Winter 2020

ENG 200, SECTION 411: 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) Online

ENG 200, SECTION 412: LITERATURE & HUMAN EXPERIENCE:
“Detective Fiction”
Raymond Chandler writes that “the detective story for a variety of reasons can seldom be promoted. It is usually about murder and hence lacks the element of uplift.” But if murder is not a fit subject for entertainment, why do detective stories continue to fascinate us? In this course, we’ll investigate works by Collins, Poe, Conan Doyle, Christie, Hammett, Chandler, and others to better understand the allure of detective fiction: What are its elements? How has it evolved? What does it teach us about ourselves and society? And, most importantly, how and why does it draw us in? Coursework will include reflective posts on the readings, a close-reading exercise at midterm and your choice of a short analytical or creative paper for the final.
3 credits (M. Garcia) Online

Spring 2020

ENG 200, SECTION 01: LITERATURE & HUMAN EXPERIENCE:
“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 Black authors. Over the course of this semester, we will study some of the most important texts from 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 (Jesse) MWF 12:05-1:00

**ENG 200, SECTION 02: 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

**ENG 200, SECTIONS 03 & 04: LITERATURE & HUMAN EXPERIENCE:**

“Otherworlds and the Otherworldly”

In the Middle Ages, literary heroes traveled to fairy Otherworlds or were challenged by Otherworldly creatures. Religious devotees witnessed Heavenly Jerusalem and werewolves were betrayed by disloyal wives. This class explores early encounters with Otherworlds and the Otherworldly as explorations of the human psyche and cultural critique that paves the way for contemporary works that engage the uncanny for similar purposes. While the medieval works we will be reading are concerned with feudal hierarchies, the limits of power, heavenly rewards, and the constraints of arranged marriage, the contemporary texts we will be reading grapple with such modern issues as aging, memory, war, homelessness, racism, technology, and genetic engineering—all through brushes with the uncanny or Otherworldly. The medieval texts for this class are Sir Gawain and the Green Knight, Sir Orfeo, Pearl, and a selection of narrative poems by the medieval female author Marie de France. We also read four contemporary novels: Neil Gaiman’s Neverwhere, Kazuo Ishiguro’s The Buried Giant, Victor LaValle’s The Changeling, and Margaret Atwood’s Oryx and Crake.

3 credits (Fowler) TuTh 9:25-10:50 or 11:00-12:25

**ENG 200, SECTIONS 05: LITERATURE & HUMAN EXPERIENCE:**

“Reading Movies”

Adaptation occurs when one artist decides to convert the work of another artist to an entirely different medium. By analyzing how films attempt to translate a novel visually, we are offered an insight into both texts, both as individual works of art and as conversations with each other. We will pay special attention to why directors choose to adapt specific works and moments where films use the original text as a launching point for their own agendas. We will discuss the similarities and differences in telling stories in different mediums, the techniques that authors and directors use to persuade their audience, and the possibilities and limitations of storytelling with novels and film. Texts: William Shakespeare’s *King Lear*, Mary Shelley’s *Frankenstein*, Dashiell Hammett’s *The Thin Man*, Esquivel’s *Like Water for Chocolate*, and Amy Tan’s *The Joy Luck Club* and accompanying films.

3 credits (W. Garcia) TuTh 12:40-2:05
ENG 200, SECTION 06: LITERATURE & HUMAN EXPERIENCE:
“Women Novelists”
In this course, we will focus on the struggles women novelists have faced by being writers of their time, ranging from the 1600s to today. We will also focus on their successes and their involvement in the evolution of the novel. We will examine how social norms have affected these novelists, and in turn, how their novels have affected the society in which they live(d). We will analyze literature from different areas of the world, and from different time periods, while focusing on the novel’s ability to defy the norm through artistic expression and rebel from reigning political figures. Readings may include: Aphra Behn’s Love Letters Between a Nobleman and His Sister, Mary Shelley’s Frankenstein, Arundhati Roy’s The God of Small Things, and others.
3 credits (Stoltman) TuTh 9:25-10:50

ENG 200, SECTION 07: LITERATURE & HUMAN EXPERIENCE:
“International Literature & Human Experience”
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.
3 credits (Hogan) TuTh 11:00-12:25

ENG 200, SECTION 10: LITERATURE & HUMAN EXPERIENCE:
“Caribbean Literature & Culture”
This class is an introduction to Caribbean literature and culture. We will read and write about Caribbean fiction, poetry, drama, art, music, and critical essays. We will explore some major cultural issues that are brought up by Caribbean authors–issues such as race and (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. Major critical concepts will include postcolonial criticism, eco-criticism and folklore.
3 credits (D. Hart) MWF 9:55-10:50 Hybrid
ENG 200, SECTION 11: LITERATURE & HUMAN EXPERIENCE:
“The Jane Austen Book Club”
This course takes its name from the 2004 book by Karen Joy Fowler titled “The Jane Austen Book Club,” which was made into a film in 2007. Jane Austen (1775 –1817) was an English novelist known primarily for her six major novels, which interpret, critique, and comment upon the British landed gentry at the end of the 18th century. Austen’s plots often explore the dependence of women on marriage in the pursuit of favorable social standing and economic security. Her works critique the novels of sensibility of the second half of the 18th century and are part of the transition to 19th-century literary realism. In this course, students will read and discuss all six of Austen’s novels.
3 credits (Clark) MWF 8:50-9:45

ENG 200, SECTION 12: LITERATURE & HUMAN EXPERIENCE:
“American Ethnic Literature”
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.
3 credits (Zhang) MWF 9:55-10:50 Hybrid

ENG 200, SECTIONS 13 & 14: 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 texts.
3 credits (Mohlenhoff-Baggett) MWF 12:05-1:00 or 1:10-2:05
ENG 200, SECTIONS 411 & 412: LITERATURE & 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 Frozen and Kubo and the Two Strings.
3 credits (K. Hart) Online

ENG 200, SECTIONS 413 & 414: LITERATURE & HUMAN EXPERIENCE:
“Story Versions and Conversions: Recycling Old Stories for New Purposes”
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

ENG 201, SECTION 01: AMERICAN LITERATURE I
Early American Literature examines the culture sand 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 (Clark) MWF 9:55-10:50
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 11:00-12:25

ENG 203, SECTION 01: 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 7:45-8:40

ENG 204, SECTIONS 01 & 02: 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 11:00-12:25 or 12:40-2:05

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 known collectively as the Enlightenment. This course begins with an introduction to some of the writers (of fiction, drama, poetry, and philosophy) whose ideas contributed to these revolutions, then traces the fallout of their ideas in the periods and movements that followed (Romanticism, Aestheticism, Symbolism, Existentialism, Marxism, Modernism, Postmodernism). 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 the most 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 9:25-10:50
ENG 208, SECTION 01: 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 2019 we will read literature from China, India, Poland, the Middle East, Canada and England.
3 credits (Hogan) TuTh 11:00-12:25

ENG 210, SECTION 01: LITERATURE & HUMAN EXPERIENCE:
“Literature of Black America”
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3 credits (Jesse) MWF 12:05-1:00

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 updated October 2020.