ENGLISH DEPARTMENT

General Education Literature Courses
Summer & Fall 2017

Summer 2017

ENGLISH 200, SECTION 411: LITERATURE AND HUMAN EXPERIENCE “Caribbean Literature & Culture”
This class is an introduction to Caribbean and Caribbean-American literature and culture. We will read and write about fiction, poetry, plays, film, music, and critical essays. We will explore some major cultural issues that are brought up by Caribbean authors—issues such as (post)colonial identity, education, migration, exile, rootlessness, history, and interactions with other cultures. All of these issues, and more, are open for discussion and definition.
3 credits (Hart, D) Session I Online

ENGLISH 203, SECTION 431: 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 neoclassical 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 (Eschenbaum) Session III Online

Fall 2017

ENGLISH 200, SECTION 03: LITERATURE & HUMAN EXPERIENCE "Characters & Corpses"
Why has the American South proved to be such fertile soil for the production of literature? Many of the most acclaimed American writers have been Southerners and have written about Southern life. As an introduction to the literature of the American South, this course focuses on selected short stories from William Faulkner, Flannery O’Connor, and Eudora Welty. We will consider the term “character” both in the common literary sense and in the special sense of character meaning an odd, eccentric, or unusual person. We will also explore the “Southern Gothic” fascination with death (often by violent means) and decay—the decay of the human body and the analogous decay of antebellum (white, patriarchal) Southern culture.
3 credits (Clark) MWF 8:50-9:45 Hybrid
ENGLISH 200 SECTION 06: LITERATURE & HUMAN EXPERIENCE "Dystopian Lit"
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 texts.
3 credits (Mohlenhoff-Baggett) MWF 12:05-1:00

ENGLISH 200, SECTION 07: LITERATURE AND HUMAN EXPERIENCE "Caribbean Literature & Culture"
This class is an introduction to Caribbean and Caribbean-American literature and culture. We will read and write about fiction, poetry, plays, film, music, and critical essays. We will explore some major cultural issues that are brought up by Caribbean authors–issues such as (post)colonial identity, education, migration, 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 9:55-10:50 Hybrid

ENGLISH 200, SECTIONS 08, 09: LITERATURE & HUMAN EXPERIENCE "The 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 2:15-3:40 (08), or 3:55-5:20 (09)

ENGLISH 200, SECTION 10: LITERATURE & HUMAN EXPERIENCE "Seriously Funny: Comedic Lit"
This course will provide a multifaceted approach to appreciating the wide-ranging ways in which humor can be used as a literary device in the works of diverse writers who have serious ideas on their minds. We’ll cover theories of humor and its history as advanced by thinkers such as Freud, Aristotle, Henri Bergson, Viktor Frankl, James Woods and others. We’ll examine works that employ all the complicated nuances of humor in its many distinct forms: slapstick, jokes, satire, parody, irony, dark humor, gallows humor, humor as coping mechanism, humor as protest, humor as truth-telling. When do we laugh and why? What makes some laugh while others cringe? What is the value of empathetic humor and the harm of insult-based humor? How can humor teach us what it means to be human? Can we learn to be better humans by learning to be funny? Seriously. Select literary works will cover a wide range of international authors, with a special emphasis on subjects relevant to contemporary culture.
3 credits (Cashion) MW 2:15-3:40
ENGLISH 200, SECTION 11: LITERATURE & HUMAN EXPERIENCE "Trouble in Utopia"
The general theme of this course is the conflict between society and the individual that we call politics, and the novels we will read are all classics of the futurist genre. The following questions will be at issue throughout the course: What would a just and ethical society be like? How do the texts we read illuminate current affairs? What positive alternatives for our future do these works suggest by calling attention to the negative potentials of our present? If social utopia seems an impossibility, can the human subject, imprisoned by society as she or he is, still work as an individual to approximate the ideals of freedom and harmony denoted by the term "enlightenment"? Does the utopian impulse, the desire for freedom and social harmony at the heart of what is called "progress" and "enlightenment," also contain a dark side, a compulsion for order that results in repressing and oppressing the very subjects it intends to liberate? Texts: Margaret Atwood’s *The Handmaid’s Tale*; Aldous Huxley’s *Brave New World*; George Orwell’s *1984*; Ernest Callenbach’s *Ecotopia*; Anthony Burgess’s *A Clockwork Orange*; Joel Andreas’ *Addicted To War* (nonfiction); selections from theorists Sigmund Freud and Michel Foucault. 
3 credits (Butterfield) TuTh 12:40-2:05

ENGLISH 200, SECTIONS 12 & 13: LITERATURE & HUMAN EXPERIENCE "Literature & Compassion"
"How," philosopher Martha Nussbaum asks, "do we ever become able to see one another as human?" The answer: "Only through the exercise of imagination." This course invites students interested in the study of compassion to explore representations of empathy in imaginative writing. We will investigate theories of sympathy from the eighteenth to the twenty-first century (Adam Smith to Nussbaum) alongside novels and poetry that expand our shared sense of what it means to truly feel for another being. Self-reflections and other contemplative writing exercises—particularly when paired with literary study—can partner with other compassionate practices, like mindfulness and meditation, to deepen a sense of connectivity with our world and its diverse inhabitants. Students interested in careers in human services—medicine, counseling, psychology, non-profit work—particularly welcome. 
3 credits (Parker) TuTh 12:40-2:05 (12), or 2:15-3:40 (13)

ENG 200, SECTIONS 14 & 15: LITERATURE & HUMAN EXPERIENCE "International Literature"
The course will introduce students to a variety of International Literature with a focus on critical thinking and understanding people by reading their stories, poems, plays, non-fictional prose, and novels. The reading list includes excerpts from selected works of literature from China, India, Egypt, Senegal, Ancient Greece and the Middle East, as well as globally based authors who have moved away from their roots. All texts are available in accessible English translations. In addition to reading and discussion, written work for the course will comprise of one long essay, two shorter essay exams, informal short writing exercises and occasional quizzes. 
3 credits (Hogan) TuTh 11:00-12:25 (14), or 12:40-2:05 (15)
ENGLISH 200, SECTION 411: LITERATURE & HUMAN EXPERIENCE "Adaptions: New Audience & Media"
Why do we enjoy visiting the same characters and stories over and over again? How are those characters and stories changed when adapted from literature to film, or from one era and culture to another? How have artists revised existing works to meet different purposes, for example, by creating a story from the perspective of the original text's underdog, or by reimagining a horror story's monster to embody new fears? Possible texts include Homer’s *The Odyssey* and the Coen Brothers’ remake *O Brother, Where Art Thou*; the 1950’s classic film *Invasion of the Body Snatchers* and its 1978 and 1994 remakes; Susan Orlean’s *The Orchid Thief* and Spike Jonze’s 2002 loose film adaptation of it, *Adaptation*; Maurice Sendak's acclaimed picture book *Where the Wild Things Are* and Spike Jonze's film adaptation; various film and television versions of mysteries solved by Sir Arthur Conan Doyle's moody detective Sherlock Holmes. We’ll also read UW-L professor Matt Cashion’s short story “Last Words of the Holy Ghost” and consider its 2011 short film adaptation. All living things must adapt to survive--art is no different!
3 credits (Crutchfield) Online

ENGLISH 200, SECTION 412: LITERATURE AND HUMAN EXPERIENCE "Communal Ownership/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 *Frozen* and *Kubo and the Two Strings.*
3 credits (K. Hart) Online

ENGLISH 201, SECTIONS: 01 & 02: AMERICAN LITERATURE I
American Literature I examines the cultures and literatures of the Americas from the colonial period (1600s) through the rising national period of the United States (1860s). Beginning with Native American expressions and oral traditions, we'll read and discuss a wide range of texts that gradually developed into a relatively stable national literature by the time of the Civil War. Interdisciplinary in nature, the study of early American literature fosters close ties with many other areas of inquiry, including history; women’s, gender, and sexuality studies; religion; philosophy; and ethnic and racial studies. Authors of interest in this course include (but are not limited to): Anne Bradstreet, Susanna Rowson, Washington Irving, Hannah Foster, Nathaniel Hawthorne, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Emily Dickinson, and Walt Whitman.
3 credits (Jesse) MWF 7:45-8:40 (01) or 8:50-9:45 (02)
ENGLISH 202, SECTIONS 01 & 02: 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 9:25-10:50 (01), or 11:00-12:25 (02)

ENGLISH 203, SECTIONS 01 & 02: 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 (Friesen) MWF 8:50-9:45 (01), or 9:55-10:50 (02)

ENGLISH 204, SECTIONS 01, 02, & 03: ENGLISH LITERATURE II
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 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, 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.
3 credits (Sultzbach) TuTh 9:25-10:50 (01), 11:00-12:25 (02), or 2:15-3:40 (03)

ENGLISH 205, SECTIONS 01 & 02: WESTERN LITERATURE I
An examination of the expression and development of the ideas and values of Western Civilization in time-honored works of literature ranging from Biblical times, through the Greek and Roman eras, to the European Middle Ages and the Renaissance.
3 credits (Fowler) TuTh 9:25-10:50 (01) or 11:00-12:25 (02)

ENGLISH 208, SECTIONS 01 & 02: INTERNATIONAL LITERATURE
The course will introduce students to a variety of International Literature with a focus on critical thinking and understanding people by reading their stories, poems, plays, non-fictional prose, and novels. The reading list includes excerpts from selected works of literature from China, India, Egypt, Senegal, Ancient Greece and the Middle East, as well as globally based authors who have moved away from their roots. All texts are available in accessible English translations. In addition to reading and discussion, written work for the course will comprise of one long essay, two shorter essay exams, informal short writing exercises and occasional quizzes.
3 credits (Hogan) TuTh 11:00-12:25 (01) or 12:40-2:05 (02)
ENGLISH 210, SECTIONS 01 & 02: LITERATURE OF BLACK AMERICA
Given the politically charged atmosphere surrounding race relations in 21st century America, there may not be a more critical moment than the present to engage in the study of literature written by African American authors. Over the course of this semester, we will study some of the most important African American texts of the twentieth century while, at the same time, attending to the cultural contexts that the authors of these texts were responding to. From novels and essays to poetry and nonfiction, we’ll read across a host of genres in order to explore not only what a phrase like “the literature of black America” means, but also how this literature speaks to the unique, embodied experiences of black Americans living in a post-emancipation society. Most importantly, the readings and assignments for this course will challenge all of us to rethink our preconceptions about America’s complex relationship with a people who have contributed so much to this nation’s history, culture, and prosperity.
3 credits (Jones) MWF 11:00-11:55 (01) or 12:05-1:00 (02)

ENGLISH 299, SECTION 01: WRITING TUTOR PRACTICUM
Writing Tutor Practicum 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: ENG110 or 112; permission of instructor.
1 credit (Crank) M 4:30-5:30

Please refer to the Undergraduate Catalog and Course Timetable for more information.