

SUMMER I

ENG310-01: Studies in Drama

Monday, Tuesday, Wednesday, Thursday: 8:30-10:25

Kathena H. DeGrassi: hasbrouk@newpaltz.edu

Course Description:

If you love reading, writing, or watching plays, this is the class for you. Studies in Drama seeks to introduce you to drama as a literary genre through an examination of plays that span the years. By reading and analyzing a number of works, we will approach timeless themes and issues. We will explore things like evil, love, hate, humor, and despair, and will consider how texts change, from page to stage.

Required Texts:

The Children's Hour, Lillian Hellman

Boy Gets Girl, Rebecca Gilman

Dr. Faustus, Marlowe

Oleanna, Mamet

A Doll's House, Ibsen

A Streetcar Named Desire, Williams

The Taming of the Shrew, Shakespeare

ENG 332-01 American Literature 2
MTWR 10:45-1:25
Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

This is an American Literature survey course covering major authors from the turn of the 20th century to the contemporary. The course will explore important trends, developments, and movements of American fiction and poetry to the present time. Students will learn the traditions in this period and familiarize themselves with the works and authors considered necessary for a rounded understanding of the period's literature. Students will learn forms and formal innovations in fiction and poetry of this period. Students will write and revise a thesis paper based on suggested topics or in consultation with the instructor.

Required Texts:

Norton Anthology of American Literature Volumes D and E

ENG345 and ENG445: Creative Writing I and II Workshop
M/T/W/H 8:30AM-10:25AM
Laurence Carr: carrl@newpaltz.edu

Course Description(s):

Creative Writing I Workshop ENG345:

This is an introduction to creative writing where students learn the foundation components: plot, character, point of view, genre, and theme among other basic writing tools. Students explore their “writer’s voice” through a series of writing exercises and short formal assignments. Over the course of the semester, students work on a variety of forms and genres including the memoir, short story, dramatic scene and poetry (both free and metered verse).

Creative Writing II Workshop ENG445:

This second level creative writing course continues the work begun in Creative Writing I, and explores the various forms of narrative and poetry. Students will write micro-fiction, memoir, short story, dramatic monologues and scenes and poetry in both free verse and structured forms. Lectures on the components of creative writing will be delivered by the

Lecturer throughout the semester. Greater emphasis is given to analysis of readings, group work, peer critiquing and oral presentation, all of which will be a major part of the student’s assessment. A final portfolio of the semester’s work will constitute the final project. This class prepares the student writer for the higher level craft classes in fiction, creative non-fiction, poetry and dramatic writing.

Required Texts:

Strunk, William, Jr. and White, E.B., *The Elements of Style* 3rd edition or newer, New York: MacMillan, 1979. or a similar style book that is accepted by the Instructor

Carr, Laurence. *WaterWrites: A Hudson River Anthology*, New Paltz: Codhill Press, 2009.

Plus: Readings from the texts provided by the instructor

ENG 355-01 The Bible
MTWR 10:45 a.m.-12:40 p.m.
Christopher Link: linkc@newpaltz.edu

Course Description:

This course is a formal introduction to the academic study of the Bible, a collection of diverse texts which function as the sacred Scriptures of Jewish and Christian religious traditions and which also stand significantly in the background of much Western (as well as non-Western) literature and culture. The aim of the course is to familiarize students—at least in part—with texts from both the Hebrew Bible (known, in different configurations, as *Tanakh* or as the Old Testament) and the New Testament. In addition to becoming acquainted with many of the significant narratives, characters, and themes of the Bible, students will also gain a basic understanding of the formation of the biblical canon(s) and will be introduced to the methods and problems of biblical interpretation. Intended to be much more than an “appreciation course,” ENG 355 is designed to help students think critically about these profoundly influential ancient texts.

The primary focus of this course will be upon the literary (i.e., narrative, poetic, and rhetorical) dimensions of the Bible; this, however, is *not* to say that the religious, theological, social, and historical aspects of the Bible will be ignored or relegated to secondary considerations only. Rather, for religion or history or any other aspect of the Bible to become manifest for consideration at all, we must start with a close reading of the biblical texts. For this reason, students must be prepared to attend carefully and diligently to the assigned readings, both in the Bible itself and in the supplemental critical materials. Course grades are based on quizzes, analysis/exegesis papers, attendance and participation, and a final exam.

Required Texts:

The New Oxford Annotated Bible (with the Apocrypha), 3rd Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2001.
Harris, Stephen L., *Understanding the Bible*, 7th Edition. Boston: McGraw-Hill, 2006.

ENG 493-01: Women, Religion, and Literature

MWR 5:30-8:10 p.m.

Erin Newcomb: newcombe@newpaltz.edu

Course Description:

This course examines the intersections of gender, sexuality, and theology at play within works of feminist literature. Each text brings to light a different cultural and theological standpoint, as well as a unique perspective on feminist issues; we will discuss the common threads that unite these texts as well as the particularities that ground them within their respective traditions. While the course illuminates widespread questions of feminism and theology as depicted in literature, these texts also remind readers of the tremendous diversity of gender, sexual, and religious expressions. These texts ask questions about the nature of the divine, the social implications of religious beliefs, and the ways in which religions and gender inform beliefs and practices.

Required Texts:

Meeting Faith: The Forest Journals of a Black Buddhist Nun, Faith Adiele

The Red Tent, Anita Diamant

Oranges Are Not the Only Fruit, Jeanette Winterson

Tracks, Louise Erdrich

The Complete Persepolis, Marjane Satrapi

The Handmaid's Tale, Margaret Atwood

ENG 493-02: The Transatlantic Gothic: The Haunted World
MTWR 10:45am-12:40pm
John Langan: langanj@newpaltz.edu

Course Description:

Ghosts haunt Western literature. They are in Homer's *Odyssey*, pale, cringing things who long for the life they've lost and must drink blood in order to speak. They drift through Shakespeare's plays, from Hamlet père to the gory Banquo, prompting the characters to whom they appear to mad, bloody action. Their steps echo from the Ghost's Walk in Dickens's *Bleak House*. With the dawn of the Gothic in the mid-eighteenth century, however, the ghost moves from a part of a larger narrative—one literary convention among many the writer might employ—to the point of a larger narrative—the central trope around which the rest of the narrative rotates. Beginning in earnest in the early nineteenth century, and continuing to our present moment, the ghost story condenses into a discrete literary category, one that will enjoy tremendous and continuous popularity for the next two hundred years; indeed, its popularity remains undiminished. In part, this is because the form of the ghost story affects its readership on a very basic, even atavistic, level, speaking to our unease about death, the dead, and what we might call the persistence of the past. At the same time, though, the ghost story proves itself capable of treating all manner of more sophisticated concerns, many of them rooted in anxieties about epistemology, i.e. how we know (or don't) the world around us. Our task in this (admittedly short) class will be threefold: to read a generous sampling of the ghost stories written in the last two centuries; to consider how the form of the ghost story develops and what some its parameters are; and to examine how writers have used the ghost story as a vehicle for their individual concerns. Sleepless nights, unease at that sound outside the bedroom door, are fringe benefits.

Required Texts (subject to change):

Aickman, Robert "Ringing the Changes" (ERES)
Bowen, Elizabeth "The Demon Lover" (ERES)
Braddon, Mary Elizabeth "The Shadow in the Corner" (e-text)
Butts, Mary "With and Without Buttons" (ERES)
Crawford, F. Marion "The Upper Berth" (e-text)
De La Mare, Walter "Seaton's Aunt," "Out of the Deep" (e-texts)
Dickens, Charles "The Signalman" (e-text)
Dunbar, Olivia Howard "The Long Chamber" (e-text)
Gaskell, Elizabeth "The Old Nurse's Story" (e-text)
James, Henry *The Turn of the Screw*
James, M.R. "Count Magnus," "Oh Whistle and I'll Come to You, My Lad" (e-texts)
Jackson, Shirley *The Haunting of Hill House*
King, Stephen *The Shining*
Kipling, Rudyard "The Phantom Rickshaw" (e-text)
Lee, Vernon "Amour Dure," "Oke of Okehurst" (e-texts)
LeFanu, J. Sheridan "Mr. Justice Harbottle" (e-text)
Link, Kelly "Stone Animals" (ERES)
Onions, Oliver "The Beckoning Fair One" (e-text)
Poe, Edgar Allan "Facts in the Case of M. Valdemar," "Ligeia" (e-texts)
Riddell, Charlotte "The Open Door" (e-text)

Sebold, Alice *The Lovely Bones*

Wakefield, H. Russell "Red Lodge" (ERES)

ENG 493-03 The Great American Road
MTWR 1:30-3:25
Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

From The Promised Land to The American Dream, life in the USA is often thought of, and lived, in terms of mobility and destination. Our vehicles are commercial fetishes; our avenues are the galleries from which we view the sliding show of geography and its dramas: “See America First” the railroads insisted; “See the USA in a Chevrolet” Detroit echoed. From the time of the Puritans, concerns of freedom and wealth have been inextricably bound to the ideas of mobility and destination, and thus a part of the American imagination, its very identity. Travel and the road are the stuff of American Folklore and tradition, the stuff of popular song – what would rock ‘n roll be without cars? America is the great migratory magnet, from east, west, north, and south, from which we trace our histories. This course will explore the development of emblematic America as destination, and the misconceptions and misapprehensions that have been brought to it. We will look at the myths of the American Road, the realities that were met along the way, and the arc from “City on the Hill” to post-apocalyptic deliverance. Themes will include concepts of “freedom” and “wealth,” the individual/non-conformist versus the common weal/collective good; migration; exploitation; adventure, and redemption. The first week will look at early treatments of travels and goals in a young nation. The rest of the course will examine manifestations of the road and social change from the 20th century to the present.

Required Texts:

Huckleberry Finn, Mark Twain
The Grapes of Wrath, John Steinbeck
On The Road, Jack Kerouac
Fear and Loathing in Las Vegas, Hunter S. Thompson
The Road, Cormac McCarthy

ENG 534-01: American Poetry in the Nineteenth Century
MWR 5:30-8:10 5/26-6/30
Andrew Higgins: higginsa@newpaltz.edu

Course Description:

The main goal of this course is to introduce you to the major and significant minor voices of 19th-century American poetry, to understand the way 19th-century American poetry shaped and was shaped by American culture, and to develop your ability to read poetry. Through much of the 20th century, the only 19th-century poets scholars paid much attention to were Whitman, Dickinson, Poe, and (maybe) Emerson. This is despite the fact that the 19th-century was their heyday of poetry in America in terms of its popularity and presence in the culture. Beginning in the 1980s, however, and led by feminist scholars' efforts to reclaim 19th-century women writers, scholars have rediscovered the richness, complexity, and diversity of 19th-century poetry. That new, fuller vision of 19th-century American poetry will be our subject.

Required Texts:

- Bain, Robert. *Whitman & Dickinson's Contemporaries: An Anthology of Their Verse*. Carbondale: Southern Illinois UP, 1996. ISBN: 0-8093-2031-2
- Dickinson, Emily. *The Poems of Emily Dickinson: Reading Edition*. Ed. R. W. Franklin. Cambridge, MA: Belknap P, 1998. ISBN: 0-674-67624-6
- Dunbar, Paul Laurence. *Selected Poems*. Ed. Herbert Martin. New York: Penguin, 2004. ISBN: 9780142437827
- Emerson, Ralph Waldo. *Emerson's Prose and Poetry*. Ed. Joel Porte and Sandra Morris. W. W. Norton, 2001. ISBN: 0-393-96792-1
- Longfellow, Henry Wadsworth. *Henry Wadsworth Longfellow: Poems and Other Writings*. Ed. J. D. McClatchy. New York: Library of America, 2000. ISBN: 1-883011-85-x
- Piatt, Sarah. *Palace-Burner: The Selected Poetry of Sarah Piatt*. Ed. Paula Bernat Bennett. Urbana: U of Illinois P.
- Poe, Edgar Allan. *The Selected Writings of Edgar Allan Poe*. Ed. G. R. Thompson. New York: W. W. Norton, 2004. ISBN: 0-393-97285-2
- Walker, Cheryl, ed. *American Women Poets of the Nineteenth Century*. New Brunswick, NJ: Rutgers U P, 1992. ISBN: 0813517915
- Whitman, Walt. *Whitman: Poetry and Prose*. Ed. Justin Kaplan. New York: Library of America, 1996.

SUMMER II

ENG 301-10: English Literature I: Beowulf through Milton

M-Th 1:30-3:25 p.m.

Tina Iraca: iracat@newpaltz.edu

Course Description:

This course will introduce you to the major works comprising the English literary canon from the Anglo-Saxon period through the early seventeenth century, encompassing major writers in a variety of genres (lyric poetry, epic, romance, drama, and prose). We will examine selected works in their historical contexts and in relation to our present culture; beyond that, we will engage in close readings of the works, sharpening those skills that will yield enlightening literary analyses. I have no doubt that the caliber of these texts will enhance your intellect and provide you with personal enjoyment! The texts that we will study include: *Beowulf*, *Canterbury Tales*, *Utopia*, *Doctor Faustus*, *The Faerie Queene*, and *Paradise Lost*.

Required Texts:

The Norton Anthology of English Literature, Vol. I, 8th edition

ENG 309-10: American Humor
TH 5:00-9:00p.m
Peggy M. Hach

Course Description:

American Humor investigates types of humor, such as satire, wit, and irony that are seen in literature, cartoons and television of the 20th and 21st centuries that are typical to the United States. The history of its development is discussed, as well as the nature of the joke, humorous essays, political cartoons, and types of humor found in the media. Authors read include Mark Twain, Woody Allen, Dave Barry, Dorothy Parker, Garrison Keillor, among others. Comedians discussed are George Carlin, Jerry Seinfeld, Bill Cosby, Ellen Degeneres among others.

Successful students will understand the contrast between humor of the United States and British humor and have the ability to appreciate the vast variety of humor along with its changes in these two centuries. They will also be familiar with the terminology of different types of humor and realize that much humor is more sophisticated than what is seen on Comedy Central.

Required Texts:

Miss Lonelyhearts
Cat's Cradle
The Terrible Twos

ENG 406-10: Shakespeare I
M-Th 10:45 a.m. – 12:40 p.m.
Tina Iraca: iracat@newpaltz.edu

Course Description:

Join us as we examine a variety of Shakespeare's plays including *Hamlet*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *Richard III*, and *Othello*. We will explore the cultural context in which the plays were produced and consider how themes such as love, power, weakness, villainy, obsession and/or rebellion weave their way through the texts. We will pay particular attention to the plays as poetry, as works of art that exploit the full resources of language. Shakespeare's drama depicts men and women in a world of radically shifting structures and values. Above all, Shakespeare's plays inform us about our own humanity. Not only will we study and discuss the plays closely, but we will highlight the performance dimension of the Shakespearean text by reading scenes aloud (actors rejoice!!) and viewing several wonderful film adaptations. In addition to the plays, we will study the intensely private and poetically intricate Shakespearean sonnet, which in Wordsworth's estimation is the "key" with which "Shakespeare unlocked his heart..."

Required Texts:

The Riverside Shakespeare, Second Edition, Houghton Mifflin, is my anthology of choice, but you may use any collection or series of the works.

English 505-01: Shakespeare
MTR 4:30-7:10 PM
Ava Zilberfain

Course description: The class will combine lecture format, discussion format, group work and student presentations to develop multiple readings of the Shakespearean dramas. Although we will examine historical, aesthetic, ideological, theological, mythical and socio-political factors, the focus of the course is not on assigning definitive readings to specific works, nor necessarily agreeing with ideas presented, but on developing independent analytic stances. With this in mind, I have designed the course to first lay out the theoretical basis, mimetic structures and modes of expression frequently utilized; then to move to application and deviation of principles; and finally to determine the more revolutionary and experimental element within the texts. The course will juxtapose formal criticism (close readings of the works as literary objects), establish context (including an examination of historical, theological and mythical factors) and discuss cultural studies (attending to the relationship of the works to the dominant and oppositional discourses of the time and of our present time).

ENG 535-01 Realism and Naturalism
MTWR 8:30-10:25 a.m.
Professor Fred Anderson: Permadjunct@aol.com

Course Description:

American Literary Realism, with its offspring, Naturalism and Literary Impressionism, may be considered a literary revolution as significant as the American Renaissance and the Modernism of the nineteen twenties. It can also be seen as a link between the two, with strands of the earlier flowing into Realism and strands of Realism flowing into Modernism. In other words, the process may have been evolutionary rather than revolutionary. In this course we will study several representative works of Realism and Naturalism, as well as a number of the sub-genres such as Regionalism or Local Color, the International Novel, Southern Literature, Western Literature, the Novel of Manners, and the Urban Novel as they appeared on the scene and developed during the years between the end of the War between the States (1865) and the end of the nineteenth century, with attention to societal, intellectual, and other forces which contributed to the rise of these genres as presented in the fiction of such writers as Adams, Clemens, Cable, Howells, Crane, James , Jewett, Chopin, and Frederic

Required Texts: (a complete list will be emailed to enrolled students after registration):

Adams, Henry, *Democracy*

Cable, George Washington, *The Grandissimes*

Clemens, Samuel *The Signet Classic Book of Mark Twain's Short Stories*

Crane, Stephen, *The Red Badge of Courage*

Frederic, Harold. *The Damnation of Theron Ware*

Howells, William Dean, *The Rise of Silas Lapham*

James, Henry, *The Turn of the Screw*

Jewett, Sarah Orne, *The Country of the Pointed Firs and Other Fiction*

ONLINE

ENG 200-02: The Analysis and Interpretation of Literature

Online

Rachel Rigolino: rigolinr@newpaltz.edu

This course is intended to help students develop their abilities to study and understand literary texts. Students will read poems, short stories, dramatic texts as well as excerpts from graphic novels and memoirs. Over the course of the summer, students will explore various critical approaches to analyzing literature and learn to use the terminology of literary analysis.

Short stories include: "I Stand Here Ironing" by Tillie Olsen; "Everyday Use" by Alice Walker; "A Rose for Emily" by William Faulkner; "Lady with a Lapdog" by Anton Chekhov; and "Hills Like White Elephants" by Ernest Hemingway.

Representative poets: Shakespeare, Auden, Dickinson, Hughes, and Espada.

In addition to reading one-act dramas, we will examine excerpts from graphic novels and memoirs.

Required Text:

Legacies: Fiction, Poetry, Drama, Nonfiction (Paperback)

Ed. Jan Zlotnik Schmidt

Publisher: Heinle; 4th edition (Edition is important.)

ISBN-10: 1428206299

ISBN-13: 9781428206298

ENG 226-01: Practical Grammar
Online
Joan Perisse: perissej@newpaltz.edu

Course Description:

This course's objective is to help students understand traditional grammar to gain use of contemporary, standard American writing for an effective and graceful writing style. The course will familiarize students with parts of speech and their grammatical functions and kinds of sentences. The class will discuss proper use of punctuation and mechanics and examine other grammatical and stylistic concerns in good writing. In addition, the course will support those students whose careers would benefit from good grammatical practices as in the fields of education or business. The course will expose students to grammar from a creative and practical standpoint.

Required Text:

Troyka, Lynn Quitman. *Simon and Schuster Handbook for Writers*. 9th ed. Upper Saddle River: Prentice Hall, 2009.

ENG230-01: Women in Literature

Online

Kathena H. DeGrassi: hasbrouk@newpaltz.edu

Course Description:

In this writing-intensive class students will use reading and writing to understand, respond to, and critically analyze representations of women in American, British, and European writing. What recurrent ideas about women are expressed across centuries of Western tradition? What historical circumstances might in part account for the representations of women in individual texts? How to the aesthetic features of individual texts promote their meaning? What is the role of race, class and nationality in these works?

- Women in Literature meets the General Education Humanities requirement at SUNY New Paltz and fills the college Writing-Intensive requirement.

Required Texts:

Much Ado About Nothing, William Shakespeare

The Lover, Marguerite Duras

Pride and Prejudice, Jane Austen

The Bell Jar, Sylvia Plath

The Bluest Eye, Toni Morrison

The Awakening, Kate Chopin

Herland, Charlotte Perkins Gilman

**ENG 231-01: American Women Writers of the 20th Century
Online**

Sarah Wyman: wymans@newpaltz.edu

Course Description:

“Classics” of the canon of U.S. Women’s literature as well as more contemporary works map women’s progress over the last century. We will look for the daring and experimental in the old, for signs of continuity and change in the new. We will study the way women authors have portrayed both male and female characters, how they have contributed to and/or dismantled cultural stereotypes of gender identity. Theoretical extracts (including essays and arguments by bell hooks, Hélène Cixous, Betty Friedan, Kate Millett, Alice Walker, and Sandra Gilbert & Susan Gubar) will clarify the major twentieth-century issues in North American feminism. These problems often play out in women’s fiction and poetry. Students will have a good deal of practice writing both formal, analytic essays and more informal responses on our blackboard. This *writing intensive* course also fulfills the GE III *diversity* requirement.

Required Texts:

All short stories and poems will be provided on our blackboard. These include works by Charlotte Perkins Gilman, Willa Cather, Katherine Ann Porter, Flannery O’Connor, Eudora Welty, Ursula Le Guin, Joyce Carol Oates, Zora Neale Hurston, Sylvia Plath and others. We will also read these novels:

Kate Chopin, *The Awakening*. Signet, 1976.

Sandra Cisneros, *The House on Mango Street*. NY: Vintage, 1991.

Jamaica Kincaid, *Annie John* NY: Noonday, [1983] 1997.

Maxine Hong Kingston, *The Woman Warrior*. NY: Vintage, 1976.

Toni Morrison, *Beloved*. NY: Plume/Penguin, 1988.

**ENG 255-01: Contemporary Issues and Literature
Online**

Claire Hero: heroc@newpaltz.edu

Course Description:

Body modification, sex change operations, designer babies. Waxing, dieting, and Botox. Each year Americans spend more and more time and money attempting to perfect their bodies through athletic, cosmetic, and surgical procedures. And each year, scientists promise new ways to normalize our bodies—to remove disability and disease, to create stronger and healthier children, to prevent us from aging. But where, then, is the space for the imperfect body, the different body? And who decides what constitutes the “perfect” body? In response to such questions, many contemporary authors are drawn to explore the boundaries of and the meanings in physical difference.

In this course we’ll be considering the ways in which society deals with difference—in gender, in race, in sexuality, in ability, and even in species. What is the value of difference in our culture? What are the politics of appearance? What is a “normal” body and how do “abnormal” bodies challenge our conception of ourselves? How does culture shape our bodies? And as advancements in biology change our conceptions of the normal body, how will our conception of ourselves change? In considering these questions, we will consider how literature helps us to understand and appreciate our bodies, our culture, and our times.

Required Texts:

(a provisional list)

Anderson, M. T. *Feed*. (Candlewick, 2004)

Butler, Octavia. *Fledgling*. (Grand Central Publishing, 2007)

Dunn, Katherine. *Geek Love*. (Vintage, 2002)

Eugenides, Jeffrey. *Middlesex*. (Picador, 2007)

Kapil, Bhanu. *Humanimal: A Project for Future Children*. (Kelsey Street Press, 2009)

ENG302-01/02: English Literature II

Online

Nancy E. Johnson: johnsonn@newpaltz.edu

Course Description:

This course is an introductory survey of four periods of English Literature: Neoclassical, Romantic, Victorian, and Modern. For each period, we will read a sampling of representative literature and review the main characteristics of aesthetic thought and practice. Literary texts include Dryden's *Mac Flecknoe*, Coleridge's "Eolian Harp," Browning's "Porphyria's Lover," and Yeats' "Sailing to Byzantium." The course is intended to introduce students to some of the most important texts that exemplify the features of traditional literary periods and to some of the formal properties of narrative and poetics.

Required Texts:

Norton Anthology of English Literature, 8th ed., vols. C, D, E, & F

ENG 307-01: The Novel

Online

Rachel Rigolino: rigolinr@newpaltz.edu

Course Description:

“The short novel is a direct form especially fitted for use in this country . . . Forget the epic, the masterwork . . . you have only time to explode.”

American novelist Nathanael West’s observation sets the tone for this summer course in the novel. We will be reading short, representative American novels from a variety of genres. Beginning with James Weldon Johnson’s, *The Autobiography of an Ex-Coloured Man*, we will move on to look at Wharton’s masterpiece of naturalism, *Ethan Frome* and then James’s gothic *The Turn of the Screw*. Other works include West’s *Miss Lonelyhearts* and Morrison’s *Sula*. The course will conclude with the graphic novel, *The Watchmen*. The focus of our discussion will be an examination of the socio-political critiques the authors are offering up about Western culture and, in all but James’s case, American society.

Required Texts:

The Autobiography of an Ex-Coloured Man

by James Weldon Johnson

Paperback: 256 pages

Publisher: Vintage; Reissue edition (December 17, 1989)

ISBN: 0679727531

Sula

by Toni Morrison

Paperback: 192 pages

Publisher: Plume Books; Oprah edition

Correct ISBN: 0452263492

Ethan Frome (Enriched Classics)

by Edith Wharton

Paperback: 208 pages

Publisher: Pocket (July 1, 2004)

ISBN: 0743487702

The Turn of the Screw (Case Studies in Contemporary Criticism)

by Henry James, Peter G. Beidler (Editor)

Paperback: 386 pages

Publisher: Bedford/St. Martin's; 2nd edition (November 6, 2003)

Correct ISBN: 0312406916

Miss Lonelyhearts & the Day of the Locust

by Nathanael West

Paperback: 247 pages

Publisher: New Directions Publishing Corporation (June 1, 1969)

ISBN: 0811202151

Watchmen (Paperback)

by Alan Moore (Author), Dave Gibbons (Illustrator)

Paperback: 416 pages

Publisher: DC Comics (April 1, 1995)

ISBN-10: 0930289234

ISBN-13: 978-0930289232

ENG 308-01: The Short Story
Online
Pauline Uchmanowicz

Course Description:

This course surveys short stories by both classic and contemporary writers. We read four to six short stories (depending upon length) per week, using online collaborative forums to discuss, interpret, analyze, and write about their themes, literary styles, and historical contexts. We also study the short story as a genre, using appropriate literary terms and concepts to guide discussion and critique. As course instructor, I provide background on each author under our consideration, introduce ideas and concepts related to the short story as a genre, introduce appropriate literary terminology, serve as an online discussion leader, and act as a writing coach. I also am available by email to discuss students' progress in the course. Requirements include online discussion, midterm, and short critical paper.

Required Texts

Ann Charters. *The Story and Its Writer: An Introduction to Short Fiction*. 6th ed. Boston: St. Martin's Press, 2003. Print.
Selected short stories (posted online)

ENG 327-01: Development of Modern English

Online

Sharon M.L. Peelor: peelors@newpaltz.edu; wellweeper@cox.net

Course Description:

This course is a 9-week Online summer session course using Blackboard, introducing the history of the English language from prehistoric to modern times, from the twofold perspective of historical and linguistic influences, from what we love – and what we love to hate! – in spoken and written English. We will concentrate on several major areas: the sounds, grammar, and vocabulary of Old English and Middle English; outside influences on the development of the distinctive and complex grammar and vocabulary; characteristic transitions in Shakespeare's period; English dictionary development; dialects; and the spread of English throughout the world. Although Online, this course offers opportunity for interchange and collaboration among students. It also provides exercises aimed at introducing concepts and means of translating from earlier to later forms of spoken and written English.

Required Texts:

Inventing English: A Portable History of the Language

Seth Lerer

April, 2007

Available for purchase either through Columbia University Press:

Inventing English: A Portable History of the Language by Seth Lerer

April, 2007 (Cloth, 320 pages, 18 illus)

ISBN: 978-0-231-13794-2

\$13.48 (marked down from \$26.95)

or used books at Half.com

ENG 331-01: American Literature 1

Online

Erin Newcomb: newcombe@newpaltz.edu

Course Description:

American Literature 1 introduces students to the breadth of North American literature from the pre-colonial period through about 1900. Students will read a range of authors, genres, and texts to experience a grand scope of the formative years of the United States. Major themes for the literature and the course include religious freedom; slavery and abolitionism; native and colonial rights and land ownership; and democracy, civil liberties, and the formation of national identity. We will examine these major issues within the literature itself as well as within its social, historical, and political contexts—ultimately looking at the trajectory and development of these ideas over time.

Required Texts:

Baym, Nina, ed. *The Norton Anthology of American Literature, Shorter 7th Edition*. Vol. 1. (Beginnings to 1865). W.W. Norton & Co., New York, NY: 2008.

Online Materials as indicated in the syllabus (available via Blackboard)

**English 366-01: Contemporary Ethnic Literature of the US
Online
Pauline Uchmanowicz**

Course Description:

This course surveys contemporary multiethnic literatures by United States authors, whose diversity of styles, visions, voices, and outlooks represent the cultural legacies that comprise our collective heritage. In reading these creative works, we think critically and write about their historical contexts, themes, and literary styles, use online collaborative forums to pose and respond to questions about cultural diversity and difference in US society. Topics include literary canon formation, the rise of postmodern themes and stylistic devices in multiethnic literatures, the influence of emerging voices on literary forms, the politics of post-ethnic literature, representations of dominant US models of race interaction (e.g., assimilation, pluralism, melting pot, etc.) in literary works, and the meaning of US citizenship in the twenty-first century. As course instructor, I introduce literary, historical, and cultural ideas; serve as an online discussion leader, and act as a writing coach. I also am available by email to discuss students' progress in the course.

Requirements include online discussion, midterm, and short critical paper.

Required Texts

Dorris, Michael. *A Yellow Raft in Blue Water*. New York: Warner, 1988. Print.

Espada, Martín. *Alabanza: New and Selected Poems*. New York: W. W. Norton, 1982-2002. Print.

Fenkl, Heinz Insu. *Memories of My Ghost Brother*. New York: Plume, 1996. Print.

Lahiri, Jhumpa. *Interpreter of Maladies*. New York: Mariner, 1999. Print.

Packer, ZZ. *Drinking Coffee Elsewhere*. New York: Riverhead, 2003. Print.

Spiegelman, Art. *Maus I: My Father Bleeds History*. New York: Pantheon, 1986. Print.

---. *Maus II: And Here My Troubles Began*. New York: Pantheon, 1991. Print.

Selected shorter works and criticism (posted online)

**ENG 423-01: Major Trends in Twentieth-Century Criticism
Online**

Matthew Newcomb: newcombm@newpaltz.edu

Course Description:

This course offers undergraduate students a broad introduction to different schools of literary theory in the twentieth century and an introduction to applying literary theory to the reading of texts. Some ability in the close reading of texts will be assumed for this course. Students will read numerous primary sources in literary theory, seeking to understand the uses and disadvantages of each. Approaches to literary criticism that we will explore include (but are not limited to) historicism, new historicism, cultural studies, neo-marxist, reader-response, feminist theory, critical race theory, psychoanalytic theory, new criticism, postcolonial criticism, and deconstruction. The course will explore the relationships between some of these approaches and the arguments between them. This edition of the course will particularly focus on cultural studies and how some of these theories combine with cultural studies work to analyze culture as well as literature. Students will develop a series of reading tools from these theories that can be used for future cultural and literary texts. Students will apply these critical approaches to literary texts in the course and will begin to develop their own preferred critical reading strategies. Students will be expected to carefully work through theoretical texts and to post responses to numerous readings and to other students' comments.

Required Texts (subject to change):

Lewis Carroll. *Alice in Wonderland*. Norton Critical Edition.

Steven Lynn. *Texts and Contexts*, 5th edition.

Selected readings on Blackboard from *The Norton Anthology of Literary Theory*

ENG 477-01: Literature of the Holocaust

Online

Jan Zlotnik Schmidt: schmidtj@newpaltz.edu

Course Description:

The systematic annihilation of twelve million people, six million of whom were Jews, by the Nazis during World War II, commonly referred to as the Holocaust, is perhaps the most important and formative event of the twentieth century: an event that arguably signaled the end of modern Western civilization as we know it and that challenged and redefined our conceptions of human nature and good and evil. Fifty years later the fact of the Holocaust (or the Shoah) continues to elude rational understanding and imaginative comprehension. Despite such knowledge, historians, sociologists, philosophers, theologians, literary critics, artists and writers continue to probe its meanings and to try to understand an event in human history that defies interpretation and representation.

This course, drawing on perspectives from history, sociology, psychology, trauma studies, and literary theory, primarily will focus on literature and film as a lens to understand and to witness the Shoah. The course will be organized chronologically and will explore the literature of the Holocaust (testimony, diary and journals, autobiography and memoir, fiction, poetry, performance art, and film) within the context of the historical background.

Required Texts:

Yehuda Bauer, *A History of the Holocaust*

Charlotte Delbo, *Auschwitz and After*

Laurel Holliday, *Children in the Holocaust and World War II: Their Secret Diaries*

Primo Levi, *Survival in Auschwitz*

Cynthia Ozick, *The Shawl*

Bernhard Schlink, *The Reader*

Art Spiegelman, *MAUS I and II*