

# ENGLISH DEPARTMENT

---

## *General Education Literature Courses Summer & Fall 2020*

### Summer 2020

#### **ENGLISH 200, SECTION 411: LITERATURE AND 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) Session I Online*

#### **ENGLISH 200, SECTION 412: LITERATURE AND HUMAN EXPERIENCE "Contemporary Bestsellers in American Lit"**

Since its birth as a field of study, "American Literature" has struggled with questions about the relationship between "high art" literary products and more "popular" modes of textual production. In this course, we will explore the issues associated with this ongoing tension by focusing our attention on popular, bestselling texts published within the last decade (2010-20). In addition to reading and analyzing texts across a range of multiple genres (including novels, short fiction, memoir, poetry, and young adult literature), we will also devote significant attention to formal and informal writing that supports these investigations. Taken together, the reading and writing we do in this class will prepare you to think more critically about the role that literature—whether canonical or popular—plays in how we understand and experience the world around us.

*3 credits (Jesse) Session I Online*

#### **ENG 200, SECTION 421: LITERATURE & HUMAN EXPERIENCE: "Modern Literature/Animal Mind"**

This course will explore how humans imagine the non-human animal. We will investigate stories and poems about animals that span the late nineteenth century to our contemporary era through the lens of animal studies. Such texts might include Jack London's *Call of the Wild*, the writings of John James Audubon, the poetry of Elizabeth Bishop, Coetzee's *The Lives of Animals*, or Helen Macdonald's *H is for Hawk*. The late Victorian and modernist eras comprise a transformational era for the animal in the literary imagination. From Darwin's influence to the advent of Freudian theory, people were beginning to question human bestiality and ponder the kinship between humans and other animals. Today, we know that other animals have their own

subjective lives, intellectual skills, and emotional responses, yet we also grapple with fears about species extinction due to human-caused climate change. As we work through this literature we will ask questions such as: Does our tendency to give other creatures human traits limit our cultural understanding of non-human animals, or does it empathetically connect us to qualities shared by all living beings? How do literary texts that depict the lives of animals impact cultural attitudes towards animal ethics? Further, many texts exhibit zooification, or representing humans as having traits particular to another animal species. How do these literary representations challenge or reinforce a sense of hierarchies within the animal kingdom? We might discover that our inquiry into the literary representations of other animals raises just as many questions about how humans view themselves.

*3 credits (Sultzbach) Session II Online*

### **ENGLISH 200, SECTION 431: LITERATURE & HUMAN EXPERIENCE**

#### **“Versions & 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) Session III Online*

## *Fall 2020*

### **ENGLISH 200, SECTION 01: LITERATURE & HUMAN EXPERIENCE**

#### **"Multicultural Literature of the United States"**

In our specific course, we will focus on how multi-ethnic US storytellers use folktales, fairy tales, poems, myths, family stories and heroes to engage us in complex cultural and human questions about what it means to create a community, home, family, identity, and even justice in the United States. We will read selections from Leslie Marmon Silko's *The Storyteller*, Toni Morrison's *Tar Baby*, Kao Kalia Yang's *The Latehomecomer*, Sandra Cisneros' *Woman Hollering Creek*, Ta Nehisi Coates' Marvel comic adaptation "The Black Panther," and Isaac Bashevis Singer's "Gimpel the Fool." We will also screen the first episode of the TV series *The Marvelous Mrs. Maisel* (2017) and clips from Disney's *Black Panther* (2018). By investigating these stories and storytellers more closely, we might gain a better awareness of what Homi Bhabha called the "ongoing negotiation" of cultural experience, or the complex way we negotiate multiple cultural identities to create a sense of self in the world. Behind this awareness is the

hope that storytelling can lead to wisdom, transform stereotypes, oppressive norms, and prejudicial attitudes, and reveal the beauty of the diverse human experience that connects us all.  
*3 credits (Hart, K) MWF 9:55-10:50*

## **ENGLISH 200, SECTION 02: LITERATURE & HUMAN EXPERIENCE**

### **"Women Novelists Throughout History"**

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 12:40-2:05*

## **ENGLISH 200 SECTIONS 03 & 04: 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 (Garcia, W) MWF 12:05-1:00 (03), or 1:10-2:05 (04)*

## **ENGLISH 200 SECTIONS 05 & 06: 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 (05), or 1:10-2:05 (06)*

## **ENGLISH 200, SECTION 07: LITERATURE & HUMAN EXPERIENCE**

### **"Immigration Nation"**

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.  
*3 credits (Hart, D) MWF 9:55-10:50 Hybrid*

## **ENGLISH 200, SECTION 08: LITERATURE & HUMAN EXPERIENCE**

### **"Modern Literature/Animal Mind"**

This course will explore how humans imagine the non-human animal. We will investigate stories and poems about animals that span the late nineteenth century to our contemporary era through the lens of animal studies. Such texts might include Jack London's *Call of the Wild*, the writings of John James Audubon, the poetry of Elizabeth Bishop, Coetzee's *The Lives of Animals*, or Helen Macdonald's *H is for Hawk*. The late Victorian and modernist eras comprise a transformational era for the animal in the literary imagination. From Darwin's influence to the advent of Freudian theory, people were beginning to question human bestiality and ponder the kinship between humans and other animals. Today, we know that other animals have their own subjective lives, intellectual skills, and emotional responses, yet we also grapple with fears about species extinction due to human-caused climate change. As we work through this literature we will ask questions such as: Does our tendency to give other creatures human traits limit our cultural understanding of non-human animals, or does it empathetically connect us to qualities shared by all living beings? How do literary texts that depict the lives of animals impact cultural attitudes towards animal ethics? Further, many texts exhibit zooification, or representing humans as having traits particular to another animal species. How do these literary representations challenge or reinforce a sense of hierarchies within the animal kingdom? We might discover that our inquiry into the literary representations of other animals raises just as many questions about how humans view themselves.

*3 credits (Sultzbach) MW 2:15-3:40*

## **ENGLISH 200, SECTION 09: LITERATURE & HUMAN EXPERIENCE**

### **"Transformative Works"**

The theme of this ENG 200 course is “transformative works,” and the works that we will read together can be thought of as transformative in multiple ways. We’ll begin with texts that were groundbreaking in their own right, transforming the way we think of character and genre, paired with texts that transform those works, bringing in critical perspectives on how race, gender, and class are represented. We will discuss the role of translations, adaptations, derivations, and re-imaginings as critical to our evolving understanding of the narratives that deserve our attention. Drawing on the work of fan studies theorists like Henry Jenkins, Karen Hellekson & Kate Busse, Francesca Coppa, and others, we will take up questions such as: What counts as “literature,” and how do the transformative practices of readers and fans contribute to the longevity of a text, to its status as “literature”? What do we gain from tracing the journey of a text across genres? Across media? In the second half of the class, we’ll explore how fans enact these transformative practices with both literature and media texts, concluding with an independent project where you will propose and analyze a pair of texts that have a transformative relationship.

*3 credits (Garcia, M) TuTh 2:15-3:40*

## **ENGLISH 200, SECTION 10: LITERATURE & HUMAN EXPERIENCE**

### **"Trouble in Utopia"**

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’s *The Handmaid’s Tale*; Aldous Huxley’s *Brave New World*; George Orwell’s *1984*; Dave Eggers’ *The Circle*; Joel Andreas’ *Addicted To War* (nonfiction); selections from theorists Sigmund Freud and Michel Foucault.

*3 credits (Butterfield) MW 3:55-5:20*

**ENGLISH 200, SECTIONS 411 & 414: LITERATURE AND HUMAN EXPERIENCE**  
**"Versions & 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*

**ENGLISH 200, SECTIONS 412 & 413: 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 (Hart, K) Online*

**ENGLISH 202, SECTIONS 01 & 02: AMERICAN LITERATURE AFTER 1865**

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 (01), or 12:40-2:05 (02)*

### **ENGLISH 203, SECTIONS 01 & 02: ENGLISH LITERATURE BEFORE 1800**

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) TuTh 7:45-9:10 (01), or 9:25-10:50 (02)*

<WRITING EMPHASIS COURSES>

### **ENGLISH 204, SECTIONS 01, 02, & 03: ENGLISH LITERATURE AFTER 1800**

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 (DeFazio) TuTh 11:00-12:25 (01), or 12:40-2:05 (02) or (Sultzbach) TuTh 11:00-12:25*

<UW MADISON PRE-MED WRITING COURSES, 01 & 02>

### **ENGLISH 205, SECTIONS 01 & 02: WESTERN LITERATURE BEFORE 1700**

An examination of the expression and development of the ideas and values of Western Civilization in time-honored works of literature ranging from ancient Mesopotamia, 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)*

<WRITING EMPHASIS COURSES>

### **ENGLISH 206, SECTION 01: WESTERN LITERATURE AFTER 1700**

#### **“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, we will address the essential question of all study in the Humanities, namely: “who are you in relation to this text?” *3 credits (Butterfield) TuTh 12:40-2:05*

### **ENGLISH 207, SECTION 01: MULTICULTURAL U.S. LITERATURE**

In our specific course, we will focus on how multi-ethnic US storytellers use folktales, fairy tales, poems, myths, family stories and heroes to engage us in complex cultural and human questions about what it means to create a community, home, family, identity, and even justice in the United States. We will read selections from Leslie Marmon Silko’s *The Storyteller*, Toni Morrison’s *Tar Baby*, Kao Kalia Yang’s *The Latehomecomer*, Sandra Cisneros’ *Woman Hollering Creek*, Ta Nehisi Coates’ Marvel comic adaptation “The Black Panther,” and Isaac Bashevis Singer’s “Gimpel the Fool.” We will also screen the first episode of the TV series *The Marvelous Mrs. Maisel* (2017) and clips from Disney’s *Black Panther* (2018). By investigating these stories and storytellers more closely, we might gain a better awareness of what Homi Bhaba called the “ongoing negotiation” of cultural experience, or the complex way we negotiate multiple cultural identities to create a sense of self in the world. Behind this awareness is the hope that storytelling can lead to wisdom, transform stereotypes, oppressive norms, and prejudicial attitudes, and reveal the beauty of the diverse human experience that connects us all. *3 credits (Hart, K) MWF 9:55-10:50 Hybrid*

### **ENGLISH 212, SECTION 01: SEARCH FOR ECONOMIC JUSTICE**

Using humanistic and social scientific approaches, students will explore movements for economic empowerment as a critical dimension of justice in the increasingly global world. Through a mixture of face-to-face, online, and experiential methods, students will examine connections between the individual and larger systems and between the local and the global. They will critically analyze economic and political structures and movements as they pertain to gender, race, ethnicity, and class. The course will be informed by the perspectives of English, economics, political science, philosophy, anthropology, and women's, gender and sexuality studies. *3 credits (Zhang) TuTh 12:40-2:05 Hybrid*

### **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. *1 credit (Crank) M 4:30-5:30*

Please refer to the [Undergraduate Catalog](#) and [Course Timetable](#) for more information.