

WINTER COURSES:

ENG393: AI Writing Applications, Ethics & Sci-fi

Professor Rachael Rigolino rigolinr@newpaltz.edu

3 Credits

Modality: Asynchronous Online

"This course will satisfy a Writing Requirement for English Education concentrators."

Course Description:

Is the promise of Artificial Intelligence (AI) leading humanity into a dystopian nightmare, an Elysian dreamscape free of labor, or a reality somewhere in between these extremes?

AI has been around, if only conceptually, for centuries. This course looks at the history of AI, with a focus on the emergence of Large Language Models (LLMs) such as ChatGPT and resulting ethical concerns. In addition to examining some current applications of AI & LLMs in the fields of business and education, we will discuss its depiction in literature.

SPRING 2024 UNDERGRADUATE COURSES:

ENG210: Great Books Ancient

Professor Usha Vishnuvajjala vishnuvu@newpaltz.edu

TF 12:30-1:45

3 Credits

Modality: Seated, in person

Course Description:

This course will explore some of the most influential and enduring texts of the ancient world, broadly conceived, from the Epic of Gilgamesh through the early Middle Ages. Texts will be drawn from east, south, and central Asia as well as Ancient Greece and Rome. We will also consider the material history of storytelling and writing, read about how ancient texts are preserved and translated so that we can read them, and discuss how and why texts from some parts of the world survive while others don't. All readings will be in modern English but students will have opportunities to see what some texts look like in their original languages and materials. Many of our readings will be excerpts of longer texts, and we will focus in particular on the themes of love and friendship, travel by land and sea, and gods and goddesses.

ENG 255: Contemporary Issues and Literature

Professor Aaron Riccardi ricciara@newpaltz.edu

TF 3:30-4:45

3 Credits

Modality: Seated, in person

Course Description:

Queer writers have been contributing to literature forever, though they have not always been labeled with that word—queer—and they have not always been open with their identity. In this class, we will immerse ourselves in a specific kind of literature—drama—focusing on plays and musicals created by queer writers and/or relevant to the queer experience, from the mid-twentieth century through our current moment. We will go through this course in three chronological units: Past, from the mid-twentieth century until the eighties; Present, from the eighties until the 2010s; and Future, from the 2010s until now. We will explore how queerness informs structure, character, language, tone, and other dramatic elements. We will draw out themes that are distinctly queer and stretch between the texts we’re studying. We will nail down what the word queer means exactly, what it is to have a queer identity, and how that meaning and those identities affect a writer and their audience. We will attempt to understand how queer drama illuminates not just queerness but also our individual lives. By the end of this course, we will understand what sets queer writers apart and also how they have fundamentally shaped and will continue to shape modern drama. It is my hope that you will leave this class a more shrewd, informed, and compassionate thinker and citizen.

Possible texts:

- *The Wizard of Oz* directed by Victor Fleming Bootycandy by Robert O’Hara
 - *Edith Can Shoot Things and Hit Them* by A. Rey Pamatmat
 - *Killers and Other Family* by Lucy Thurber
 - *Sagittarius Ponderosa* by MJ Kaufman In the Summer House by Jane Bowles
 - *Notes on Killing Seven Oversight, Management and Economic Stability Board Members* by Mara Vélez Meléndez
 - *In the Wake* by Lisa Kron *Execution of Justice* by Emily Mann
 - *Fefu and Her Friends* by Maria Irene Fornes
 - *The Sign in Sidney Brustein’s Window* by Lorraine Hansberry
 - Taylor Mac’s 24-Decade History of Popular Music (HBO documentary)
 - *Angels in America* by Tony Kushner (play or HBO miniseries)
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ENG 300-02 – Seminar in Critical Practices: “Reading Moby-Dick: Allusion, Symbol, History, Prophecy”

Prof. Christopher A. Link linkc@newpaltz.edu

MR 2:00-3:15 p.m

4 Credits

Modality: Hybrid

Please Note: This course satisfies the English major core requirement for an “Introductory Literature” course and the college-wide Writing Intensive (WI) requirement

Course Description:

This introductory seminar will be focused principally on the close, critical reading of Herman Melville's 1851 novel, *Moby-Dick*. Critical attention will be devoted not only to the novel's major and minor characters, plot, digressions, themes, and symbols but also to many of its key, intertextual allusions (the Bible, Milton, Shakespeare, Coleridge, etc.). In addition to a careful examination of the novel and its intertexts, students will also consider some of *Moby-Dick*'s historical sources and contexts, Melville's biography, and—importantly—aspects of American slavery and Abolitionism in the wake of the Compromise of 1850 (including the Fugitive Slave Law). The book's critical reception and lasting influence will also be treated, in part. Student assignments will likely include written character sketches, short response papers, one in-class student presentation, a final research paper, and an online course journal/blog (and/or discussion board activity) (HYB). Active in-class participation in the seminar discussion is expected and there will be a final exam concerning *Moby-Dick* at the end of the course.

Required and Recommended Course Texts (for Purchase—alternate editions permitted where noted):

- Herman Melville. *Moby-Dick*. 1851; Norton Critical Edition (2nd Rev. Ed.), 1999. (ISBN: 9780393972832) àPLEASE NOTE: THIS IS A REQUIRED CRITICAL EDITION (2nd Rev. Ed.) FOR THE COURSE, CONTAINING MELVILLE’S TEXT AND SEVERAL CRITICAL ESSAYS (REQUIRED READINGS).
- Herman Melville, *Typee*. 1846; Modern Library, 2001. (ISBN: 9780375757457)
- The Bible (King James Version). Oxford World’s Classics. Oxford UP, 2006. (ISBN: 9780199535941)
- {Alternative editions—ideally in the KJV translation, the Bible that Melville read—are OK.}
- William Shakespeare. *King Lear*. Simon & Schuster (Folger Shakespeare), 2004. (ISBN: 9780743482769)
- {Alternative editions of *King Lear* are OK.}
- Additional course texts (short primary texts and various critical essays) will be available on Brightspace.

ENG 300-03: Seminar in Critical Practice: More than Human

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

MR 12:30-1:45 (hybrid)

4 Credits

Course Description:

We have never been merely human. Literature engages us with the more-than-human world within and around us and gives us a chance to reflect critically upon the animals, things, machines, and systems with which we are enmeshed. Rapid changes to the environmental conditions of our planet make all the more urgent the question of how we understand our place within a larger community of life. Recent developments in the social and life sciences—studies in ecology, animal culture, and technology—ask us to see the world from perspectives outside the human and to expand our horizons by engaging with other modes of being and thinking. This course is designed to introduce you to thinking theoretically about the discipline of literary studies by drawing upon literary, visual, and critical works that foster conversations across disciplinary boundaries. In this seminar we will consider insect consciousness with Jakob von Uexküll and D.H. Lawrence, discuss virtual animals in art and culture with Peter Baker, contemplate the politics of meat production with Jonathan Safran Foer and Han Kang, rub noses with Elizabeth Barrett Browning's cocker spaniel while entangling ourselves in the lives of companion critters with Donna Haraway, and think with Timothy Morton about hyperobjects and the weird ecology of Jeff VanderMeer's Area X. As part of our work in this course, we will collaborate with the Wallkill Valley Land Trust, an organization dedicated to the preservation of natural spaces. Conversations about land conservation and regionally protected land will help frame our discussion of the world we share with others, a world as teeming with creative forces as it is fragile.

Texts (provisional):

- H. G. Wells, *The Island of Dr. Moreau* (1886)
 - Virginia Woolf, *Flush: A Biography* (1933)
 - Toni Morrison, *Beloved* (1987)
 - Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)
 - *Blade Runner* (dir. Ridley Scott, 1982)
 - Jeff Vandermeer, *Annihilation* (2014)
 - Han Kang, *The Vegetarian* (2016)
 - A selection of poetry and short stories as well as of critical and theoretical writings by Freud, Derrida, Haraway, Morton, Agamben, and others on Brightspace.
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ENG 303-01: Introduction to British Literature

Professor Thomas Festa: festat@newpaltz.edu

TF 2:00-3:15

4 Credits

Modality: Hybrid

Course Description:

This course is an introduction to the major authors and genres of British literature. Its primary focus is on a selection of the greatest works in the canon from its early modern origins in the plays of William Shakespeare to the contemporary novel. We will explore works composed in disparate genres including epic, drama, lyric poetry, and prose narrative. Some of our central concerns will be formal—how to interpret structure in verse, drama, and prose. Other questions we will ask will center on the representation of character, point of view, and the construction of selfhood in literature, how these things relate or not to a sense of gendered or national identity. The course furthermore seeks to examine what it means for a work of literature to be “canonical,” and we will therefore ask fortuitously throughout the term what makes a work literary, what makes certain works particularly important to a tradition, and what connections persist between this literature and our present culture. While emphasizing a contextual overview of the historical and social worlds from which these texts emerged, we will work to establish a clear sense of the skills required to read closely and well regardless of literary period. We will also endeavor to develop the kinds of critical argumentation necessary for success in the English major.

Texts ordered for this course at the campus bookstore:

- Christopher Ricks, ed., *The Oxford Book of English Verse*
- William Shakespeare, *King Lear*
- John Milton, *Paradise Lost*
- Mary Shelley, *Frankenstein*
- Virginia Woolf, *To the Lighthouse*
- Katsuo Ishiguro, *Never Let Me Go*

ENG 303-03: Introduction to British Literature

Professor Jed Mayer: mayere@newpaltz.edu

MR 12:30-1:45 PM

Modality: Hybrid

Credits: 4

Course Description:

This course will survey some of the major literary works from the last several hundred years, emphasizing connections between these works and the spread of British Empire and industry. We will explore the ways poets and novelists responded to these changes, and how literature provided an imaginative space for exploring ethical problems raised by the innovations of modernity. As the British Empire expanded its dominion, its literature came increasingly to address global concerns, and in this course we will consider these works as both critical of, and complicit with, British colonial attitudes. The environmental impact of industrialization provided a similar field for ethical speculation in British literature, and we will read a number of literary works that address concerns we continue to grapple with today. This course will emphasize close readings of many of the era's most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions and in formal essays that will help students in articulating complex issues, from the past to the present.

Required Texts:

- Lewis Carroll, *Alice's Adventures in Wonderland, and Through the Looking Glass*
 - Olaudah Equiano, *The Interesting Narrative of the Life of Olaudah Equiano*
 - Kazuo Ishiguro, *Never Let Me Go*
 - William Shakespeare, *The Tempest*
 - Mary Shelley, *Frankenstein*
 - Jonathan Swift, *Gulliver's Travels*
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Eng 305-01: Science Fiction

Professor Jed Mayer: mayer@newpaltz.edu

MR 2:00-3:15 PM

Modality: Seated, in person

Credits: 3

Course Description:

In this course we will read classic works of science fiction, from the genre's beginnings in the nineteenth century, the recent innovations of contemporary writers. In their visions of the future, and of life on other planets, writers of science fiction frequently comment upon their own times, and the world around them. We will focus on the ways in which these writers use what is sometimes dismissed as a marginal genre of writing to raise challenging ethical questions about technology, biology, and gender. When writers envision alien life forms, they remind us that human beings are only one of many forms of life, and we will consider the imaginative as well as the existential and moral qualities of these alien visions. Science fiction has long been concerned with the problems and possibilities raised by the creation of new life forms, and in this course we

will come to question, not only what it means to be human, but what it means to manufacture humans and other life forms. The study of science fiction will thus enable us to see ourselves “more truly and more strange.”

Required Texts:

- Margaret Atwood, *The Handmaid’s Tale*
 - Octavia Butler, *Parable of the Sower*
 - Philip K. Dick, *Do Androids Dream of Electric Sheep?*
 - Ursula K. LeGuin, *The Left Hand of Darkness*
 - H. P. Lovecraft, *At the Mountains of Madness*
 - H. G. Wells, *Island of Dr. Moreau*
 - John Wyndham, *The Day of the Triffids*
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ENG 307-01 – The Novel

Prof. Christopher A. Link linkc@newpaltz.edu

MR 11:00 a.m.-12:15 p.m.

3 Credits

Modality: Seated, in person

PLEASE NOTE: This course fulfills the GE (III, IV, and V) Humanities (HUM) requirement.

Course Description:

This course is a critical introduction to the novel as a literary genre. It should not, however, be considered an exhaustive study of this important and wide-ranging literary form; instead, we shall develop our understanding of the novelistic form through the close reading and study of a handful of selected novels, both classic and modern. This Spring 2024 section of “The Novel” will focus broadly on the recurring themes of (1) novelistic self-reflexiveness and self-conscious fictionality (i.e., books about books, bookishness, reading, and/or authorship); (2) the “dual-world” theme, comparing and contrasting the imaginative world of the fiction with the purportedly “true” world of “reality”; (3) fictional approaches to death and the afterlife (including “ghosts”); and (4) the overarching ethics of fiction (i.e., ethical responsibilities in both authorship and reading) and the relationships between narration, power, and powerlessness. Above all, however, this iteration of the course is designed to introduce students to key works by some of the greatest, most important and influential novelists and prose stylists of all time, including Miguel Cervantes, Jane Austen, Gustave Flaubert, and Vladimir Nabokov. Additional

attention will be devoted to the novel as a worldwide or transnational genre, rooted in the European tradition, but engaged in important ways by authors from around the globe.

Required Course Texts:

- Miguel de Cervantes, *Don Quixote* (Edith Grossman translation). 1605-1615; Ecco, 2005. [ISBN: 9780060934347]
 - Jane Austen, *Northanger Abbey*. Norton Critical Edition. 1817; W.W. Norton, 2004. [ISBN: 9780393978506]
 - Gustave Flaubert, *Madame Bovary* (Lydia Davis translation). 1857; Penguin, 2011. [ISBN: 9780143106494]
 - Amos Tutuola, *My Life in the Bush of Ghosts*. 1954; Grove Press, 1993. (w/The Palm-Wine Drinkard) [ISBN: 9780802133632]
 - Vladimir Nabokov, *Pale Fire*. 1962; Vintage Books, 1989. [ISBN: 9780679723424]
 - Georges Ngali, Giambatista Viko; oe, *The Rape of African Discourse* (David Damrosch. 1975; MLA Publications, 2022.[ISBN: 9781603295840]
 - Clarice Lispector, *The Hour of the Star* (Benjamin Moser translation). 1977; New Directions, 2011. [ISBN: 9780811219495]
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ENG308 Sec. 01- The Short Story

Professor Rachel Rigolino: rigolinr@newpaltz.edu

3 Credits

Modality: Online Asynchronous

Course Description:

This asynchronously delivered, Writing-Intensive (WI) course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives.

While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect—as editor Joyce Carol Oates so wonderfully describes it— the “richness and diversity of the American literary imagination.”

Required Texts:

- *The Oxford Book of American Short Stories* [Paperback] [2nd Edition] Joyce Carol Oates, Editor ISBN-13: 978-0199744398
- *The Sleeper Wakes: Harlem Renaissance Stories* by Women Marcy Knopf-Newman, Editor ISBN-13: 978-0813519456

ENG333.01 Introduction to American Literature

Dr. Andrew C. Higgins higginsa@newpaltz.edu

4 Credits

Modality: Online Asynchronous

Course Description:

This course will explore the major writers, movements, and periods of American literature from the American Revolution to the present day. The focus of this course will be a comparison of the development of African American literature, an organic literary tradition that arose in response to the historical and cultural conditions of Black people in the United States, and the rise of American literature, a nationalist project of the nineteenth century. I will argue that what we call “American literature” is really a conglomeration of loosely-connected literary traditions that often have as much connection to writers from outside the national boundaries of the United States as they do to writers within the US. One of the major theoretical goals of this course, then, is to help you understand the concept of American literature, and the implications of thinking of literature in nationalistic terms. Along the way, though, you will be introduced to many of the major movements of the literature of the United States (e.g. the enlightenment, romanticism, realism, modernism, and postmodernism), as well as a wide range of authors.

There are no required texts for this course.

ENG 333-01: Introduction to American Literature

Professor Mary Holland: hollandm@newpaltz.edu

Credits: 4

Modality: Online Asynchronous

Course Description:

What is America and what is American literature? Whose is it, where is it from, and where is it going? We will read and discuss texts spanning hundreds of years, by diverse authors and in a variety of genres (tale, slave narrative, story, novel, poem, drama, essay), to see how people living in the territory now known as the “United States” have answered these questions in various ways, at various points in history, and to various ends. Along the way, this course will introduce students to key formal developments in U. S. literature, while covering such modes of writing as transcendentalism, naturalism, modernism, and postmodernism. It will also touch on important socio-historical moments and their related literary movements, including the colonial and revolutionary periods, the Civil War and slavery, the emerging women’s rights movement, the Harlem Renaissance, the Civil Rights era, four major wars, and the contemporary period. As

we move through four centuries of poetry and prose, we will examine how our notions of what language is and what it can do have evolved alongside our changing notions of “America.” And we will consider how, again and again in their stunningly diverse ways, writers in the U. S. contemplate the role of language and letters in creating, shaping, and making sense of both self and world. Our method of reading will be close textual analysis: looking carefully at textual form and language as the basis for drawing larger conclusions about the work as a whole.

This 4-credit course is **online** and **asynchronous**: while I encourage you to meet with me independently during office hours—on campus or via Webex—we will not meet as a class. You will spend course time reading, watching recorded lectures, and writing responses and essays on the material. If you think you will learn more effectively in a seated setting, please note that seated sections of this course are also being offered this semester. The pre-requisite is ENG 180 (or equivalent).

Texts

- Kate Chopin, *The Awakening*, ed. Nancy A. Walker. 2nd ed. Bedford, 2000 (1899).
- Zora Neale Hurston, *Their Eyes Were Watching God* (1937). Perennial.
- Stories, essays, poems, etc available on Brightspace

ENG 333-02 Introduction to American Literature

Professor Paton patonf@newpaltz.edu

TF 9:30-10:45

Credits: 4

Modality: HYBRID, two days a week, fully seated

GE3: DIVR; Critical Thinking Introductory; Diversity; GE5: DEI&SJ; Liberal Arts

Course Description:

In this course we will take a fascinating journey through the multiple voices of America, from the nation’s beginnings to the beginning of the twenty-first century. Who was allowed to speak for America? Who defined America? Whose voices dominated and whose were discounted? How are current versions of nationhood informed by the past? At what point does American literature achieve a distinctive identity, or is the very idea of a national literature problematic? In our journey we will listen to the voices of the first Europeans to “discover” America alongside those for whom the “new” world was already home. We will hear from the Pilgrims and the Puritans and read the religious tracts that bound their frail communities together. We will follow the colonies’ struggle for independence and hear the voices that rallied diverse groups together in the name of freedom. We will listen to those for whom the New World meant not freedom but enslavement. As we move through the 20th century and watch the transition from modernism to postmodernism, we will witness the emergence of literary

movements like the Harlem Renaissance, the Confessional Poets, the Beats, and the Black Arts Movement. Throughout the semester, whether we are reading Phillis Wheatley or Gerald Vizenor, Emily Dickinson or Allen Ginsberg, our focus will be on how language is used to define, contest, and celebrate the experience of being American.

Required Texts

This course is primarily OER with all readings on Brightspace.
You will purchase only one text: *A Raisin in the Sun* by Lorraine Hansberry

ENG 345-01: Creative Writing Workshop I

Professor Timothy Liu: liut@newpaltz.edu

MR 2:00-3:15 p.m.

3 Credits

Modality: Seated, in person

Course Description:

First and foremost, we shall read great literature (lots of it!) written since 1950. We learn how to write poetry and fiction by reading it. Absorbing its traditions into our own blood. Distilling it. Moving from grace to grace through mimetic apprehension. Stealing the engines of past masters. Moving beyond. Forging a language that reflects our own moment in history. Unveiling mysteries. Honoring verse and prose through well-honed craft. The course will be divided into class discussions and group workshops. We will be reading from two texts. Suggested exercises and assignments will follow from what we read. Student work of particular and/or peculiar merit will also be discussed in class.

Required Texts:

- Vintage Book of Contemporary American Poetry (McClatchy, ed.)
 - Great American Prose Poems (Lehmann, ed.).
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ENG 345: Creative Writing Workshop I

Professor Aaron Ricciardi ricciara@newpaltz.edu

TF 930-1045

TF 11-1215

Credits: 3

Modality: Seated, in person

Course Description:

This is the first course in the Creative Writing sequence. In this course, we will study the art of writing poetry, plays, fiction, and creative nonfiction both practically and theoretically. By reading a wide range of work by a wide range of authors, you will see the great possibilities that the written word affords us, its writers. We will discuss these works in class, and you will respond to them through your own creative work. Since this is a workshop, a fundamental part of this class will be reading and providing feedback for each other's work, and practicing how to do this helpfully and respectfully. This class will be a laboratory in which you will experiment with four different literary media, trying your hand at different techniques and modes of writing afforded by them all, and investigating how these different types of writing are both separate and overlapping. You are encouraged to find your distinct writing identity, in terms of language, subject matter, genres, formatting, and more.

Texts:

- Essays, short stories, plays, poems, and theory, all provided via Blackboard.
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ENG346-01: Writer-in-Residence Workshop "Creating New Worlds in Writing"

Professor Joss Lake

R 5-7:50 (for 5 weeks, 1/26-2/23 with a final reading on 3/2)

Credits: 1

Course Description:

Creating New Worlds in Writing is a generative, exploratory fiction seminar where we will read, analyze, and experiment with the process of building new worlds. We will ask, What are the narrative possibilities that unfold within these environments? What are the conventions of sci-fi and fantasy and how can they be used to critique and scrutinize our lives on earth, particularly, experiences of violence, environmental degradation, and racial, sexual, and gender-based oppression? We will examine how to incorporate traditional literary elements, such as character and dialogue, into these dynamic environments. We'll look at the work of writers including Octavia Butler, N.K. Jemisin, and Ursula Le Guin to guide us in our explorations. Each student will focus on building out one specific "world" and creating a piece that takes place in this world. We will also workshop our pieces and students will have the chance to create immersive VR work if they choose.

ENG353: Multiethnic and Diasporic Literature

Professor Marcela Romero-Rivera

TF 12:30- 1:45pm

Credits: 3

Modality: Hybrid

Course Description:

How does the African diaspora write itself? What do writers of the diaspora take to be the collective experiences of a people forcibly dispersed across land and sea? Perhaps it is as Richard L. Jackson argues: “a persistent identifier of diasporic literature is that writers of African ancestry ‘never seem to be at one or at home racially’ within the societies in which they now live.” Or, is it as other scholars maintain? – that the history of slavery and suffering unite members of the diaspora and define diasporic literature? This course will contend with not only these claims, but others that will help us begin to examine articulations of the phenomenon of diaspora in literature. As we theorize diaspora throughout this course, we will bear witness to how memory, Black girlhood, underground as a theoretical concept, and Bildungsroman get imagined in diasporic fiction.

ENG406: Shakespeare I

Professor Anne Graziano graziana@newpaltz.edu

MR 11:00-12:15

Credits: 4

Modality: Hybrid

Course Description:

We will begin with Shakespeare’s sonnets, a sequence of poems that was possibly pirated and published against Shakespeare’s will, as we consider the role of poetry and the politics of love and gender in the Renaissance period. Moving to Shakespeare’s plays, we will read and interpret works from the two main dramatic genres: comedy (*Much Ado About Nothing*), and tragedy (*Romeo and Juliet*, *Hamlet*). We will end with Shakespeare’s late work and innovations in hybrid genres such as romance with *The Tempest*. Throughout the course, we will focus on Shakespeare’s play with language, genre, and the early modern context of the Renaissance period. Journal work, two presentations, in-class essays, and a final paper/document are the main course requirements.

Required Texts: I recommend the sonnets and individual plays be purchased in the **Folger Library paperback editions**, but the **Norton single edition of Shakespeare’s work** (edited by Greenblatt) is also acceptable.

ENG 407.01: Shakespeare II

Professor Cyrus Mulready: mulreadc@newpaltz.edu

TF 9:30-10:45

4 Credits

Modality: Hybrid

Course Description:

This course will offer students an in-depth look at the drama and poetry of Shakespeare and the culture of his early modern England. We will read plays selected from each of the three major genres (comedies, tragedies and histories), including *Taming of the Shrew*, *Richard II*, *Macbeth*, and *King Lear*. Lectures, discussions and writing assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language and how his plays were performed, but also on investigating the deeper social questions raised by his plays. How should a society treat criminals, foreigners, and other outsiders? Are gender roles and class positions like actors roles, parts to be learned and played? How does our history affect the present? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama on our own time.

ENG 417.01 - The Romantics in England

Professor Jackie George: georgej@newpaltz.edu

TF 12:30-1:45

4 Credits

Modality: Hybrid

Course Description:

"Mad, bad and dangerous to know" was Lady Caroline Lamb's assessment of Romantic poet Lord Byron. Percy Shelley, one of Byron's contemporaries, was expelled from Oxford for publishing a pamphlet entitled "The Necessity of Atheism." And William Blake, the original Romantic rebel in the model of Milton's Satan, fashioned himself an artist who printed in "the infernal method by corrosives, which in Hell are salutary." Romantic literature is populated with rebels and with rebellious ideas, and in this course we will read texts in a variety of genres that speak, in some way, to this culture of rebellion. In addition to the writers mentioned above, we will explore works by Samuel Taylor Coleridge, John Keats, Mary Shelley, and several others, within the tumultuous cultural and political context of Great Britain in the years between 1789-1830.

ENG 423 - 01: Contemporary Literary Theory

Sarah Wyman: wymans@newpaltz.edu

TF 9:30–10:45 a.m.

4 credits

Modality: Hybrid

Course Description:

This course provides an introduction to contemporary modes of structural analysis and theoretical interpretation. Students will investigate a broad range of approaches to the literary text including formalist, new critical, psychoanalytic, Marxist, feminist, queer, post-colonial, eco-critical, etc. They will consider the historical and cultural contexts of interpretive lenses that have shaped 20th and 21st century intellectual thought in the West. Reading and responding critically to theoretical, fictional, and poetic works will sharpen skills in abstract thinking, rhetorical analysis, and written expression. Students will practice both identifying and building sound arguments when they address such questions as, *How does the formal structure of a work impact meaning? What is the role of the reader in the production and consumption of texts? How does the author relate to his / her / their own creative work? What is the (supposed) difference between standard language and literary language? How can one describe the intersection between language and culture played out in the realm of literature?* Through individual and group activities, students will increase their rhetorical skills and their understanding of the many ways literary texts reflect the world and generate meaning.

Texts:

- *Frankenstein*. Mary Shelley. New York: Signet, 2000.
- *The Metamorphosis*. Franz Kafka. New York: Schocken, 1975.

ENG 440-01 The Beats and Beyond

Professor Paton patonf@newpaltz.edu

MR 3:30-5:20 pm

Credits: 4

Modality: Hybrid, two days a week, fully seated

GE: Liberal Arts

This course satisfies the Young Adult literature requirement for Adolescent Education majors.

Course Description:

The post-World-War-II decades in American literature were as disruptive and dynamic as the sociopolitical landscape. This course will introduce you to the Beat Generation of the 1950s and follow their influence into the 1960s. We will read novels, short stories, poems, plays, and

essays. Most of these works will be available electronically on Brightspace. Authors include Jack Kerouac, Allen Ginsberg, Lawrence Ferlinghetti, Diane di Prima, Amiri Baraka, Gary Snyder,

Richard Brautigan, Niki Giovanni, and Denise Levertov. Through the lens of these writers, we will explore the counterculture, the civil rights movement, the anti-Vietnam movement, and the emergence of postmodernism in literature. We will both celebrate and critique the spirit of rebellion, and we will try to assess the legacy of the 1950s and 1960s in today's culture of youth activism and performance art.

Required Texts

- *On the Road* by Jack Kerouac
- *One Flew Over the Cuckoo's Nest* by Ken Kesey
- *Trout Fishing in America* by Richard Brautigan

ENG 445-01: Creative Writing Workshop II

Professor Timothy Liu: liut@newpaltz.edu

MR 3:30-4:45 p.m.

4 Credits

Modality: Seated, in person

Course Description:

Students taking this course will have experience as creative writers, having developed skills in the introductory course Creative Writing Workshop I, or the equivalent. This course will further explore the complexities embodied in verse and prose as we examine ultra-contemporary examples collected in the Best American series. The anthologies will be supplemented with some genre bending/blurring works provided in a course pack. Following discussions of selected readings to kick off each week, students will have their own pieces workshopped, with an eye on assembling a final portfolio of their best revised works to submit at the end of the semester.

Required Texts:

- The Best American Poetry 2021 (Tracy K. Smith, ed.)
- The Best American Short Stories 2021 (Jesmyn Ward, ed.).

ENG 445: Creative Writing Workshop II

Professor Aaron Ricciardi ricciara@newpaltz.edu

TWF 2-315

4 Credits

Modality: Seated, in person

Course Description:

A student taking this course will have experience as a creative writer, having developed skills in the introductory course Creative Writing Workshop I, or the equivalent. This course will build on that earlier class, continuing to examine the complexities of creative nonfiction, fiction, playwriting, and poetry, but in even more detail and even more depth. Students will continue mining their own voices as writers, through their own work, through their relationship with their fellow students' writing, and through their engagement with a diverse assortment of texts, both canonical and cutting-edge. Students will be expected to use this class as a laboratory in which they will dream, take risks, challenge themselves, and, most importantly, vigorously engage with the rewriting process, using feedback from their professor and their classmates alike to propel them forward in their process. Students will leave this class with a hefty portfolio of work that can carry them into the next stage of their writing life.

Texts:

- Essays, short stories, plays, poems, and theory, all provided via Blackboard.
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ENG 451-01: Senior Seminar: Contemporary Women's Writing

Professor Mary Holland: hollandm@newpaltz.edu

T F 2-3:15 pm

4 Credits

Modality: Hybrid

Course description:

In this course, we will study the writing of several contemporary women across genres, reading an assortment of novels, stories, memoirs, and essays, as well as texts that themselves mix genres. In these diverse texts, women from many different parts of the world write with curiosity, wisdom, and unflinching honesty about experiences at the center of women's lives, including sex and desire, girlhood, motherhood, abortion, marriage and partnership, and gender identity and transition. Our reading will thus transgress boundaries in genre (fiction, nonfiction, reviews) and many aspects of identity (gender, sexuality, nationality, race and ethnicity) while we witness all the transgressions imagined and committed by these unconventional writers. Taken together, our reading will make visible how women today use language to give voice to themselves and their characters, all aiming to tell uncomfortable truths about what it means to live as a woman in the early twenty-first century.

Texts (may change slightly)

- Adichie, Chimamanda Ngozi. Stories available on BR (2010)
- Binnie, Imogen. *Nevada* (2013)
- Cusk, Rachel. *Coventry: Essays* (2019); *Kudos* (2018)
- Eltahawy, Mona. *The Seven Necessary Sins for Women and Girls* (2019, avail. at STL as E-book)
- Ernaux, Annie. *Happening*. Trans. from the French by Tanya Leslie (2001)
- Febos, Melissa. *Girlhood: Essays* (2021)
- Ferrante, Elena. *The Lost Daughter*. Trans. from the Italian by Ann Goldstein (2008)
- Han Kang, *The Vegetarian*. Trans. from the Korean by Deborah Smith (2015)
- Levy, Deborah. *Hot Milk* (2016); *The Cost of Living: A Working Autobiography* (2018)
- Machado, Carmen Maria. *Her Body and Other Parties: Stories* (2017); *In the Dream House: A Memoir* (2019)
- Nelson, Maggie. *The Argonauts* (2015)
- Smith, Ali. *How To Be Both* (2014)

ENG 452-01: The Craft of Fiction

Mr. Kristopher Jansma: jansmak@newpaltz.edu

MR 11:00-12:15

Credits: 4

Modality: Seated, in person

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 454-01: The Craft of Creative Nonfiction

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

MR 2:00 – 3:15

4 Credits

Modality: Hybrid

Course Description:

Students will explore a range of their own experiences and how they relate the world around them. While examining the many subgenres of creative nonfiction (from the lyric essay to literary journalism to the comic-book memoir), this course will explore both classic and contemporary models. Students will build on a basic understanding of various forms of nonfiction and develop their craft through a series of writing exercises. In a workshop setting, students will evaluate each other's work and improve their own. Each student will build on original drafts of their work to develop one final piece of full-length nonfiction with the goal of submitting to a journal for publication.

Required Texts (to be purchased); other texts available online:

- Philip Lopate, *To Show and to Tell: The Craft of Literary Nonfiction*

ENG455: The Craft of Dramatic Writing

Professor Aaron Ricciardi ricciara@newpaltz.edu

TF 2:00-3:50

4 Credits

Modality: seated, in person

Course Description:

In this class, students will study the art of writing plays both practically and theoretically. Students will investigate their core storytelling impulses and expand their theatrical imaginations, in order to figure out what kinds of stories they want to tell on stage and how they want to tell them. By reading a wide range of plays by a wide range of playwrights, they will see the great possibilities that the stage affords its writers. Students will also learn to be compassionate and incisive members of a writers' workshop. Guided by generative assignments and exercises, writers in this course will build a new original play from the ground up, workshopped piece by piece throughout the term. Outside of class, students will develop their play in conversation with students from the Dramaturgy class in the Theater Arts department. The course will culminate in New Pages, a public showcase of excerpts from all the students' new plays, presented in collaboration with the Dramaturgy class.

Possible texts:

- *A Raisin in the Sun* by Lorraine Hansberry Fairview by Jackie Sibbles Drury
 - *Sagittarius Ponderosa* by MJ Kaufman
 - *Bonjour, Là, Bonjour* by Michel Tremblay
 - *Regretfully, So the Birds Are* by Julia Izumi
-

ENG 470-01: Major Authors: Milton 4 Credits

Professor Thomas Festa: festat@newpaltz.edu

TF 12:30-1:45

4 Credis

Modality: Hybrid

Course Description:

A revolutionary poet and an outspoken radical, John Milton immersed himself in the leading controversies of his day, including those that surrounded freedom of the press, the right to kill an unjust ruler, and the liberty to divorce. Since his own time, Milton's writing has encouraged questions about what it means to be radical, an investigation notoriously associated with the figure of Satan in *Paradise Lost*. Through a close study of the major poetry and prose, this course will consider Milton in terms of the literary and historical constructions of such concepts as "liberty" and "evil" that affected his writing and continue to affect his reputation. In addition to Milton's major canonical works, we will further consider selected literary, philosophical, and religious writings seeking to address "the problem of evil." These will include texts both ancient and modern that situate the yearning for justice in relation to the experience of suffering, and emphasize considerations of gender, genocide, and generation as they reflect on the question of the existence of God.

Required text (further readings will be available via Blackboard):

- John Milton, *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen M. Fallon (New York: Modern Library, 2007) ISBN: 978-0679642534
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ENG493-01: Asian American Graphic Literature

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

MR 3:30 – 4:45

4 Credits

Modality: Hybrid

Course Description:

An examination of a spectrum of Asian American narratives in comic book form, focusing primarily on graphic novels/memoirs and hybrid texts in their complex personal, cultural, and historical/political contexts of representation. Students will be expected to produce work in comic book and comic strip format (though drawing skill is not required).

Some of the works covered may include:

- Gene Yang, *American Born Chinese*; Belle Yang, *Forget Sorrow*; Mine Okubo, *Citizen 13660*
 - Thi Bui, *The Best We Could Do*
 - Mariko Tamaki & Jillian Tamaki, *Skim*
 - Derek Kirk Kim, *Same Difference*
 - *Shattered: The Asian-American Comics Anthology*.
-

493 Arthurian Literature:

Professor Usha Vishnuvajjala vishnuvu@newpaltz.edu

TF 2:00-3:15

4 Credits

Modality: Hybrid

Course Description:

Arthurian literature originated in the Middle Ages and still proliferates today in a wide variety of literary, performing, and visual arts. This class will explore a selection of Arthurian texts from the twelfth to fifteenth centuries, the period during which medieval Arthurian literature developed rapidly and became a major topic of English literature, and students will have the opportunity to consider post-medieval Arthurian literature at the end of the semester. Our texts will include poetry and prose from the late medieval period. Non-English texts and those in difficult dialects of Middle English will be available in translation; however, we will work together to read some Middle English texts in their original language. Will count as a pre-1800 course but will require advisor override

SPRING GRADUATE COURSES

ENG 526-01: Twenty-first Century Literature

Professor Mary Holland: hollandm@newpaltz.edu

T 5-7:50 pm
3 Credits
Modality: Fully seated

Course Description:

Novels in the twenty-first century gather an unprecedentedly rich arsenal of literary tools and use and combine them in ways that feel new and fresh and productive. More striking still are the affirming uses to which these novels put their tools, in the wake of a postmodern literature that often felt flat, dead-end, nihilistic. What is happening to the novel in the twenty-first century? How does it address the problems defined by fiction at the end of the twentieth century? How do its attempts to solve these problems force it into new shapes, narratives, and imagined possibilities for fiction and its readers?

In this course, we will address these and other questions while we read novels by some of today's most exciting writers. Informing our readings will be critical essays on the novels and novelists, as well as excerpts of cultural, sociological, and theoretical perspectives on the novel in the twenty-first century. Critics are beginning to ask, with increasing urgency, *what happens after postmodernism? Have we indeed left postmodernism behind? What is this thing that's happening now?* Our own in-depth study of literature in the twenty-first century will allow us to begin to answer these questions ourselves, putting our class in the middle of what I think is one of the most exciting critical discussions happening today.

Texts (may change)

- Danielewski, Mark. *House of Leaves*. Pantheon, 2000.
- Lerner, Ben. *10:04*. Picador, 2014.
- Lockwood, Patricia. *No One Is Talking About This*. Riverhead, 2021.
- McEwan, Ian. *Atonement*. Anchor Books, 2001.
- Okorafor, Nnedi. *Who Fears Death*. Daw Books, 2010.
- Ozeki, Ruth. *A Tale for the Time Being*. Penguin, 2013.
- Saunders, George. *Lincoln in the Bardo*. Random House, 2017.

ENG 542-01: Workshop in Fiction & Memoir Graduate

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu
W 5:00-7:50 p.m.
3 Credits
Modality: Fully seated

Course Description:

The contemporary novel and memoir are curious things—both commodity and literary form—and the culture of their production is often outright contradictory. In this course we will explore the distinctions between the “literary” and the “commercial” novel/memoir with the ultimate goal of producing a publishable work that maintains literary merits even if it is intended for the commercial trade book market. We will engage with the literary aspect of the works through a range of readings and we will also engage pragmatically with the nuts-and-bolts real world aspects of how a novel/memoir (i.e. “long-form content”) is bought and published in the commercial world. By the end of the course, you will have a finished proposal packet, having workshopped its contents with your peers under the guidance of your professor.

NOTE: This is a workshop on writing a memoir or novel, which means you will be expected to do a significant amount sustained writing and reading of fiction and nonfiction during the semester.

Texts for each semester to be announced.

ENG 544-01: Teaching Writing

Mr. Kristopher Jansma: jansmak@newpaltz.edu

M 5:00-7:50

Credits: 3

Modality: Seated, in person

Course Description:

A seminar on various pedagogical approaches to instruction in creative writing. We’ll discuss issues related to teaching, how to effectively edit and critique the work of students, and ways to lead an effective workshop.

It is sometimes said that one might learn to be a great writer, but that great writing cannot be taught. But how did we learn? And can we, as writers, learn how to impart our skills and knowledge of craft to the next generation? In this course we will discuss pedagogical approaches to instruction in creative writing. We’ll discuss how to effectively edit the work of students, and how to model good critiquing as the head of your own creative writing workshop. We’ll practice handling real-world classroom situations as well as approaches to one-on-one conferences. We’ll discuss the differences between teaching at the primary, secondary, undergraduate, and graduate levels. We’ll look at the ways that great writers talk about how they write, and how this material can be best presented to new writers at all stages of development. We will plan sample lessons and discuss the process of getting a job teaching writing. We will explore how learning to teach creative writing well can improve our own creative writing in turn.

Invited guest speakers will include experienced writer/teachers, ready to discuss their approaches to get the best out of their students. We will respond to various pedagogical ideas through short written assignments as well as active class practice and training, with the goal of preparing graduate students to become effective instructors of creative writing.

Required Texts:

- *Anne Lamott* – Bird by Bird
- *Charles Baxter* – Burning Down the House
- *Betsy Lerner* – The Forest for the Trees
- *The Art of Fiction* – John Gardner
- *Matthew Salesses* – Craft in the Real World

ENG 577.02 - Studies in Romanticism – Wild Romanticism

Professor Jackie George: georgej@newpaltz.edu

M 5:00-7:50

3 Credits

Modality: Seated, in person

Course Description:

In this course, we will examine the “wildness” of Romanticism in terms aesthetic, ethical, and ecological. Drawing upon a variety of texts from the late eighteenth and early nineteenth centuries, including, prose fiction, poetry, and nonfiction works, we will explore how British Romantic discourses of the “wild” engage with those of race, gender, nature, and nation. We will discuss how the Romantics imagined the wild and consider how their notions continue to inform present-day conceptions of the human and non-human world.

ENG 585-01: Studies in Contemporary Criticism and Theory—Anthropocene

Nonhumanities

Professor Jed Mayer: mayerj@newpaltz.edu

R 5:00-7:50 PM

Modality: Seated, in person

Credits: 3

Course Description:

The mark of humans may now be read in all earthly things, from the strata of the lithosphere to the upper reaches of the stratosphere. The Anthropocene, as many have proposed we call this too-human geological and climatological era, calls for a radical reconsideration of

the nonhuman world and humanity's place within it. Human-induced climate change and the sixth extinction have irreparably harmed nonhuman populations and ecosystems, yet humans must also reckon with the destructive climatic forces for which we are in large part responsible. The nonhuman is at once more vulnerable and more destructive than at any time within human history. And yet as we struggle to articulate the nonhuman, to speak responsibly for endangered species and ecologies, they continue to elude representation. Vaster than mega-hurricanes, smaller than microplastics, Anthropocene nonhumanities call for fresh approaches and new epistemologies. In this seminar we will study some of the more influential philosophical perspectives on the nonhuman, as well as the more generative recent developments in critical theory, and consider the ways in which modes of literary representation have attended to the nonhuman, and how they might offer us cognitive direction for our shared future.

Required Texts:

- Marlen Haushofer, *The Wall*
- Jeff VanderMeer, *Annihilation*

ENG593.01 James and Wharton

Dr. Andrew Higgins higginsa@newpaltz.edu

Tuesday 5:00-7:50

3 Credits

Modality: Seated, in person

Course Description:

This course will explore the fiction of Henry James and Edith Wharton, two of America's preeminent novelists. Both of these writers were border straddlers. They were of the nineteenth century as much as the twentieth century and were as much of the cosmopolitan world that included Gustav Flaubert, George Eliot, and Ivan Turgenev as they were of the United States. (Both writers were born in the United States, but James spent most of his adult life in England and Wharton lived in France for the last thirty years of her life.) Further, their careers stretch from realism to the modernist world.

What makes these writers so interesting is their attention to the ways that the upper classes employed language to police social boundaries. The world of Wharton and James' fiction is a world in which the ability to read signs—things said, things unsaid—was crucial to success, and even survival. The central conflict of almost all of James and Wharton's fiction, then, is between the imperative to read the intentions behind other people's words and actions—one had to read the signs and currents correctly in order to lay a safe course in the upper-class worlds their characters navigated—and the inevitable impossibility of knowing what someone else actually thinks and feels. (And, indeed, the difficulty of knowing what one's own self thinks and

feels.) As such, both of these writers developed a fiction of immense psychological subtlety, narrative daring, and stylistic virtuosity.

Texts:

- James, Henry. *Henry James: Selected Tales*. Ed., John Lyon. Penguin, 2001. ISBN: 978-0-14-043694-5. (“Daisy Miller” and “In the Cage”)
- -----. *The Turn of the Screw*. Ed., David Bromwich. Penguin, 2011. ISBN: 978-0-141-44135-1.
- -----. *The Portrait of a Lady*. Ed. Michael Gorra. W. W. Norton, 2018. ISBN: 978-0-393-93853-1. \$19.37. (New York Edition)
- -----. *Washington Square*. Ed. Philip Horne and Martha Banta. Penguin, 2007. ISBN: 978-0-141441368. \$9.00.
- Wharton, Edith. *The Age of Innocence*. Ed. Michael Nowlin. Broadview, 2002. ISBN: 9781551113364. \$16.25
- -----. *The House of Mirth*. Ed. Janet Beer and Elizabeth Nolan. Broadview, 2005. ISBN: 978-1-55111-567-2. \$15.25
- -----. *Ethan Frome*. Ed. Carol Singley. Broadview, 2013. ISBN: 978-1-554810178. \$15.25.