

ENGLISH DEPARTMENT

General Education Literature Courses

Winter & Spring 2017

Winter 2017

ENG 200-411: LITERATURE & HUMAN EXPERIENCE: “Literature, Language, & Identity”

This course will explore the relationship between language and identity and how that relationship is represented, recirculated, recreated, and reimagined by writers and readers of literary texts, including novels, short stories, and poetry. Topics will include: literary representations of non-mainstream English’s (e.g., African American English, Southern U.S. English, Cockney), linguistic stereotype, identity performance, and language invention. *3 credits (Mann) Online*

ENG 200-412: LITERATURE & HUMAN EXPERIENCE: “Contemporary Young Adult Literature”

Contemporary Young Adult literature reflects the changing world of today's teen reader. This course provides a forum for intense reading, discussion, and exploration of the texts and issues associated with young adult literature. *3 credits (Jones) Online*

Spring 2017

ENG 200/210 & ERS 210, SECTIONS 01 & 02: LITERATURE & HUMAN EXPERIENCE: “Literature of Black America”

A study of the principal post-depression (1940 to present) African American authors, critics, and scholars which clarifies the relationship between these writers and the general field of American literature and which illustrates their unique contributions as representatives of African American culture. *3 credits (Jesse) MWF 11:00-11:55 or 12:05-1:00*

ENG 200, SECTIONS 03 & 04: LITERATURE & HUMAN EXPERIENCE: “Dystopian Literature” 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. Readings may include: *The Hunger Games* by Suzanne Collins, *Fahrenheit 451* by Ray Bradbury, *The Little School* by Alicia Partnoy, and other text. *3 credits (Mohlenhoff-Baggett) MWF 11:00-11:55 or 12:05-1:00*

ENG 200 SECTIONS 07 & 08/ENG 208 SECTIONS 01 & 02: LITERATURE & HUMAN EXPERIENCE: “International Literature”

The course will introduce students not only to a variety of International Literature from different parts of the world, but will also draw on current theories of emotion that see emotion as a common heritage of humans, as part of our life in nature and culture. Among cultural forms that show commonality and difference in experiencing and thinking about emotion, literature ranks very high. Reading stories, poems, plays, non-fictional prose, and novels from a cross section of world traditions in literature through the lenses of modern emotion theories, gives us better tools for critical thinking and for learning empathy. In order to fine tune breadth of coverage with depth of engagement, particular focus on cross-sections of international literature will change from semester to semester. * In addition to reading and discussion, written work for the course will comprise of one long essay, two shorter essays or exams, informal short writing exercises and occasional quizzes. For Spring 2017 we will read literature from China, India, Poland, the Middle East, Canada and England. *3 credits (Hogan) TuTh 11:00-12:25 or 12:40-2:05*

ENG 200, SECTIONS 09 & 10: LITERATURE & HUMAN EXPERIENCE: “Caribbean Literature & Culture”

This class is an introduction to Anglophone Caribbean literature and culture. We will read about Anglophone Caribbean fiction, poetry, plays, film, music and critical essays. I want to explore some major cultural issues in the Caribbean that are brought up by Caribbean authors—issues such as (post) colonial identity, education, exile, rootlessness, history, and interactions with other cultures. All of these issues, and more, are open for discussion and definition.

3 credits (D. Hart) MWF 8:50-9:45 or 9:55-10:50 Hybrids

ENG 200, SECTIONS 13 & 14: LITERATURE & HUMAN EXPERIENCE: “Midwest and the World”

What is the Midwest? Who are we as Midwesterners? In this course we will approach those questions by considering how literature from this part of the United States relates to other cultural expressions, such as technology, architecture, and the arts. We will look at how the Midwest became a distinct region, and how writers depict Midwestern people and landscapes, urban as well as rural. We will discuss positive and negative views of the Midwest expressed by natives, immigrants, and international visitors. Topics include: fiction by Willa Cather; poetry by Gwendolyn Brooks and Theodore Roethke, Henry Ford and the automotive industry; the music of Detroit’s Motown Records; and Wisconsin architect Frank Lloyd Wright.

3 credits (Barillas) TuTh 12:40-2:05 or 2:15-3:40

ENG 200, SECTION 15: LITERATURE & HUMAN EXPERIENCE: “The Comic Book”

In this course, we read selected graphic novels, mainstream comic books, and related literature, with an emphasis on ways of reading, studying, and appreciating this medium. The course addresses how comic books have shaped—and been shaped by—culture, society, and politics, especially in the area of criminal justice.

3 credits (Friesen) MWF 8:50-9:45 <WRITING EMPHASIS COURSE>

ENG 200, SECTIONS 411 & 412: LITERATURE AND HUMAN EXPERIENCE: “The Communal Ownership of Fairy Tales”

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. What we now call “classic” fairytales originated centuries ago in the folklore, mythologies and legends of various cultures. These stories offered humans a way to express a very basic desire to escape persecution, to explore and find relief from anxiety, to explain natural and social phenomena, and to be entertained. How did these common “tale types” migrate across the globe and change to reflect the experiences of specific authors, historical and cultural moments, and social groups? How can studying fairytales closely inspire our critical thinking and help us learn more about our own human experiences and world? Why does the question of ownership matter at all? We will explore answers to these questions as we investigate classic, lesser known, and modern variations of “Cinderella,” “Snow White,” Trickster Tales, “Beauty and the Beast,” “Bluebeard,” “Sinbad,” “Snow Queen,” and “Little Mermaid.” We will also view and discuss Disney’s *Frozen* and Shyamalan’s *Lady in the Water*.

3 credits (K. Hart) Online

ENG 201, SECTION 01: AMERICAN LITERATURE I

Early American Literature examines the culture and literatures of the Americas from the colonial period through the late 1800’s. Reading may include not only works by canonical authors, but also other examples of written and oral traditions translated from a variety of languages then widely used in the Americas. These could include Native American oral traditions, Francophone writings from the north and Nahuatl and Ibero-American literature from the south. Approaches may be interdisciplinary, drawing on history, women’s studies, gender and sexuality studies, religious philosophy, and ethnic studies.

3 credits (Crank) MWF 11:00-11:55

ENG 202, SECTION: 01: AMERICAN LITERATURE II

An exploration of American literature from the late nineteenth century to the present; may include authors such as Twain, Freeman, James, Chopin, Frost, Hemingway, Faulkner, Wright, and Bellow. *3 credits (Schaaf) TuTh 12:40-2:05*

ENG 203, SECTIONS: 01, 02, & 03: ENGLISH LITERATURE I

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. *3 credits (Parker) TuTh 11:00-12:25 or 12:40-2:05 Hybrids;*

(Friesen) TuTh 9:25-10:50 <WRITING EMPHASIS COURSE>

ENG 204, SECTIONS 01, 02, 03 & 04: ENGLISH LITERATURE II

In this course, students examine a wide array of texts in British literature from the late 18th to the early 20th centuries. This period in British history includes many issues of socio-political 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, and the conflict between science and religion following Darwin's writings. This course provides essential literary and historical background for any advanced study in British literature.

3 credits (Sultzbach) TuTh 9:25-10:50 or 11:00-12:25; (DeFazio) TuTh 2:15-3:40 or 3:55-5:20

ENG 206, SECTION 01: WESTERN LIT II: “Reason, Revolution & the Literary Imagination”

The western industrial revolution of the eighteenth century was accompanied by revolutions of the mind and of the body politic. This course will begin with some of the main texts that helped spawn the revolutionary ideals of democracy, and will then trace the fallout of these ideals in a study of some of the most influential literary works and intellectual movements of the nineteenth and twentieth centuries, including the Enlightenment, Romanticism, Aestheticism, Symbolism, Existentialism, Marxism, Epic Theater, Modernism and Postmodernism. Though primarily a course on the classics of modern western literature (including fiction, drama and poetry), we will also be reading various manifestoes, essays and philosophical texts that made profound impressions on literary artists and helped guide the spirit of the modern age. Of general concern will be both the fortuitous and adverse effects of modernization and so called “progress” on individual lives, and the ways in which literary creations can register and interrogate such phenomena. In a world of increasing rationalization, administration and commercialization, the domain of literature, and of art in general, has remained important as a place of opposition, a place where intuition and reason work together to offer critiques of society and intimations of alternative realities. Alongside all of these literary, philosophical and historical concerns, however, we will be pursuing what I believe to be the essential question of literary studies, namely: “who are *you* in relation to this text?” Students who commit to the reading and disciplinary practices of this course should find themselves personally transformed in some way by the end. *3 credits (Butterfield) TuTh 2:15-3:40*

Visit <https://www.uwlax.edu/records/registration/> for the most accurate and up to date catalog, timetable, and scheduling information with regard to course prerequisites, credits, program requirements, etc.

This list was last updated November 2016.