

Winter 2023

<p>ENG 200, SECTION 411 Literature & Human Experience: Detective Fiction <i>3 credits (Garcia)</i> <i>Online Asynchronous</i></p>	<p>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 traditional, hardboiled, and contemporary examples of detective fiction to better understand its allure: What are its elements? How has it evolved? What can it teach us about ourselves and society? And, most importantly, how and why does it draw us in?</p>
<p>ENG 200, SECTION 412 Literature & Human Experience: Film (and Other) Adaptations <i>3 credits (Crutchfield)</i> <i>Online Asynchronous</i></p>	<p>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 <i>The Odyssey</i> and the Coen Brothers’ remake <i>O Brother, Where Art Thou</i>; the 1950’s classic film <i>Invasion of the Body Snatchers</i> and its 1978 and 1994 remakes; Susan Orlean’s <i>The Orchid Thief</i> and Spike Jonze’s 2002 loose film adaptation of it, <i>Adaptation</i>; Maurice Sendak’s acclaimed picture book <i>Where the Wild Things Are</i> 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!</p>

<p>ENG 200, SECTION 01 Literature & Human Experience: The Comic Book <i>3 credits (Friesen)</i> <i>TTH 7:45-9:10</i></p>	<p>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.</p>
<p>ENG 200, SECTIONS 02 & 03 Literature & Human Experience: Dystopian Literature <i>3 credits (Mohlenhoff-Baggett)</i> <i>MWF 12:05-1:00 (02)</i> <i>MWF 1:10-2:05 (03)</i></p>	<p>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.</p>
<p>ENG 200, SECTION 04 Literature & Human Experience: Navigating Trauma in Women's Lit <i>3 credits (Stoltman)</i> <i>MW 2:15-3:40</i></p>	<p>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 <i>The God of Small Things</i> by Arundhati Roy, <i>Woman Warrior</i> by Maxine Hong Kingston, "The Thing in the Forest" by A.S. Byatt, "Bloodchild," by Octavia Butler, and other short works of fiction.</p>

<p>ENG 200, SECTION 05 Literature & Human Experience: Disability in Lit, Drama, & Film 3 credits (Crutchfield) TTH 11:00-12:25</p>	<p>We will discuss various modern and contemporary stories, short novels, plays, and films featuring people and characters with disabilities, including <i>Of Mice and Men</i> (a classic novel about friendship, cognitive disability and euthanasia), <i>The Elephant Man</i> (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), <i>Crip Camp</i> (a documentary film about a summer camp for teenagers with disabilities and the disability activist movement that some campers helped spearhead), <i>The Sound of Metal</i> (a fictional film about a metal band drummer who loses his hearing), <i>The Cancer Journals</i> (journals of cancer survivor and African-American lesbian poet Audre Lorde), and <i>The Bad Doctor</i> (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.</p>
<p>ENG 200, SECTION 06 Literature & Human Experience: Compassion & Nobel Laureate 3 credits (Fowler) TTH 11:00-12:25</p>	<p>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.</p>

<p>ENG 200, SECTIONS 07 & 08 Literature & Human Experience: Trouble in Utopia 3 credits (<i>Butterfield</i>) TTH 2:15-3:40 Hybrid</p>	<p>With WWII and the age of totalitarian ideologies in his rearview mirror, Martin Luther King Jr. opined in 1965 that “the arc of the moral universe is long, but it bends towards justice,” implying that the historical advances towards freedom and equality we call “democracy” would continue straight ahead. In the decades that followed, the arc of world history truly did seem to bend toward justice. Until recently, one could hardly imagine a democratic society willingly reverting to authoritarian rule, as so many did in the years leading up to WWII, but it appears to be happening again. Throughout Europe, Asia, and the Americas, more and more countries are embracing xenophobia and electing authoritarian “strong man” rulers who eschew democratic values and the rule of law while consolidating more and more wealth and power at the top of the social pyramid. The works of “dystopian” fiction and theory we will read in this course were all written to warn readers in the “free world” of the fragility of our “civilized,” democratic societies by showing us what might happen if we don’t remain vigilant guardians of the rights and institutions we take for granted. The following questions will be at issue throughout the course: What would a just 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? What does it take for the utopian impulse in humans, the desire for personal freedom and social justice that leads them to form democracies, to be over-ridden by what might be called the authoritarian impulse, a compulsion for order that can lead humans to support authoritarian dictators? TEXTS: Margaret Atwood: <i>The Handmaid’s Tale</i>; Aldous Huxley: <i>Brave New World</i>; George Orwell: <i>1984</i>; Dave Eggers: <i>The Circle</i>; selections from theorists Sigmund Freud and Michel Foucault.</p>
<p>ENG 200, SECTION 411 Literature & Human Experience: American Ethnic Literature 3 credits (<i>Zhang</i>) Online Asynchronous</p>	<p>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.</p>

<p>ENG 200, SECTIONS 413 & 414 Literature & Human Experience: Communal Ownership/Fairy Tales 3 credits (K. Hart) Online Asynchronous</p>	<p>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, find relief from human and social anxieties, explain natural and social phenomena, find happiness, and be entertained. Because the creation of fairy tales is communal and diverse, no one person can own 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, 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 help us work through 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 the pleasures and thought-provoking meanings of 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.</p>
<p>ENG 202, SECTIONS 01 & 02 American Literature after 1865 3 credits (Schaaf) TTH 11:00-12:25 (01) TTH 12:40-2:05 (02)</p>	<p>An exploration of American literature from the late nineteenth century to the present, which will include essays, letters, short stories, poetry and theatrical plays. The course will be reading, writing and discussion driven and will involve examination of works by such authors as Twain, Whitman, Hemingway, Faulkner, Hughes, Steinbeck, O'Connor, Vonnegut and many others.</p>
<p>ENG 202, SECTION 03 American Literature after 1865 3 credits (Jesse) TTH 12:40-2:05</p>	<p>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.</p>

<p>ENG 203, SECTION 01 British Literature before 1800 3 credits (Friesen) TTH 9:25-10:50</p>	<p>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.</p>
<p>ENG 204, SECTIONS 01 & 02 British Literature after 1800 3 credits (Sultzbach) TTH 11:00-12:25</p>	<p>Subtitle: "The Country, the City, and Human Nature." Together, we will read canonical poetry and prose from the 18th, 19th, 20th and 21st centuries. As we move through the major literary movements known as Romanticism, the Victorian Age, Modernism, and Post-modernism, we will consider how each era's literary conventions both answered and shaped the cultural issues and ethical questions of the day. Specifically, we will trace British literary responses to new scientific discoveries, war, and changing relationships to the environment. Some of the questions we will consider include: How did writers depict the relationship between humans and nature? How did evolutionary biology impact notions of the self, religion, and assumptions of superiority? How did the process of colonialization reveal cultural hypocrisies and racism? How did the shattering impact of World War I transform notions of "home" and "animal"? What were the changing views toward country and the city during eras of increased mass production and suburban expansion? And most importantly, how did formal literary innovations and literary themes react to and influence these issues?</p>
<p>ENG 204, SECTION 411 British Literature after 1800 3 credits (DeFazio) Online Asynchronous</p>	<p>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.</p>

<p>ENG 210, SECTION 01 Literature of Black America <i>3 credits (Jesse)</i> MWF 12:05-1:00</p>	<p>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. In this course, we will study some of the most important literary texts from the 20th and 21st centuries 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.</p>
<p>ENG 220, SECTION 01 Women and Popular Culture <i>3 credits (Parker)</i> MWF 12:05-1:00</p>	<p>What stories do cultural phenomena like Tarot cards, crystals, and the Zodiac tell their readers about gender, sex, and sexualities? How might the fields of feminist and cultural studies help us to critically read the texts of Tarot? This course will explore the current fascination with Tarot cards and the stories they tell. We will consider the role these visual and symbolic texts play in the construction of gendered identities, the ways in which sex and sexuality are culturally-mediated through Tarot's particular interpretative logic, and how social, political, and cultural ideas of pleasure, agency and power are framed by representations of gender and sex, both historically and in our present moment. We'll also learn and practice the art of reading Tarot.</p>