200-Level Courses

ENG 200-1: Analysis and Interpretation of Literature
MR 11:00-12:15
Professor Mary Holland, hollandm@newpaltz.edu

Course Description:
English 200 entails three major objectives: to introduce you to a wide variety of literature; to sharpen your analytical and close-reading skills; and to teach you how to write about literature and improve your writing skills in general. Covering five major genres—poetry, drama, short fiction, the novel, and film—and spanning from the sixteenth century to the present, this course will introduce fundamental literary terminology while exploring the diverging and often surprising ways we manufacture meaning, especially in the twentieth century. We'll review and expand upon some of ways of reading with which you are already familiar—devices like symbol, metaphor, allegory—and explore new ways of reading through various critical approaches to literary expression and reception, while also paying attention to the relationship between content and form. Our discussions of literature will focus on making arguments about literature: reading critically to amass evidence that supports interpretations of texts. Your papers will do the same, giving you a chance to make your own unique arguments about literature, while practicing and honing your skills at planning, organizing, and revising written work.

Texts:
Kirszner and Mandell, Literature: Reading, Writing, Reacting (portable 6th ed.)
McCarthy, The Road (Vintage edition) (may change)
Shakespeare, ??? [we will read whichever play our campus players perform in the Fall]

ENG206-01: General Honors English II
TF 9:30-10:45
Professor Jed Mayer, mayere@zmail.newpaltz.edu

Course Description:
Animals have long served as the basis of human stories, and in this course we will explore the many ways in which we have used animal narratives to make sense of the world, and of ourselves. Animal narratives often portray nonhuman creatures as symbolic reflections of human characteristics, yet we will also look at some of the ways in which the observed behavior of animals might actually shape and influence the stories told
about them. Humans frequently use animals to define who we are, by virtue of distinctive qualities we believe animals and humans do or don’t possess. While telling stories is often considered a quality unique to humans, we will also consider some of the ways in which animals communicate their thoughts and feelings, to one another and to us, as we read a wide range of texts drawn from the fields of literature, film, philosophy, and science. This course will emphasize critical analysis of these texts, through a variety of writing approaches and an oral presentation. This course fulfills the GE Composition requirement.

Required Texts (subject to change):
J.M. Coetzee, The Lives of Animals
Barbara Gowdy, The White Bone

ENG 210-01: Great Books Western
MR 11:00-12:15
Professor Thomas Festa, festat@newpaltz.edu

Course Description:
This course is an introduction to the major works of the Western canon, from Homer to Virginia Woolf. As such, the syllabus will necessarily traverse enormous stretches of time and geography. We will explore the most influential texts in translation with some attention to the original linguistic and cultural contexts, but this is primarily a course about stories and their relationships within a tradition. While analyzing works in diverse genres including epic, tragedy, novels, and essays, we will also ponder the meanings and coherence of this tradition as a whole, the sources and politics of its authority. At the same time, we will keep in view the dynamic and ongoing conversation among texts that constitutes this extremely selective field of “great books.” In a sense, this is the one humanities course that no one should miss, as these are the books that have always been the cornerstone of a liberal education.

Selections will be made from the following texts:
Homer, Iliad
Genesis
Sophocles, Oedipus the King
Plato, Republic
Virgil, Aeneid
Dante, Inferno
Cervantes, Don Quixote
Voltaire, Candide
Woolf, Mrs. Dalloway
ENG226-01: Practical Grammar  
MR 2:00-3:15  
Professor Daniel Kempton, kemptond@newpaltz.edu

Course Description:  
The emphasis will be on the word “practical” in the course title. You will study the grammar of Standard English and learn how an understanding of grammar leads to more effective writing.

Text:  

300-Level Courses

ENG300.01 Seminar in Critical Practice HYB  
MR 12:30-1:45  
Professor Daniel Kempton, kemptond@newpaltz.edu

Course Description:  
Seminar in Critical Practices is an introduction to the study of literature. Our work will be framed by three fundamental questions: “Why we read literature, what we read, and how we read it” (David Richter). We will address these questions by studying contemporary debates about the nature of literary criticism and focusing on one particular kind of literature, the detective story. This is an especially useful genre for our purposes because the detective’s act of “ratiocination,” in Poe’s word, by which he (sometimes she) solves the mystery is analogous to the reader’s act of interpretation, by which he or she assigns a meaning to the story. A detective story is inevitably about reading. Literary texts will include Edgar Allan Poe’s foundational mysteries, the Dupin trilogy, from the 1840s; the Sherlock Holmes stories by Arthur Conan Doyle, which popularized the genre at the end of the nineteenth century; modernist developments with the fiction of Agatha Christie, Susan Glaspell, and Raymond Chandler from the first half of the twentieth century; and post-modern parodies of the genre by Jorge Luis Borges and Alain Robbe-Grillet. We will begin with the first great mystery in Western culture, the story of Oedipus.

This is a hybrid, writing-intensive course.

Texts:

**ENG300-02: Seminar in Critical Practices: Romanticism**
**MR 3:30-4:45 (Hybrid)**
*Professor Nancy E. Johnson, johnsonn@newpaltz.edu*

**Course Description:**
This course is intended to introduce students to the critical practices of English literary studies. We will use British literature from the Romantic period to consider literary genres, narrative structures, prosody, and theoretical framing. Readings will be in prose (primarily the novel), poetry, and literary criticism/theory. In the first two thirds of the seminar, we will focus on narrative theory and four novels, two of which are considered Gothic, and two of which challenge the cultural value of the Gothic. In the last third of the seminar, we will focus on poetry, including the works of Barbauld, Blake, Wordsworth, Coleridge, Shelley, and Keats. Our class will be structured as a seminar, which means that we will use discussion as the main method of inquiry; however, because this is a hybrid course, some of our work will be conducted online. In addition, because this is a Writing Intensive class, you will be writing online and in class, as well as submitting formal papers.

**Texts (subject to change):**
Horace Walpole, *Castle of Otranto* (Oxford Classics)
Mary Wollstonecraft, *Wrongs of Woman, or Maria* (Broadview)
Jane Austen, *Northanger Abbey* (Norton Critical)
Mary Shelley, *Frankenstein* (Broadview)

**ENG 300-02: Seminar in Critical Practices**
**TF 11:00-12:15 (Hybrid)**
*Professor Andrew Higgins, higginsa@newpaltz.edu*
**Course Description:**

Why are we so obsessed with stories? All across the globe, all day long, people are creating and consuming stories. They entertain us, teach us, and move us. Some would say that the story is a basic form of human cognition; it’s how we make sense of the world. So in a way, we’re all already experts at understanding stories. Within the past 24 hours, you’ve probably told stories to your friends, listened to other people tell stories (gossip!), watched narrative movies or TV shows, participated in an interactive narrative in a role-playing game, and even read a story. You may even have written one. Yet as ubiquitous as stories are in our lives, when asked to explain why a particular story affects us the way it does or how it shapes our view of the world, we are often at a loss for words. In this course, we’re going to find those words.

In this introduction to the field of literary studies we’ll explore the ways that narratives create meaning and pleasure. Toward that end, we will work to become more thoughtful, intentional readers of narratives. We will start by exploring the formal elements of narrative (things like “narrator” and “voice”). But we will also pay attention to the shifting, constructed nature of those elements. We’ll learn that those terms aren’t just static concepts, but dynamic, evolving ideas that scholars argue about in their continuing effort to better understand narrative. Our encounters with the debates over narrative theory will lead us toward some of the larger theoretical issues in the field of literary and cultural studies, and prepare you for the more advanced work you’ll do as an English major.

**Texts:**


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**ENG 300-03: Seminar in Critical Practices**

**TF 9:30-10:45 (hybrid)**

*Professor Jacqueline George, georgej@newpaltz.edu*

**Course Description:**

In this introduction to the field of literary studies, we will explore the role of *genre* in our analysis and interpretation of literature. We will treat genre not as a set of qualities that are located “in “ a text, nor as a classification that is imposed upon a text from the “outside.” Instead, we will consider genre as one of several moving parts in the complex relationships between texts and readers. Some of the questions we will consider include:

Where do genres come from? How do they shape our expectations of various texts? What
are the social dimensions of genre? What kind of meaning do genres have, and why? Our discussions, as well as the reading, writing, and research assignments for this course, will be designed to prepare students for the more advanced work they will do as English majors.

*Anticipated Texts (subject to change)*
John Frow, *Genre*
J.W. von Goethe, *Elective Affinities*
Emily St. John Mandel, *Station Eleven*
William Shakespeare, *King Lear*

**ENG 300-04: Seminar in Critical Practices Theme: Digital Lyric**
4 Credit Hybrid
TF 11:00-12:15
*Professor Joanna Swafford*

*Course Description*
In this introduction to the field of literary studies, we will explore the role of technology in helping us to analyze poetry. Poetry often seems intimidating or alienating, but with digital humanities—using computers to approach research questions in the humanities—we can find new ways to grasp these complicated works. This course will cover poetry from across the ages to examine how technology enables us delve into the form, genre, meter, sound, rhyme, and performance of poetry, from digitally annotating poems (including the lyrics to “Hamilton” on RapGenius), to studying audio recordings of poetry recitations, to preserving poems digitally, to learning about poems by breaking them with Twitterbots. No programming experience is required.

*Required Texts:*
The book list for this course is still forming, but will include some combination of anthology(ies), plays, poems, and novels. I will contact registered students well in advance of the start of the semester with a final list and my suggestions for obtaining the required texts, which will be ordered through the College Bookstore. Please feel free to e-mail me with questions.
*Standards & Style, 2nd edition* (a free download from English Department home page)
Supplemental materials will be available on Blackboard, YouTube, and Vimeo.

**ENG 303-01: Introduction to British Literature**
MWR 9:30-10:45
*Professor Thomas Olsen, olsent@newpaltz.edu*
Course Description:
This 4-credit course will introduce students to the incredibly rich traditions of British literary history. In addition to a substantial selection of (mostly) canonical prose fiction and non-fiction, plays, and poetry from c. the eighth century through the present day, we will also study selected aspects of British political, religious, and social history in order to place our literary works in their cultural contexts, including British colonization. Film clips, supplemental readings, artwork, and other media will enhance and support the primary readings.

The course will also emphasize the close reading and analytical writing skills necessary for success as an English major. Requirements will probably include several short papers and writing exercises, one paper of medium length (5-7 pp.), a final examination, and other directed writing assignments and exercises (this list of expectations is subject to minor changes and will be finalized on the course syllabus, available prior to the start of the semester).

My goal in the course is to offer an interesting and comprehensive sample of representative British texts, along with enough history to put them in meaningful relationships with their times.

Texts:
The Dead – James Joyce – Melville House - 978-0974960906
My Mortal Enemy – Willa Cather – Melville House - 978-0679731795
Breakfast at Tiffany's - Truman Capote - Vintage - 978-0679745655
Chronicle of a Death Foretold - Gabriel Garcia Marquez - Vintage - 978-1400034710
Who Will Run the Frog Hospital? - Lorrie Moore - Vintage - 978-1400033829
We The Animals – Justin Torres - Mariner - 978-0547844190

ENG 303.02: Introduction to British Literature
TF 12:30-1:45 (hybrid)
Professor Jacqueline George, georgej@newpaltz.edu

Course Description:
This course will introduce students to traditions of British literature through an exploration of a range of writers from several historical periods. Along the way, we will explore connections between the formal and thematic elements of these authors’ works, as well as their social, cultural, and political contexts. Our readings will include works of poetry, nonfiction prose, drama, and prose fiction all organized under the theme “the country and the city.” And as a hybrid course, this class will incorporate online learning via various digital resources.
Some of the questions we will consider include: How have the images and ideas associated with the country and the city shifted throughout history? How has literature responded to and participated in these shifts? What are some of the social, political, and economic implications of dividing locations and modes of life in this way?

*Anticipated Texts (subject to change):*
Jane Austen, *Pride and Prejudice*
Aphra Behn, *Oronoko, or The Royal Slave*
*The Norton Anthology of English Literature* vol. 2

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**ENG 303-03: Introduction to British Literature**
**TF 9:30-10:45**
*Professor Samuel Fallon*, fallons@newpaltz.edu

**Course Description:**
This course is a survey of an extraordinarily long and diverse literary tradition. We will read texts written over the course of nearly a millennium and drawn from a range of genres that includes poetry, drama, and prose fiction. In reading the stories of questing knights and charismatic anti-heroes alongside first-person novels of growth, experience, and adventure, we will consider how a range of British writers have wrestled with the problem of selfhood, the relation between individual and society, and (not least) the question of what it means to be English. This course is committed to improving students’ skills as readers of literary texts and as persuasive writers, and we will devote careful attention not only to our texts but also to the methods of literary analysis and critical writing.

**Required Texts:**
Mary Shelley, *Frankenstein*

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**ENG 303-04: Introduction to British Literature**
**TF 11:00-12:15**
*Professor Samuel Fallon*, fallons@newpaltz.edu

**Course Description:**
This course is a survey of an extraordinarily long and diverse literary tradition. We will read texts written over the course of nearly a millennium and drawn from a range of genres that includes poetry, drama, and prose fiction. In reading the stories of questing knights and charismatic anti-heroes alongside first-person novels of growth, experience,
and adventure, we will consider how a range of British writers have wrestled with the problem of selfhood, the relation between individual and society, and (not least) the question of what it means to be English. This course is committed to improving students’ skills as readers of literary texts and as persuasive writers, and we will devote careful attention not only to our texts but also to the methods of literary analysis and critical writing.

**Required Texts:**
Mary Shelley, *Frankenstein*

**ENG308-01: Short Story**
MR 2:00–3:15
Professor Sarah Wyman, wymans@newpaltz.edu

**Course Description:**
In this seminar, we will read a wide selection of short stories and consider the way authors have captured actual and imagined events in literature. We will use various theoretical lenses to focus on the way issues of gender, race, class, and nature play out in fictional worlds. Students will practice writing both formal, analytic essays and more informal response papers and composition exercises. This writing intensive course also fulfills the GE III diversity, effective expression/written, and ethical reflection requirements.

**Required Text:**
The Norton Anthology of the Short Story, 7th edition
ISBN-10: 0393926117

**ENG333-03: Introduction to American Literature**
MWR 11:00–12:15
Professor Sarah Wyman, wymans@newpaltz.edu

**Course Description:**
In this introduction to canonical texts of North American literature, we will encounter a broad spectrum of views and voices. Various authors, playwrights, and poets examine and expound upon the human condition. We will trace aesthetic movements that shaped U.S. culture over time, including the Harlem Renaissance in New York and the confessional poetry trend in New England. We will study stylistic developments including Naturalism and Imagism. We will consider influential theories of discourse and storytelling
such as T. S. Eliot’s objective correlative, and Hemingway’s iceberg theory. Mapping the contours of U.S. literature over time will allow us to compare and contrast elements of a multi-cultural nation in constant transition.

Required Text:
The Norton Anthology of American Literature, Shorter 8th edition (one red book)

Note: Volumes. D & E, 7th or 8th edition are fine to use instead.

ENG 343-01: Transnational Literature
MR 11:00-12:15 (HYBRID, 4 CR)
Professor Christopher A. Link, linkc@newpaltz.edu

Course Description:
This section of Transnational Literature will focus on the theme of “transnational identities,” especially as forged from the experiences of exile, emigration, travel, and/or alienation, whether politically necessitated, accidental, or self-elected. Recurring themes in the course texts include not only exile, alienation, and the experience of “otherness” (i.e., the fish-out-of-water, stranger-in-a-strange-land motif) but also literary self-reflexiveness (i.e., metafictional self-consciousness, authorial characters and narrators); the blending of memoir, history, and fiction; the roles of love and desire in transnational exchanges; fantasy and the imagination in the construction of the self and others; and artistic and academic characters in intellectual pursuit of transnational literary and political matters. (There are also key course texts featuring decidedly non-intellectual characters who nevertheless reflect on similar issues.) Some attention will be devoted the broad range of meanings attending the term “transnationalism”—fraught with diverse political overtones and associations—as well as to the biographies of the course authors as they relate in various ways to the notion(s) of transnationalism. Additional brief texts (short stories, poems, criticism, audio-visual materials) will be made available on Blackboard. Assignments will likely include quizzes, short response papers, and a final research paper; online work consisting of student blogs, online group discussions, and supplemental activities (hybrid course) will be required as well.

Anticipated Course Texts (TBD: SUBJECT TO REVISION/ABRIDGEMENT):
Voltaire, Candide (1759)
Joseph Conrad, Lord Jim (1900)
B. Traven, The Death Ship (1926)
Anna Seghers, Transit (1944)
Camara Laye. The Radiance of the King (1955)
Vladimir Nabokov, Pale Fire (1962)
Audre Lorde, Zami: A New Spelling of My Name (1982)
Laurent Binet, HHhH (2010)

ENG 345-01: Creative Writing Workshop 1
MR 9:30-10:45
Professor Pauline Uchmanowicz, uchmanop@newpaltz.edu

Course Description:
An introduction to reading and practice in writing fiction, poetry, creative nonfiction, and drama, this course focuses on form, technique, and function of creative writing, including relative to categories that overlap across genres (e.g., dialogue and dramatic monologue; character, profile, and persona poem). Students write in response to exercises as well as formal assignments and also participate in peer reviews, in which the group works collectively to appreciate and critique creative works by writers in our class, offering constructive feedback. Students are encouraged to find a distinct writing identity in terms of language, subject matter, and genre.

ENG 345-02: Creative Writing Workshop 1
MR 11:00-12:15
Professor Pauline Uchmanowicz, uchmanop@newpaltz.edu

Course Description:
An introduction to reading and practice in writing fiction, poetry, creative nonfiction, and drama, this course focuses on form, technique, and function of creative writing, including relative to categories that overlap across genres (e.g., dialogue and dramatic monologue; character, profile, and persona poem). Students write in response to exercises as well as formal assignments and also participate in peer reviews, in which the group works collectively to appreciate and critique creative works by writers in our class, offering constructive feedback. Students are encouraged to find a distinct writing identity in terms of language, subject matter, and genre.

ENG 345-03: Creative Writing Workshop I
MR 2:00-3:15
Professor Kristopher Jansma, jansmak@newpaltz.edu

Course Description:
Introducing fiction, poetry, and memoir, this course will pair classic texts with contemporary ones. We’ll examine works that have defined literature for decades and pieces that
make bold, fresh attempts to revitalize the forms. In doing this, students will develop both an appreciation for the canon and a curiosity towards the writing of their own peers. Students will explore the basics of character, setting, plot, theme, style, and voice in these texts, as well as in a series of instructive writing exercises. In a constructive, workshop setting, students can evaluate one another and improve drafts for revision. Students will play with the basic elements of a story/poem/memoir before combining them together into complete, formalized pieces. Students will experiment with new forms, opening up possibilities for future work.

Required Texts: None

ENG345-04: Creative Writing I Workshop
TF 9:30-10:45
Professor Laurence Carr, carrl@newpaltz.edu

Course Description:
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. Students will conduct peer reviews on each other’s early drafts. 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).

Learning Outcome:
Student writers will enhance their technical skills in grammar, punctuation, and sentence construction. They will understand narrative (story) structure and be able to analyze these components in published prose (fiction and memoirs) and will be able to integrate these components into their own creative writing. They will learn the fundamentals of poetry (both prosody and free verse) and write in a variety of fixed forms (sonnet, villanelle, etc.) and free style verse. They will leave the class with a portfolio of written work that can help them in advanced academia and in the marketplace.

Texts:
And A Style and Grammar book such as The Little Seagull (published by Norton)

ENG348-01: Dramatic Writing for Stage and Screen
MR 11:00-12:15
Professor Laurence Carr, carrl@newpaltz.edu
**Course Description:**
Dramatic Writing for Stage and Screen (The Basics): The art, craft and business of dramatic writing are explored through writing exercises, readings, lectures, discussion, and student presentations. Writers are mentored through four major projects (the ten-line micro-play, a short one-act, the short film script, and the organization of a major play and feature film. Students will conduct peer reviews on each other’s early drafts. This work focuses upon preparing the student for the competitive film, TV, and theatre markets as well as graduate writing programs. It is not a requirement that the student to take this class before taking the 400 level Craft of Dramatic Writing.

**Learning Outcome:**
Student writers will enhance their technical skills in grammar, punctuation, and sentence construction. They will understand dramatic (story) structure and be able to analyze these components in published plays and screenplays and will be able to integrate these components into their own dramatic scenes, monologues, plays, screenplays and performance pieces. They will leave the class with a portfolio of written work that can help them in advanced academia and in the marketplace.

**Texts:**
*Paging Playwrights, The Basics of Dramatic Writing.* A lecture series and organized exercise workbook by Laurence Carr. This will be posted on Blackboard. A variety of books and articles from theatre and film will be on Blackboard and both regular and electronic reserve in the SUNY library. These articles continue to be updated to keep pace with current trends in performance media.

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**ENG 353-01: Multiethnic and Diasporic Literature (4 credits/Hybrid Course)**

**MR 2:00-3:15**

*Professor James Schiffer, schiffej@newpaltz.edu*

**Course Description:**
This course will explore the rich strands of ethnic-American literature through careful study of poetry, short stories, novels, and films by American authors who identify themselves as members of an American minority (e.g., Native American, African American, Hispanic American, Jewish American, Japanese American, Chinese American, etc.). We will examine their works for their literary qualities as well as for the light they shed on such issues as the immigrant experience, the metaphor of the melting pot, the relationship between language and identity, the tension between isolation and assimilation, and discrimination by and resistance to the dominant culture.

This is a hybrid course: we shall meet twice each week in class and also meet each week online in the form of student blog posts and online responses to the blog posts on Blackboard. Most (but not all) of the blog posts will be in response to works already read and discussed in class; in other words, students will be asked to blog about what they learned.
or found most interesting or were confused about in our class discussions. In that way, our class conversation can continue online, asynchronously.

Some of the authors we are likely to study include Bernard Malamud, Philip Roth, Toni Morrison, Sandra Cisneros, Junot Diaz, Maxine Hong Kingston, and Louise Erdrich (this list is subject to last-minute change).

**ENG 355-01: The Bible**  
**MR 3:30-5:20**  
*Professor Christopher A. Link, linkc@newpaltz.edu*

**Please note:** This course fulfills the SUNY New Paltz GEIII requirement for Western Civilization (WEST).

**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. Course grades are based on quizzes, analysis/exegesis papers, attendance and participation, and a final exam.

**Required Texts:**  


**ENG 393-01: Art of the Novella**  
**MR 3:30-4:45**  
*Professor Kristopher Jansma, jansmak@newpaltz.edu*

**Course Description:**
An advanced course in medium-length fiction writing, examining 20th and 21st century novellas. Students will dissect these works to gain better insights into the form, which is not only a bridge between short story and novel, but also an art form unto itself. Each student will also begin the writing of their own, original novella-length work. These novellas-in-progress will be workshopped in a constructive peer environment so that each can be improved before the completion of the course.

**Required Texts: None**

### 400-Level Courses

**ENG 406-01: Shakespeare I (4 credits)**
MR 12:30-1:45
*Professor James Schiffer*, schiffej@newpaltz.edu

**Course Description:**
ENG 406.01 offers a survey of Shakespeare’s dramatic works and poetry. We shall read seven plays representative of the genres of history play, comedy, tragedy, and romance, as well as selected Sonnets by Shakespeare. My hope is that by the end of the semester students will have a deeper understanding and greater appreciation of Shakespeare’s works—their artistry and the many cultural and political issues they raise. In studying Shakespeare’s plays, we will consider them not just as literary and cultural texts, but also as dramas meant to be performed. To this end, students will have the option of enacting sonnets, speeches, and scenes from the plays and then writing about what they have learned about these works through performing them. We shall also examine scenes from Shakespearean film. **ENG 406.01 may be taken for Honors Program credit.** Plays we are likely to read (this list is subject to last-minute change): *A Midsummer Night’s Dream*, *Romeo and Juliet*, *Twelfth Night*, *Richard III*, *Hamlet*, *Othello*, *The Tempest*.

This is a hybrid course: we shall meet twice each week in class and also meet each week online in the form of student blog posts and online responses to the blog posts on Blackboard. Most (but not all) of the blog posts will be in response to works already read and discussed in class; in other words, students will be asked to blog about what they learned or found most interesting or were confused about in our class discussions. In that way, our class conversation can continue online, asynchronously.

**Text:**


Or
ENG 406-02: Shakespeare I: Selected Works  
TF 2:00-3:15  
Professor Samuel Fallon, fallons@newpaltz.edu

Course Description:  
This course is an introductory survey of the poetry and drama of William Shakespeare. We will read plays representing all of the major dramatic genres in which Shakespeare wrote—comedy, history, and tragedy—along with a number of his sonnets, paying particular attention to his thrillingly original uses of language; to the features of early modern theatrical performance; and to the social, cultural, and political contexts of early modern literature and drama.

Required Texts:  

ENG 407.01: Shakespeare II  
MWR 11:00-12:15  
Professor Thomas Olsen, olsent@newpaltz.edu

Course Description:  
This 4-credit course will introduce students to the drama of Shakespeare, with attention to all three major forms in which he wrote: comedies, histories, and tragedies. We will also learn about the playing conditions of the early modern stage and the political, religious, and social history surrounding it. Film clips, supplemental readings, artwork, and other media (usually via Blackboard) will enhance and support our study of the plays.

The course will emphasize close reading and analytical skills, as well as some broader thinking about genre, character development, and narration in dramatic form. Part of the course is also intended to help you see how Shakespeare remains a vital and living author through film adaptations of his work and other works of art.

Requirements will probably include two or three short papers (2-3 pp.), one paper of medium length (5-7 pp.), and one or two tests. In-class writing and/or reading quizzes may be included.
Our plays for the semester will probably come from this list: *Richard II, 1 Henry IV, Henry V, Titus Andronicus, King Lear, Macbeth, Coriolanus, The Taming of the Shrew, The Merchant of Venice, Measure for Measure*. The final list of plays and assignments will be established on the syllabus, sent to registered students in advance of the first class meeting.

**Required Texts:**
You will need a high-quality edition of the works of Shakespeare. I have ordered the 3rd edition of Stephen Greenblatt et. al, eds. *The Norton Shakespeare*, in the easier-to-carry 2-volume format (978-0-393-26402-9). However, any prior edition in any format of *The Norton Shakespeare* is acceptable. So are any high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase; some budget editions will not serve you well and are really false economies.

*Standards & Style*, 2nd edition (a free download from English Department home page)

Supplemental materials will be available on Blackboard, YouTube, and Vimeo.

**IMPORTANT NOTES:**
1) You will need a **paper edition** of the primary readings and need to bring it to class. Digital reading, especially on a smart phone, is not a productive way to do your main reading of Shakespeare.

2) Shakespeare II is **not** sequenced after Shakespeare I. You may take one or both of these courses, and in any order you wish.

**ENG 418-01: Victorian Literature**
**TF 11:00-12:15**
*Professor Jed Mayer*, mayere@zmail.newpaltz.edu

**Course Description:**
Victorian England often regarded itself as a nation divided, principally between rich and poor, but also between country and city, north and south, the world of men and the world of women. As the British Empire extended its powers and influence overseas, it became more decentralized, divided between British dominions home and abroad. In this course we will read a wide range of Victorian literatures that express this sense of division in all of its many varieties. Our readings will emphasize the gender, class, and ethnic issues that informed ideas about Englishness, exploring the ways in which literature reflected, shaped, and even challenged traditional power structures. As we consider the effects of industrialization on country and city, we will also investigate how scientific developments transformed conventional distinctions between culture and nature, human and animal. Far from being the quaint land of bonnets and top hats portrayed in period film and
television, we will come to see this period to be as unstable and fractious as our own.

Required Texts (subject to change):
Charlotte Brontë, Jane Eyre
Charles Dickens, Great Expectations
Elizabeth Gaskell, North and South
The Norton Anthology of English Literature, Volume E: The Victorian Age
H. G. Wells, The Island of Doctor Moreau

ENG423-01: Contemporary Literary Theory
MR 12:30-1:45 (Hybrid)
Professor Nancy E. Johnson, johnsonn@newpaltz.edu

Course Description:
The primary goal of this course is to study the major schools of twentieth-century literary criticism and theory, such as Formalism, Marxism, Psychoanalysis, Gender Theory, Postmodernism, and Postcolonialism. We will examine the major points of each theory through a sampling of readings in the Norton Anthology, and we will consider the trends of philosophical thought about language and literature through the twentieth century. A secondary goal of the course is the application of these theories to selected literary texts. To this end, we will read two novels and consider how theory informs our reading of these novels. Because this is a hybrid course, some of the work for the course will be conducted online.

Texts:
2 novels TBA

ENG 423-02: Major Trends in Twentieth-Century Criticism
TF 2:00-3:15
Professor Jed Mayer, mayere@zmail.newpaltz.edu

Course Description:
This course will introduce students to the more influential and significant trends in twentieth-century literary criticism, from Structuralism to Post-structuralism, from New Criticism to Deconstruction. We will pay particular attention to the politics of literary analysis, as we explore the ways in which Marxism, Gender Theory, Post-colonialism, Animal Studies, and other approaches have raised challenging questions about the relationship between texts and their social environments. We will read selections from some of the major voices in twentieth century philosophy and theory, including Sigmund Freud,
Mikhail Bakhtin, Michel Foucault, Jacques Derrida, Eve Sedgwick, Judith Butler, and Donna Haraway, examining such figures individually and in relation to relevant critical movements. Students will also learn to apply the critical approaches they learn about through close analysis of selected works of fiction and film.

Required Texts (subject to change):
The Norton Anthology of Theory and Criticism, 2nd ed.
Lewis Carroll, Alice’s Adventure’s in Wonderland and Through the Looking Glass
Mary Shelley, Frankenstein

ENG 427-01: Contemporary Literature since 1945 (HYBRID)
MR 2:00-3:15
Professor Mary Holland, hollandm@newpaltz.edu

Course Description:
The course title says “Contemporary Literature,” but like most attempts to label our most recent artistic periods, it’s already out of date. “Contemporary literature” properly means what’s coming out right now, and if you want to study that literature, keep your eye out for ENG 428: 21st Century Fiction. This “since-1945” course covers the longer postmodern period of literature, which stretches from the 1950s to the 1990s. Sadly, “postmodern” doesn’t clear things up much either, since the “postmodern” period is probably the most ill-defined and diverse period of literature out there. That also makes it, I think, the most exciting. We will wrestle with various approaches to and understandings of the “postmodern” as we read novels, short stories, plays, and poems written by many of its best known and respected American and British authors. Our readings will run the gamut of postmodernism’s glorious eclecticism, including examples of metafiction, ethnic literature, feminist literature, poststructuralism, experimental fiction, cyberpunk, pop culture manifestos, and digital literature. We will encounter these texts in the context of cultural, historical, and theoretical forces that inform the period, asking how the literature comments on those forces as well. Whatever else it is, the postmodern period is certainly one of shocking upheaval, shattering change, and fiercely intellectual contemplation of a new linguistic landscape. But in the midst of these heady attempts to theorize a world never before conceived, we will find individual voices doing what they have always done in writing—describing and creating their own piercingly intimate visions of “now.”

Texts will likely include:
Samuel Beckett, Endgame (1958) or Krapp’s Last Tape (1958)
Angela Carter, Nights at the Circus (1984)
Don DeLillo, White Noise (1985)
Mark Leyner, My Cousin, My Gastroenterologist (1990)
Toni Morrison, Sula (1973)
Texts available via Blackboard: poetry (Sylvia Plath, Ted Hughes, Philip Larkin, Eavan Boland, Kay Ryan); short stories (Donald Barthelme, Robert Coover, William Gass, J. G. Ballard, Samuel Delany, William Gibson, Gish Jen, David Foster Wallace)

**ENG 436-01: Nineteenth-Century American Literature**
**TF 2:00-3:15 (Hybrid)**  
*Professor Andrew Higgins*, higginsa@newpaltz.edu

**Course Description:**
A quick glance at the traditionally canonical writers of American romanticism reveals an obvious gender imbalance. Of those major writers—Thoreau and Emerson, Hawthorne and Melville, Irving and Poe, Whitman and Dickinson—only one, Emily Dickinson, is a woman. Yet during these years women such as Harriet Beecher Stowe, Susan Warner, and Catherine Maria Sedgwick were writing some of the best-selling works of the Nineteenth Century. So why has the place of nineteenth-century American women writers been obscured by literary history? An obvious answer is that the choices of later critics marginalized women writers, and indeed modernist-era critics advocated for a particularly masculine vision of American literature, and denigrated what they saw as feminine literature. Yet these modernist critics weren’t simply rejecting literature written by women. After all, many male writers, such as Henry Wadsworth Longfellow and John Greenleaf Whittier, were categorized as feminine writers.

The answers to these questions lie as much in the conditions of the Nineteenth Century as they do in the attitudes of modernist critics. This course, then, will examine nineteenth-century American literature, exploring how constructions of gender shaped authorship (and how these issues interacted with other factors, such as economics, technology, and race). Our goal will be to come to a fuller understanding of the tapestry of nineteenth-century American literature, and a richer understanding of the issue of canon formation and aesthetic valuation.

**Texts:**

**ENG 445-02: Creative Writing 2 Workshop**
**MWR 2:00-3:15 (4 credits)**  
*Professor Larry Carr*, carr1@newpaltz.edu
Course Description:
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.

Texts:
Plus: Readings from texts, on reserve or e-reserve in the SUNY Library, distributed as handouts, or read aloud in class.
Poetry Book: TBA

ENG 451-01: Senior Seminar: The New Medieval Fantasy, from The Faerie Queene to Game of Thrones
MR 2:00-3:50
Professor Thomas Festa

Course Description:
Why have the “dark ages” always been such a source of inspiration to artists working in later periods? In this seminar, we will trace the development of “neo-medieval” fantasy—that is, the rise of a fictional afterlife for the Middle Ages. We will work to theorize periodization, to give some clarity to what is meant by calling this period ranging from the fall of the Roman Empire to the emergence of the Renaissance the “Middle Ages.” One thread of our discussion will therefore be to investigate what later moments read into medieval times (including, perhaps, the performance of nostalgia in such cultural phenomena as the “Medieval Times” dinner and tournament in Lyndhurst, N.J.). Beginning in Elizabethan England with Edmund Spenser’s masterpiece, The Faerie Queene, we will analyze the uses of antiquarianism in language, narrative, and style. From there, the repeated revivals of medievalism in literature and film, together with the topics that grow up around it, will form the centerpiece of the seminar. All along, we will put special emphasis upon the massive popularity of specific medieval revivals in order to ask what relationships we can discern in the apparent connection between medieval fantasy and nationalism, indeed imperialism, in Elizabethan and Victorian England, and in modern America.

Some texts likely to be included:
Edmund Spenser, *The Faerie Queene* (selections)
William Shakespeare, *Henry V*—plus Olivier and Branagh films
Alfred, Lord Tennyson, *The Idylls of the King*
Paintings and books of the Pre-Raphaelite Brotherhood (esp. Dante Gabriel Rosetti, Edward Burne-Jones, and William Morris)
J.R.R. Tolkien, *The Lord of the Rings* (selections)—plus films
Marion Zimmer Bradley, *The Mists of Avalon*
*Excalibur* (dir. John Boorman)*
*Arthur* (BBC series)
George R.R. Martin, *A Game of Thrones*—plus the popular HBO series

**ENG451-02: Senior Seminar: 20th Century Poetry**
**MWR 9:30–10:45**
*Professor Sarah Wyman, wymans@newpaltz.edu*

**Course Description:**
In this seminar, we will consider the way contemporary poets in the United States have engendered voice in their work. Our comparative study will highlight modes by which Robert Hayden, Sylvia Plath, Frank O’Hara, Louise Glück, and Yusef Komunyakaa respond to the legacy of Modernism. These celebrated poets establish identity through the creation of personas and the invention of aesthetic worlds to locate them. We will employ primary texts as well as critical articles to investigate poetry’s interface with politics, gender, psychology, and the visual arts. Students will hone their skills in rhetorical analysis and written expression by completing a major research paper. Each student will develop his/her/their project in stages over the course of the semester.

**Required Texts:**
ISBN 0-88001-421-0
Robert Hayden, *Collected Poems* (*Liveright or Norton*)  
ISBN 978-0-819574534
ISBN 0-06073259-8

**ENG 452-01: The Craft of Fiction**
**MR 11:00-12:15 (Hybrid)**
*Professor Kristopher Jansma, jansmak@newpaltz.edu*
**Course Description:**
An advanced course in short fiction writing, examining the form as it is being practiced by classic and contemporary writers. Students will examine fresh criticism on the craft, as well as recently published stories to gain insight into the current state of the art. Each student will also work on writing and revising their own, original short work with an eye towards publication. This course will therefore also provide advice for those beginning to submit their work to magazines, blogs, and other outlets for today’s short fiction.

**Required Texts:**
How Fiction Works – James Wood
A Visit From the Goon Squad – Jennifer Egan

**ENG 453-01: Craft of Poetry**
**MWR 2:00-3:15 PM**
*Professor Pauline Uchmanowicz*, uchmanop@newpaltz.edu

**Course Descriptions:**
A capstone Creative Writing class that focuses on how to craft formal and free verse poems through study of fundamentals of poetry writing with emphasis on the image, this course combines three interconnected tasks: reading and modeling poetry by contemporary authors; responding to poetry-writing exercises; and participating in peer reviews, in which the group works collectively to appreciate and critique poems by writers in our class, offering constructive feedback. Students are encouraged to find a distinct writing identity in terms of language and subject matter. **Enrollment is by permission of instructor.** To apply for admission, please email a brief query (including your academic major and year) as well as three to five poems to: uchmanop@newpaltz.edu

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**GRADUATE SEMINARS**

**ENG 501.01 Introduction to Old English**
**M 5:00-7:50**
*Professor Daniel Kempton*, kemptond@newpaltz.edu

**Course Description:**
An introduction to Old English language and literature. A secondary theme of the course is historiography, or the representation of history, in Anglo-Saxon and early Anglo-Norman England, with special attention to the *Anglo-Saxon Chronicle*, Bede’s *Ecclesiastical History of the English People*, and the Bayeux Tapestry.

**Texts:**

ENG 505-01: Shakespeare
T 5:00-7:50
Professor Thomas Olsen, olsent@newpaltz.edu

Course Description:
This course is a graduate-level introduction to Shakespeare. In addition to a selection of plays and poems, the course will also focus on the cultural atmosphere of Shakespeare’s age, including topics such as basic theater history, the social relationships between men and women, the organization of early modern economic and political life, the early publication of Shakespeare’s works, and other subjects that bear on the works. The course will also help students understand issues related to early modern ideas concerning authorship and creativity, as well the ways Shakespeare used earlier sources to write his “original” works, and in turn became a “source” for later authors and artists. Thus, an emphasis will be on cinematic and literary adaptations of Shakespeare, as well as some attention to the sources Shakespeare used in writing his own works.

Poems and plays may include Venus and Adonis, Richard II, 1 Henry IV, Henry V, Titus Andronicus, Coriolanus, Hamlet, King Lear, Othello, The Comedy of Errors, As You Like It, The Merchant of Venice, The Taming of the Shrew, and The Tempest (this list may change, especially if there is an area performance of a Shakespeare play; the final list will be ready toward the end of the summer).

Requirements will probably include two papers of medium length (8-10 pp.), a midterm and/or final examination, a presentation with a partner, and other smaller assignments (these expectations are also subject to minor change but will be finalized on the course syllabus).

The English Department also offers Studies in Shakespeare (ENG 584), a course typically focused on a specific topic or theme within Shakespeare studies. See Professor Olsen if you have any questions concerning which course is the best choice for you personally.

Required Texts (ordered @ College Bookstore, but available elsewhere, new and used):
You will need a high-quality edition of the works of Shakespeare. I have ordered the 3rd edition of Stephen Greenblatt et. al, eds. The Norton Shakespeare, in the easier-to-
carry 2-volume format (978-0-393-26402-9). However, any prior edition in any format of *The Norton Shakespeare* is acceptable. So are any high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase; some budget editions will not serve you well and are really false economies.

*Standards & Style, 2nd. Edition* (a free download from English Department home page)
Russ McDonald, *The Bedford Companion to Shakespeare*, 2nd ed. (978-0312248802)
Other materials will be available on Blackboard, YouTube, and Vimeo.

**ENG 515-01: Modern Theories of Writing**
**M 5:00-7:50**
*Professor Matthew Newcomb, newcombm@newpaltz.edu*

*Course Description:*
This course will both prepare you to teach writing in a theoretically-informed way and involve you in contemporary research and conversations about writing, composition, and rhetoric. While the course will cover some key historical figures for composition studies (Aristotle, Plato, Quintilian), the majority of the time will be spent on key debates and issues in the field of composition studies as it has existed since the first Conference on College Composition and Communication in the middle of the twentieth century. Those topics will likely include (but are not limited to) the rhetorical situation, theories of argument, the role of composition courses, assessment concerns, new technologies and writing, the role of the author, approaches to grammar and style, public and cultural aspects of writing, and writing across the curriculum. Many readings will be key journal articles and academic books from the last several decades. Students will also gain a larger historical understanding of the movements within composition studies and will be encouraged to develop and try alternative theories and strategies in their writing and in their teaching of writing. Students will enact their own research into the field of composition and will prepare materials for teaching writing as well (such as lesson plans, syllabi, textbook reviews, and/or assignment sheets). We will also spend time talking about our current composition courses and sharing ideas for immediate teaching.

*Tentative Required Texts:*

**ENG 522-01: British Literature of the Twentieth Century to 1945**
Modernism and Humanimality  
R 5:00-7:50 pm  
Professor Vicki Tromanhauser, tromanhv@newpaltz.edu

Course Description:  
The turn of the twentieth century brought changes in the way humans conceived of other animals and of their own animality—changes inspired by developments in the evolutionary, psychoanalytic, and life sciences. The figure of the animal marks the places in which a series of conceptual boundaries, and the hierarchies that attend them, come under threat of erasure, whether of gender, race, class, or species. British modernism introduces some promising strategies for representing the at once strange and uncannily familiar territory of animal being. In this seminar we’ll explore the ways in which British writers of the early twentieth century, and some who follow them, register animality as an ineradicable component of human identity, one that unsettles humanist species priorities while recuperating animal being as a potentially rich source of creativity, intuition, and emotional connection with others. As an imaginative medium that enables readers to inhabit other consciousnesses and modes of being by generating a virtual experience of the nonhuman, modernist literature has a vital role to play in engendering a fuller ethical awareness of humanity’s entanglement with other living creatures. In our exploration of literary animals, we’ll think about the practices in which the relations between human and nonhuman orders of being come into greatest tension: eating, imperialism, farming, sport, and animal rescue.

The Texts (provisional):  
H. G. Wells, The Time Machine  
Joseph Conrad, Heart of Darkness  
T. S. Eliot, The Waste Land  
E. M. Forster, A Passage to India  
D. H. Lawrence, The Woman Who Rode Away; St. Mawr; The Princess  
Elizabeth Bowen, The Last September  
Virginia Woolf, The Waves  
Samuel Beckett, Three Novels: Molloy, Malone Dies, The Unnameable  
J. M. Coetzee, Disgrace

ENG 525-01: Contemporary British and American Literature since 1945, Or, Why This Course Title Is a Misnomer  
W 5:00-7:40  
Professor Mary Holland, hollandm@newpaltz.edu

Course Description:  
Do poodle skirts and tube TVs feel “contemporary” to you? Not to me either. Likewise, literature of the second half of the twentieth century feels formally and themat-
ically very different from literature of the past couple of decades. In fact, many contemporary lit critics, including me, have argued recently that literature since the 1990s differs so meaningfully and characteristically from “post-1945” literature that we need to start thinking about how to define and name this new period of truly contemporary literature. That literature will be the subject of another course. In this one, we will explore many diverse facets of the postmodern period (1945-1990s), including metafiction, poststructuralism, ethnic literature, feminist literature, pop culture manifestos, cyberpunk, experimental fiction, and the emergence of digital literature. We will also wrestle with a variety of definitions of the postmodern, and we will use those definitions in conjunction with the literature to explore how postmodernism develops out of modernism and into something else. The course will end with attention to work that shapes and propels the transition out of postmodernism and into the contemporary period.

Our readings of novels will be informed by excerpts of philosophical, cultural, and sociological perspectives on postmodernism and language, as well as critical essays on the novels. One practical goal of the seminar will be discovering effective methods of finding, evaluating, and using secondary material to support your own textual arguments. To this end, we will discuss these secondary materials in class in detail, analyzing them for effectiveness, and learning from what we read how to write our own useful critical analyses of literature. You do not need specialized knowledge of postmodernism or its attending theories in order to thrive in and enjoy this course. While we will be discussing these texts in terms of the dominant strains of thinking of the period, we will primarily be engaging the larger ideas of such theory as poststructuralism and deconstruction, rather than analyzing the theory itself, and I will provide all materials necessary for that discussion. Primarily we will be reading and discussing what I consider a fabulously interesting and engrossing collection of texts, while asking what postmodernism was, how it addressed the Big Ideas that bring us all to reading in the first place, and when and why it stopped feeling powerful and relevant enough to voice those Ideas.

**Texts are likely to include:**
Barth, John. *Lost in the Funhouse* (1968)
Beckett, Samuel. *Molloy* (1951) or *Endgame* (1955)
Morrison, Toni. *Sula* (1973)
Short stories and digital literature available on Blackboard, by Samuel Delany, William Gibson, Michael Joyce, Ursula Le Guin, and others.
ENG555-01: Twentieth-Century Literary Criticism
W5:00–7:50
Professor Nancy E. Johnson, johnsonn@newpaltz.edu

Course Description:

The primary goal of this course is to study the major schools of twentieth-century literary criticism and theory. The course is intended to be a survey, but we will strive to reach an in depth understanding of the shifts in theoretical thinking about language, literature, history, and culture through the twentieth century and into the early twenty-first century. To study these shifts, the course is organized into two sections: cultural materialism and subjectivity. The foundational theory for cultural materialism is Kant’s aestheticism, for subjectivity, Hegel’s dialectic of self and other. We will examine how contemporary theorists engage with these two principles of German Idealism as they craft their own theories about materialism, the political unconscious, patriarchal orders, carceral networks, development of the self and issues of nationalism. While the focus of the course will remain on theoretical readings, we will consider theory in relation to specific works of literature and film.

Texts:
2 novels TBA

ENG 593-01: Flexible Forms
R 5:00-7:50
Professor Joanna Swafford

Course Description:

This graduate-level seminar focuses on poetic forms, not to enshrine their fixity, but to examine the play within the structure. Many poems, from the middle ages to the present day, invoke a form and all its conventions in order to deviate from it. This course focuses in particular on such forms as the ballad, sonnet, ode, terza rima, sestina, and villanelle, in addition to blues and Sapphic stanzas, and concludes by examining poems that play with page layout, including shape poetry. Throughout, the course attends to these forms to understand not merely their rules, but how and why poets break them.