywhere today of living in a seemingly dying world. But what does it mean to suggest that we are living in undead times? Does the undead figure of the “zombie” help us to make sense of the complex problems that we are confronting, or does it prevent us from asking difficult questions about the nature of the world in which we live by representing social contradictions as inevitable?

ENG 200-414: Lit & Human Experience | Communal Ownership/Fairy Tales | Online Asynchronous | K. Hart

Although the Disney Corporation owns copyrighted versions of Cinderella, Snow White, The Little Mermaid, and Beauty and the Beast, the basic plot motifs at the core of these stories are not the sole property of Disney. The fairy-tale genre originated centuries ago in the folktales, mythologies and legends of various communities and cultures to satisfy the human desire to escape persecution or poverty, find relief from human and social anxieties, explain natural and social phenomena, express base human desires and sexuality, and ultimately, entertain others. Because the creation of fairy tales is communal and diverse, no one person owns them. They belong to us all. But why should we care about who owns fairy tales? How do folkloric “tale types” migrate across the globe and change to reflect the dreams, anxieties, desires, and experiences of different authors, cultures and groups of humans? How can fairy tales inspire our critical thinking, helping us to learn more about ourselves, and our world? How can they also help us work through challenging human and social issues? What role does storytelling and literature itself play in our human experiences? I hope that you will all be engaged in discovering answers to these questions as we investigate Cinderella, Snow White, Trickster Tales, Beauty and the Beast, Bluebeard, Sinbad, Snow Queens and Mermaids, and practice interpretive strategies that will be useful in your future professional and personal lives.

ENG 202-01: American Lit after 1865 | TTH 11:00-12:25 | In-Person | Schaaf

ENG 202-02: American Lit after 1865 | TTH 12:40-2:05 | In-Person | Schaaf

For well over two hundred years, popular stereotypes have portrayed America as a uniquely independent country made up of “self-reliant” pioneers and “rugged individualists.” Whether or not this is an accurate portrait, one thing is certain: at least in the field of American literature, the spirit of experimentation and innovation—of “breaking all the rules”—has become a defining characteristic of the nation’s most influential authors and artists. This course focuses on unique literary works that break away from tradition to create new forms of artistic expression. Along the way, we’ll also be looking at how these texts reflect America’s everchanging attitudes toward race, gender, class, and national identity. Course readings stretch from the late-1800s up to the present day and include novels, short fiction, poetry, drama, and non-fiction.

ENG 203-01: British Literature before 1800 | TTH 9:25-10:50 | In-Person | Friesen

In this class, students are introduced to the history, language, themes and other literary features found in English prose, poetry, and drama from the Anglo-Saxon medieval period to the eighteenth century. Students also learn strategies to overcome the difficulty inherent in reading historically remote texts through analysis, guided interpretation, and contextual study. The course examines the social, economic, political, cultural, and/or religious changes that defined these historical periods and identifies how these changes manifested in English fiction, plays, essays, and poems.

ENG 204-411: British Literature after 1800 | Online Asynchronous | DeFazio

ENG 204-412: British Literature after 1800 | Online Asynchronous | DeFazio

Literary Ecologies

In this course, students examine a wide array of texts in British literature from the late 18th through the early 21st centuries. This period in British history includes many issues of sociopolitical conflict and the literature of the time reflects them vividly. Poets, essayists, fiction writers and memoirists explore subjects including the impact of the French Revolution on England, the emergence of women's rights, the role of art, working conditions in the age of industrialization, changing relationships to nature in the machine age, and the conflict between science and religion following Darwin's writings. England's colonial power abroad also spurred questions of ethics and identity for both those living in England and the colonies they occupied. This course provides essential literary and historical background for any advanced study in British literature.

ENG 206-01: Western Lit after 1700 | TTH 2:15-3:40 | Hybrid | Butterfield

ENG 206-02: Western Lit after 1700 | TTH 2:15-3:40 | Hybrid | Butterfield

The Existential Imagination

Martin Heidegger described the experience of being human as “*Geworfenheit*,” a feeling of “thrownness-into-being” that comes with no blueprint and necessitates our own activity in determining the meaning of what exists. This course begins with the existentialism of Friedrich Nietzsche and Fyodor Dostoevsky and their literary heirs, then traces the simultaneous development of materialism in political theory and literature from Marx into the late twentieth century.

ENG 207-01: Multicult U.S. Lit (ES) | MWF 9:55-10:50 | Hybrid | K. Hart

In our specific course, we will focus on how multiethnic US storytellers use folktales, myths, cultural stories, and memoir to engage us in complex questions about what it means to create community, home, family, identity, humor, heroes, and even justice in the United States. We will read selections from diverse texts such as Leslie Marmon Silko’s *The Storyteller*, Toni Morrison’s *Tar Baby*, Kao Kalia Yang’s *The Latehomecomer*, Sandra Cisneros’ *Woman Hollering Creek*, Isaac Bashevis Singer’s short stories, *Puerto Rico Strong*, and Ta-Nehisi Coates’ *Black Panther: A Nation Under Our Feet*. We will also view Marvel Studio’s film, *Black Panther* (2018). By investigating these stories, and listening to these storytellers more closely, we will work toward developing more awareness of what Homi Bhaba called the “ongoing negotiation” of cultural experience, or the complex way we negotiate multiple cultural and social identities to create a sense of self in the world. Behind this awareness is the hope that storytelling can inspire us to reflect on our own cultural complexities, become curious about different cultural traditions and values, question dehumanizing stereotypes and norms, interrogate intersections and histories of disadvantage, empathize with others, and ultimately celebrate both the cultural diversity and shared human experiences we encounter in our everyday lives.

ENG 299-01: Writing Tutor Practicum | Arranged | In-Person | Crank

This course is designed to offer training and supervision for Writing Center tutors. The course will include an overview of writing center history and theory, an overview of writing process theory, and examination of best practices for tutoring various client populations. Students will develop a reflective tutoring practice based on readings and course discussions. The course must be taken during the student's first semester of employment in the Writing Center. Failure to complete the course will result in termination of employment in the Writing Center. Students who repeat the course will engage more deeply with the content. Prerequisite: ENG 110 or ENG 112. Consent of instructor. Pass/Fail grading.