ENGLISH DEPARTMENT

General Education Literature Courses
Summer & Fall 2014

Summer 2014

ENG 200, SECTION 301: LITERATURE & HUMAN EXPERIENCE: “Versions & Conversions: Literature Remade for New Audiences & 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) <Writing Emphasis> Session III; MTWTh 1:15-3:45 PM

ENG 203, SECTION 411: 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 neo-classical 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 (Parker) Session I *Online*

ENG 205, SECTION 201: 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) Session II; MTWTh 1:15-3:45 PM

Fall 2014

ENG 200, SECTIONS 01 & 02: LITERATURE & HUMAN EXPERIENCE “Literature of Black America”
Survey and exploration of Black American prose and poetry from their eighteenth century beginnings to the end of the Harlem Renaissance and the depression years. 3 credits (Young)

ENG 200, SECTIONS 03 & 08: LITERATURE & HUMAN EXPERIENCE “The Comic Book”
This course is an intensive study of selected graphic novels and related literature written over the last twenty-five years. The course emphasizes various ways of reading, studying, and appreciating graphic literature as a changing medium, as a genre defined by complex criteria, and as commentary on culture, society, and politics. 3 credits (Friesen) <Writing Emphasis>
ENG 200, SECTION 04: LIT & HUMAN EXPERIENCE: “Versions & Conversions: Literature Remade for New Audiences & 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)

During the twentieth century African writers have overcome enormous obstacles, both at home and globally, in order to communicate their perspectives and experiences. Although Africans have told their stories since the days when our Paleolithic ancestors shared the continent itself, this semester’s readings explore the richness and wisdom of more recent South African writing. Short stories and some longer texts illustrate the impressive resiliency of South Africans and South African literature in confronting Apartheid, censorship, exile, colonization and neo-colonization. 3 credits (Lombard)

ENG 200, SECTIONS 06 & 14: LIT & 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 plot elements within these stories are not the sole property of Disney. What are now classic fairytales 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 anxiety, explain natural and social phenomena, find happiness, and be entertained. In this course, we will investigate different versions of what folklorists call “tale types” to consider the significance of how a single classic tale is able to migrate across the globe and change to reflect the individual dreams, experiences, and forms of persecution important to different authors, cultures and diverse groups. When we study fairytales critically in this way, we can better see the role storytelling and literature itself plays in our own human experiences. Course readings will include classic, uncommon, and modern variations of “Cinderella,” “Snow White,” “Little Red Riding Hood,” “Beauty and the Beast,” “Bluebeard,” “Sinbad the Sailor,” and “The Little Mermaid.” We will also be screening the films Freeway and Lady in the Water. As a blended course, we will meet both face-to-face and online to work through and discuss the stories and our findings in more detail. 3 credits (K. Hart)

ENG 200, SECTION 07: LITERATURE & HUMAN EXPERIENCE “An Introduction to Mythology”
An exploration of myths from around the world, focusing on the ways in which they shape our societies, inform our morality, give us insight into the human condition, and mold the ways that we perceive both the natural and supernatural. The course will include more popular and dominant mythologies along with those that may be lesser known, and will examine stories, poems, songs, and film. 3 credits (Schaaf)

ENG 200, SECTION 09 & 10: LITERATURE & HUMAN EXPERIENCE “Casting Doubt”
What do we fear and how do we investigate it? "Casting Doubt: Certainty, Sin, and Speculation in Literature” will provide students with an introduction to the foundational knowledge and essential skills of literary study by investigating the historical, cultural, and intellectual contexts of literary works that call commonsense into question. Students should expect to expand their fluency with essential literary terminology and improve their ability to conduct close textual analysis in order to write about literature. Our readings will analyze moments of ambiguity in literary works, moments that invite us to suspend casual judgment, moments that solicit speculation, and thus moments that effect self-transformation. Students can count on reading Shakespeare's Hamlet, Stevenson's Dr Jekyll and Mr Hyde, and Joyce's Dubliners as well as selected poems by Yeats and some of Conan Doyle's stories about Sherlock Holmes. Adaptations of these works for film or television will cast doubt, quite literally, on our readings. 3 credits (Putz)

ENG 200, SECTION 11: LIT & HUMAN EXPERIENCE “Humor and Horror: Inside the Literature of the American South.”
This course will feature the works of authors who examine the complicated culture, landscape, and history of the American south, with particular emphasis placed on writers who incorporate elements of humor and/or horror while addressing issues such as class, race, gender, and identity. A major part of the course will examine what is categorized as "Southern Gothic” Literature. Select authors may include Edgar Allen Poe, Flannery O'Connor, William Faulkner, and Eudora Welty, as well as selections from contemporary authors, filmmakers, and musicians. 3 credits (Cashion)
ENG 200, SECTION 13: LITERATURE & 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)

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)

ENG 201, SECTIONS: 01 & 02: AMERICAN LITERATURE I
Early American Literature examines the cultures and literatures of the Americas from the colonial period through the rising national period of the United States (1850’s). Beginning with Native American expressions and oral traditions, we begin ranging widely across the Americas, from Francophone writings in the north to Nahuatl and Ibero-American literature in the south. Interdisciplinary in its origins, early American literature fosters close ties with other departments, including history, women’s, gender, and sexuality studies, religious philosophy, and ethnic studies in order to find the best methodological approaches for discovering the cultural and aesthetic impacts of texts on readers from different time periods. Canonical authors’ works will also be examined within interdisciplinary contexts: Anne Bradstreet, Washington Irving, Hanna Foster, Nathaniel Hawthorne, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Emily Dickinson, Herman Melville. 3 credits (Barillas)

ENG 202, SECTIONS: 01, 02, 03, 04, & 05: 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 (Gray), (Konas), (Schaaf)

ENG 203, SECTION: 01, 02, & 03: 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 neo-classical 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), (Parker)

ENG 204, SECTIONS 01, 02, 03 & 04: 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 (Sulzbach), (Defazio)

ENG 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)

ENG 210, SECTIONS 01 & 02: LITERATURE OF BLACK AMERICA
Survey and exploration of Black American prose and poetry from their eighteenth century beginnings to the end of the Harlem Renaissance and the depression years. 3 credits (Young)

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