**Winter 2024**

**ENG 200-411: Lit & Human Experience | Immigration Nation | Online Asynchronous | 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.

**Spring 2024**

**ENG 200-01: Lit & Human Experience | The Comic Book | TTH 9:25-10:50 | 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 200-02: Lit & Human Experience | Dystopian Literature | MWF 12:05-1:00 | In-Person | Mohlenhoff-Baggett**
**ENG 200-03: 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 200-04: Lit & Human Experience | Trauma in Women's Literature | TTH 9:25-10:50 | In-Person | 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 200-05: Lit & Human Experience | Disability Lit, Drama, Film | TTH 7:45-9:10 | In-Person | 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 200-06: Lit & Human Experience | Young Adult Literature | MWF 1:10-2:05 | In-Person | Garcia
Young adult literature has experienced a surge in popularity since the mid-1990s, but its roots actually trace back much farther than that. In this course, students will explore the authors and texts that have contributed to the evolution of this genre since the 1950s by reading across a range of literary styles, voices, and time periods. Major units in the course will pay close attention to issues of literary value and publishing markets; to representations of gender, race, sexuality, and disability; to debates over censorship and the definition of "appropriate" content; and to the inclusion of adolescent literature in today’s secondary English Language Arts classrooms. And while a majority of the course will be devoted to the study of primary texts (including novels, poetry, nonfiction, and/or graphic novels), students will also be expected to work closely with secondary materials as they situate this ever-expanding genre in multiple social, historical, and political contexts.

ENG 200-07: Lit & Human Experience | Trouble in Utopia | TTH 2:15-3:40 | Hybrid | Butterfield
ENG 200-08: Lit & Human Experience | Trouble in Utopia | TTH 2:15-3:40 | Hybrid | Butterfield
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: The Handmaid’s Tale; Aldous Huxley: Brave New World; George Orwell: 1984; Dave Eggers: The Circle; selections from theorists Sigmund Freud and Michel Foucault.

ENG 200-09: Lit & Human Experience | Sex, Swords, & Salvation | TTH 12:40-2:05 | In-Person | Friessen
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.
This course will explore how humans imagine the non-human animal. We will read fiction, poetry, and non-fiction prose from the Victorian era, the Modern period of the 20th century, and contemporary literature of the 21st century. From Darwin’s influence to the advent of Freudian theory, people began to question human bestiality and ponder the kinship between humans and other animals. We will ask questions such as: Does our tendency to give human traits to other animals limit our understanding of them or empathetically connect us? How does animal literature challenge or reinforce cultural assumptions about power dynamics and hierarchies? How has literature influenced the study of animal cognition? How do we represent species extinction and species futures? We might discover that our inquiry into the literary representations of other animals raises just as many questions about how humans view themselves.

“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 overaken all others to become the premier monster for the 21st century. In fact, not only do zombies appear and reappear endlessly in popular culture 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? In this course, we will read and watch cultural representations of the zombie as it appears in films, novels, video games, television programs, and comics from both the global north and the global south to investigate why the zombie has become the cultural signifier for contemporary life. For instance, is it the case that in an era of climate crisis, declining living standards, pandemics, and mass migration, the popularity of post-infection survivalist fantasies such as Robert Kirkman’s comic The Walking Dead reflects an existentialist fatalism in which “the future will be monstrous” (Moretti, Signs Taken for Wonders)? Or perhaps the zombie is a technological being, as is the case with the post-cyberpunk “indeadted” of K.W. Jeter’s novel Noir, which alerts us to an emerging reality in which algorithms and AI are slowly transforming human beings into virtual zombies staring at screens as technology “subsumes life to the point that it trespasses into death” (Toscano, “Alien Mediations”)? Or can films like Mati Diop’s Atlantique and Pedro Costa’s Casa de Lava which remind us of the zombie’s deep connections to colonialism, exploitation, and revolution enable us to see in the zombie a kind of “estranged recognition” that the future we are facing is not one of inevitable decline into a zombie-world, but the necessity of transforming deeply unequal social relations “sparked by the rapid rise of neoliberal capitalism on a global scale” (Comaroff and Comaroff, “Alien-Nation: Zombies, Immigrants, and Millennial Capitalism”) if we are finally to let the dead bury their dead?

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.
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 ever-changing 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.

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.

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.

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.

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.