Summer 2015

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 I; Online

ENG 200, SECTION 301: Modern Literature/ Animal Mind
This course will explore how humans imagine the non-human animal. We will primarily investigate the prose and poetry of mid-twentieth century writers such as Jack London, Ernest Hemingway, D.H. Lawrence, Elizabeth Bishop, Virginia Woolf, and Ted Hughes. The course will also include texts about animal theory, including *The Lives of Animals* by J.M. Coetzee. The modernist period is a transformational era for the animal in the literary imagination. After WWI and the advent of Freudian theory, people were beginning to question human bestiality and ponder the kinship between humans and other animals. New knowledge about animals also spurred debates on hunting and vivisection, and new formal techniques encouraged experimentation with animal consciousness and non-human community. 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 rights issues? Further, many texts exhibit zoöification, 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? How have animal metaphors been used to derogate some humans? 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 III

Fall 2015

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) MWF 11am-11:55am; 12:05pm-1pm

ENG 200, SECTIONS 03 & 04: 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) MWF 8:50am-9:45am; 9:55am-10:50am

ENG 200, SECTION 05: 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) M 5:30pm-8:15pm

ENGLISH 200, SECTION 06: 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) MWF 12:05pm-1pm

ENG 200, SECTIONS 08 & 09: LITERATURE & HUMAN EXPERIENCE: “Literature and 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) MWF 12:05pm-1pm; 1:10pm-2:05pm

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) TTH 12:40pm-2:05pm; 2:15pm-3:40pm
ENG 200, SECTIONS 13 & 14: 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 of these stories are not the sole property of Disney. What we now call 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. How do folkloric “tale types” migrate across the globe and change to reflect the dreams, experiences, and forms of persecution important to different authors, cultures and diverse groups? What role does storytelling and literature itself play in our human experiences? To answer these questions and many more, we will read classic, uncommon, and modern variations of “Cinderella,” “Snow White,” “Little Red Riding Hood,” “Beauty and the Beast,” “Bluebeard,” “Sinbad the Sailor,” “The Snow Queen” and “The Little Mermaid.” We will also be screening the films Frozen and Lady in the Water after the midterm. As a blended course, we will meet face-to-face Tuesdays and work most Thursdays online. 3 credits (K. Hart) TTH 9:25am-10:50am; 11am-12:25pm

ENG 200, SECTIONS 16: LITERATURE & HUMAN EXPERIENCE “Trouble in Utopia”
If social utopia seems an impossibility, can the subject, imprisoned by society as she or he is, still work as an individual to approximate the ideals of freedom and harmony denoted by the term enlightenment? Does the utopian impulse, the desire for freedom and social harmony at the heart of what is called “progress” and “enlightenment,” also contain a dark side, a compulsion for order that ends up repressing and oppressing the very subjects it intends to liberate? We will read a number of 20th-century “dystopian” science fiction classics and an assortment of other related texts, including selections from theorists Sigmund Freud and Michel Foucault. Texts include: Margaret Atwood’s The Handmaid’s Tale; Aldous Huxley’s Brave New World; George Orwell’s 1984; Ernest Callenbach’s Ecotopia; Gary Shteyngart's Super Sad True Love Story, Joel Andreas’ Addicted To War (nonfiction). 3 credits (Butterfield) TTH 3:55pm-5:20pm

ENG 200, SECTIONS 18: 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) T 5:30pm-8:15pm

ENG 200, SECTIONS 19 & 20: LITERATURE & HUMAN EXPERIENCE “International Literature”
The course will introduce students to a variety of International Literature with a focus on critical thinking and understanding people by reading their stories, poems, plays, non-fictional prose, and novels. The reading list includes excerpts from selected works of literature from China, India, Egypt, Senegal, Ancient Greece and the Middle East, as well as globally based authors who have moved away from their roots. All texts are available in accessible English translations. In addition to reading and discussion, written work for the course will comprise of one long essay, two shorter essay exams, informal short writing exercises and occasional quizzes. 3 credits. (Hogan) TTH 12:15pm-2:05pm; 2:15pm-3:40pm

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) MW 2:15pm-3:40pm; TTH 3:55pm-5:20pm

ENG 201, SECTIONS 01, 02, 03, & 04: 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—such as Anne Bradstreet, Washington Irving, Hannah Foster, Nathaniel Hawthorne, Edgar Allan Poe, Ralph Waldo Emerson, Henry David Thoreau, Walt Whitman, Herman Melville, and Emily Dickinson—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. (Gray) MW 2:15pm-3:30pm; TTH 9:25am-10:50am (Jessee) TTH 12:40pm-2:05pm; 2:15pm-3:40pm
ENG 202, SECTIONS: 01, 02, 03, & 04: 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) TTH 12:40pm-2:05pm; 2:15pm-3:40pm (Konas) MWF 8:50am-9:45am; 9:55am-10:50am

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 (Friesen) MWF 8:50am-9:45am; 11am-11:55am

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 (Sultzbach) TTH 9:25am-10:50am; 11am-12:55pm (Defazio) MWF 9:55am-10:50am; 11am-11:55am

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) TTH 9:25am-10:50am; 11am-12:25pm

ENG 208, SECTIONS 01 & 02: INTERNATIONAL LITERATURE
The course will introduce students to a variety of International Literature with a focus on critical thinking and understanding people by reading their stories, poems, plays, non-fictional prose, and novels. The reading list includes excerpts from selected works of literature from China, India, Egypt, Senegal, Ancient Greece and the Middle East, as well as globally based authors who have moved away from their roots. All texts are available in accessible English translations. In addition to reading and discussion, written work for the course will comprise of one long essay, two shorter essay exams, informal short writing exercises and occasional quizzes. 3 credits. (Hogan) TTH 12:40pm-2:05pm; 2:15pm-3:40pm

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) MWF 11am-11:55am; 12:05pm-1pm

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