

****SUMMER 2018****

ENG 300.01: Seminar in Critical Practices: “Reading *Moby-Dick*: Allusion, Symbol, Myth, History”

ONLINE Summer Session, May 23 - July 12 (4 CR)

Prof. Christopher A. Link: linkc@newpaltz.edu

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 summer, ship out to sea! That is...er...go online! This introductory seminar is focused 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 carefully paced 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, regular online discussion, a final research paper, and a course journal/blog (WI). Active participation in the seminar discussion is expected and there will be an online final exam concerning *Moby-Dick* at the end of the course.

Required and Recommended Course Texts:

Herman Melville. *Moby-Dick*. 1851; Norton Critical Edition (2nd Rev. Ed.), 1999. (ISBN: 9780393972832)

Herman Melville, *Typee*. 1846; Modern Library, 2001. (ISBN: 9780375757457)

S. T. Coleridge. *The Rime of the Ancient Mariner (and Other Poems)*. Collins, 2016. (ISBN: 9780008167561)

The Bible (*King James Version*). Penguin Classics. 2006. (ISBN: 9780141441511)

{Other editions—ideally the KJV, the Bible Melville read—are OK.}

Charles Olson. *Call Me Ishmael*. 1947; Johns Hopkins U. Press, 1997. (ISBN: 9780801857317)

{Other editions (Grove/City Lights/used/o.o.p./online [Blackboard]) are OK.}

William Shakespeare. *King Lear*. Simon & Schuster (Folger Shakespeare), 2004. (ISBN: 9780743482769)

{Other editions of *King Lear* are OK.}

Additional course texts (short primary texts and various critical essays) will be available on Blackboard.

****FALL 2018****

ENG 206: General Honors English II

TF 12:30-1:45 PM

Larry Carr: carrl@newpaltz.edu

The Critical Eye in Literature, Performance and Visual Art

Course Description and Goals:

This course has two major goals: to view and read (via the classroom and the Dorsky Museum) a wide variety of contemporary literature, film, theatre, and visual artworks and to learn how to write and present critical responses about these creations. The Lecturer will teach the basic components of dramatic narrative and thematic concept, show examples, and lead discussions about how social and political influences shape and change criticism of artistic forms. The class will be a forum for writing, discussion and oral presentation. Selected in-depth published works from current and historical critical analyses will be assigned and discussed as an ongoing part of the class discussion. The works to be studied in this course will include a broad range of web sites many of which will be found and presented by the students in the class. The Composition Program's Handbook will set guidelines for a detailed description of the formal academic goals of Honors English.

Learning Outcome:

Student writers will enhance their technical skills in grammar, punctuation, and sentence construction. They will learn the fundamentals of college writing (MLA) and complete a major research paper on a component of the Arts. 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 academic and creative writing. They will learn the fundamentals of poetry (both prosody and free verse) and write in these forms. They will leave the class with a portfolio of written work that can help them in their future undergraduate classes.

Texts: (subject to change)

TBA and: A good style book for grammar and writing such as *The Little Seagull Handbook*. Bullock, Richard and Francine Weinberg. New York: W.W. Norton, 2011.

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*, trans. Peter Green (U of California P, 2015) ISBN 978-0-520-28143-1

Genesis, in *The Bible: Authorized King James Version*, ed. Robert Carroll and Stephen Prickett (Oxford UP, 2008) ISBN 978-0199535941

Sophocles, *Oedipus the King*, trans. David Greene (U of Chicago P, 2010) ISBN 978-0226768687

Plato, *Republic* (selections on BB)

Virgil, *Aeneid*, trans. Stanley Lombardo (Hackett Publishing), ISBN 978-0872207318

Dante, *Inferno*, trans. Mark Musa, in *The Portable Dante* (Penguin Classics, 2003), ISBN 978-0142437544

Cervantes, *Don Quixote*, trans. Edith Grossman (Harper Perennial, 2005) ISBN 978-0060934347

Voltaire, *Candide*, trans. Roger Pearson (Oxford UP, 2008), ISBN 978-0199535613

Woolf, *Mrs. Dalloway* (Mariner Books / HBJ, 1990), ISBN 978-0156628709

Borges, selected stories (on BB)

ENG230.01: Women in Literature

3 credits MR 9.30-10.45 (HUM; Effective Expression/Written)

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

This GE3 Humanities course emphasizes effective written expression as a primary skill area, and so you will be doing a variety of writing in the class, both formal and informal. Our primary focus throughout the semester will be the retelling of classical Greek and Roman myth as a conscious device used by women writers to explore issues of gender and power. By reading a variety of female writers, we will be exploring how women have engaged and responded to cultural and literary traditions that have historically been dominated by men. In doing so, we will explore the social dimensions of literature from a variety of perspectives—the aesthetic, the psychological, the religious, the educational, and the political. Course requirements include in-class midterm and final exam essays, a group oral presentation, a research paper, and reading blogs. Readings will include poetry, novels, short stories, and drama.

ENG 300.01: Seminar in Critical Practices

MR 2:00-3:15 HYBRID

Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description:

As English majors and readers of literature, we may take for granted what we mean when we talk about “interpretation.” For most of us, this involves finding and discussing the “meaning” of a work, sometimes even uncovering a hidden meaning or debating about whether our interpretation was intended by the author. In this Seminar in Critical Practices, we will question whether these are the only ways to interpret a text as we explore a range of possible interpretive activities that have been used over time: imitating, appreciating, forging, listing, performing, to name a few. Our emphasis will be on “practical” forms of criticism—that is, techniques and approaches that we can use to think and write effectively about literature and art. Readings will include selections from various genres (novels, poetry, drama) as well as critical and theoretical readings designed to help students sharpen their critical vocabularies and skills. Assignments will take the form of regular contributions to a class blog where students test out various critical approaches, a midterm exam, a longer final essay, and regular classroom participation.

ENG 300.04: Seminar in Critical Practices**MR 9:30-10:45 am****Professor Jackie George****Course Description:**

In this introduction to the field of literary studies, we will explore the role that genre plays in mediating the complex relationships between texts and people. Far from simply classifying texts into pre-existing categories, we will examine genre's role as an ultimately abstract conception (rather than something that exists, empirically, in the world). Drawing on key theoretical works, we will use genre to analyze some of the social dimensions of literary production and consumption—including the interpretation of literature at the college level. Some of the questions we will consider include: Where do genres come from? How do they shape the production and reception of texts? What are the rhetorical dimensions of genre? What kind of meanings do genres have, and why? Our discussions, as well as the reading, writing, and research assignments for this course, will prepare students for the more advanced work they will do as English majors.

Anticipated Texts:Emily St. John Mandel, *Station Eleven*Claudia Rankine, *Citizen: An American Lyric*Marjane Satrapi, *The Complete Persepolis*

Additional essays, poems, and short stories will be made available online.

ENG 300-2: Seminar in Critical Practices (hybrid)**TF 2-3:15****Professor Mary Holland: hollandm@newpaltz.edu****Course Description:**

This course is designed to introduce students to the discipline and methods of literary studies. The department strongly recommends that English majors take ENG 300 early in their coursework, as it will provide foundational knowledge and practice in our discipline, and is required for many upper-level English courses. This section of ENG 300 will begin by introducing tools and terms for analyzing literature in terms of *form and genre* (poetry, short story, drama, and novel). Next, we will explore *literary theory*, learning what it is and how it's useful, and encountering a variety of different theoretical approaches as we study one or two novels in depth. Students will work toward producing a substantial, theoretically informed literary argument on a text of their choice. To this end, the course will also introduce *research methods* for literary study and writing workshops for literary analysis. This course meets the university's Writing Intensive requirement.

Possible texts (likely to change):Jennifer Egan, *A Visit from the Goon Squad* (2012)Thomas Pynchon, *The Crying of Lot 49* (1965)Ntozake Shange, *for colored girls who have considered suicide / when the rainbow is enuf* (1976)

ENG 300.03: Seminar in Critical Practices

MR 8:00-9:15

Dr. Andrew Higgins

Course Description:

Many people—even English majors—dislike poetry. Those silly line breaks, the twisted syntax, the unanticipated images all seem to preclude any hope of making sense of it. What should we do with it? Interrogate it? Pin it down on the desk, slit its belly, fish around its innards with a pen until you can drag some meaning out of it? Maybe the best option is to ignore it, read novels, hope it goes away. But it won't. It lingers. Some people even like that it lingers. They're drawn to poetry's strange blend of the fantastic and the actual, to its thrilling and uncomfortable intimacy. They want grasp the real toads in those imaginary poetic gardens.

This course will introduce students to the field of English studies by exploring poetry and the world of poetry. It will ask how we talk about it, what it does, and why (if?) it's worth all the bother. At one level this will be an introductory class in poetry. (I won't assume you've much experience or comfort with it.) At another level, though, this will be an investigation of some of thorny issues that have vexed writers for centuries, questions about aesthetics, form, tradition, the relationship between poetry and culture or poetry and politics. In addition to reading many poems, we'll read a number of essays on poetry (old and new). We'll see if we can figure out how to talk about poetry in ways that honor the integrity of our own emotions, values, and judgements while acknowledging that those emotions, values, and judgment are fleeting, that they're grounded in personal and cultural contexts that may be very different from those of other readers? While this subject may seem at first like the least political of topics, in a sense it gets at the heart of a central political question: how do we talk to people who differ from us about things we care passionately about?

Required Texts:

Ferguson, Margaret, Jim Kendall, and Mary Jo Salter. *The Norton Anthology of Poetry, 6th edition*. W. W. Norton, 2018. ISBN: 978-0-393-67902.

Orr, David. *Beautiful & Pointless: A Guide to Modern Poetry*. HarperCollins, 2011. ISBN: 9780062079411.

Williams, Miller. *Patterns of Poetry: An Encyclopedia of Forms*. LSU Press, 1986. ISBN: 9780807113301.

ENG 303-01: Introduction to British Literature

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

This 4-credit course will introduce students to selections from the 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 and Empire. Film clips, supplemental readings, artwork, and other media will enhance and support the primary readings.

The course will also emphasize the close reading, research, and analytical writing skills necessary for success as an English major. Requirements will include several short papers and directed writing exercises, one paper of medium length (5-7 pp.), and a final examination (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 works from well over 1000 years of literary creation, along with enough history to put them in meaningful relationships with their times.

Probable Texts:

The MLA Handbook 8th edition (ISBN 978-1603292627). Please use only the 8th edition.

Beowulf, trans. Seamus Heaney (Norton, ISBN 978-0393320979)

Sir Gawain and the Green Knight, trans. Simon Armitage (Norton, ISBN 978-0393334159)

John Milton, *Paradise Lost* (edition TBD)

Mary Wollstonecraft Shelley, *Frankenstein* (edition TBD)

Other texts will be added; they will be communicated to students well before the start of the semester.

Supplemental materials will be available on Blackboard, YouTube, and various web sites.

ENG 303-03: Introduction to British Literature

TF 9:30-10:45 PM

Credit Hours: 4 - HYB

Professor Jed Mayer: mayerj@newpaltz.edu

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*

Kazuo Ishiguro, *Never Let Me Go*

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Jonathan Swift, *Gulliver's Travels*

H. G. Wells, *War of the Worlds*

Virginia Woolf, *Mrs. Dalloway*

ENG 303-02: Introduction to British Literature

TF 11-12:15 (hybrid) 4 credits

Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

Enchanted islands, laboratories spawning terrifying creatures, mysterious potions that turn men into monsters, fricassee of baby. British literature represents a highly diverse tradition. This course will introduce you to some of its major works from a variety of genres including poetry, satire, drama, the essay, and the novel. Along the way, we will consider what grants a particular work "canonical" or exemplary status, what makes it especially representative of a period, and how it asserts its place within a tradition. The course is also intended to give you the tools for understanding literature in the light of its social and historical contexts as well as to help you develop your skills of reading texts closely and forming critical arguments about the works. As a hybrid course, the class will involve a weekly online component in which you'll be visiting databases, listening to audio recordings, and touring virtual archives.

Course texts:

William Shakespeare, *The Tempest* (1611)

The Norton Anthology of Poetry, Shorter Fifth Edition (Norton, 2005)

Mary Shelley, *Frankenstein* (1818)

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886)

Virginia Woolf, *To the Lighthouse* (1927)

Kazuo Ishiguro, *Never Let Me Go* (2005)

ENG 307-01 The Novel

TF 11.00am-12.15 p.m.

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

In the wake of the vampire and zombie boom, this course will focus on the gothic novel genre from the 18th century to the present. The course presents some questions: where and when did our obsession with the undead start? Why is the novel genre so important to exploring vampires and horror? Are these novels pulp fiction or important social commentary on their times? Why is the transgressive subject (sexuality, death and the undead, for a start) often connected to a conservative intent and a conservative novel form? On the other hand, are some of the novels subversive and revolutionary? Why are discourses of race and sexual identity so important to these novels?

Likely Texts:

Shirley Jackson, *We Have Always Lived in the Castle*
Stephen King, *The Shining*
Mary Shelley, *Frankenstein*
Bram Stoker, *Dracula*
Sarah Waters, *Fingersmith*
Oscar Wilde, *The Picture of Dorian Gray*

ENG 307-02: The Novel**MR 12:30-1:45****Mr. Kristopher Jansma:** jansmak@newpaltz.edu**Course Description:**

This course surveys the history of the novel with a focus on “unreliable narrators.” Students will examine six novels, both classics and contemporaries that employ different kinds of unreliable narrators. Students will also engage in critical texts that examine the limitations and uses of first person point-of-view, as well as other articles which probe human memory, bias, and reliability in general. After analyzing and discussing each novel, both in class and in writing, the students will work to develop an original paper on the topics introduced in the class.

Anticipated Texts: (Likely)

Rashomon - Ryūnosuke Akutagawa
We Have Always Lived in the Castle – Shirley Jackson
Remains of the Day – Kazuo Ishiguro
Autobiography of Alice B. Toklas – Gertrude Stein
Notes from the Underground – Fyodor Dostoevsky
Eileen – Otessa Mosfegh
Assumption – Percival Everett
Invisible Man – Ralph Ellison
Edwin Mullhouse – Stephen Millhauser

ENG 327.01: Development of Modern English**MWR 5:00P-7:45 PM****Professor Daniel Kempton:** kempton@newpaltz.edu**Course Description:**

This course will provide an introduction to the history of the English language from its Indo-European roots through the eighteenth century, when the language had largely achieved its modern form. Attention will be given to the political and cultural context in which the language developed and to the literature produced at each major stage of language development. The course will cover the following topics:

- The Indo-European family of languages and the distinctive features of the Germanic languages, to which English belongs.
- Old English phonology (or the sound of the language), inflectional forms, vocabulary, and literature.

- Middle English phonology, inflectional forms, and literature.
- The early modern period and the language of Shakespeare.
- The eighteenth century and the first dictionaries.

Text:

Baugh, Albert C. and Thomas Cable. *A History of the English Language*. 6th ed., Routledge, 2012. ISBN: 978-0415655965

ENG 333.02: Introduction to American Literature

MR 12.30-1.45 (4 credits)

Professor Paton: patonf@newpaltz.edu

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

Course requirements will include in-class midterm and final exams, an oral presentation, a research paper, and Blackboard blogs. Attendance is taken and affects the final grade for the course.

**This is a 4-credit course; however, we only meet for 3 hours a week. You will complete the 4th hour by writing ten blogs on additional readings.

ENG 333.03: Introduction to American Literature

TF 9:30–10:45 a.m. (hybrid)

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, Hemingway's iceberg theory, Audre Lorde's theory of poetry, and Gloria Anzaldúa's notion of *la frontera*. 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)
ISBN-13: 978-0393918854; ISBN-10: 0393918858. Earlier editions are fine to use.

ENG 343-02: Transnational Literature: "Exiles, Refugees, Border-Crossings, and Other Worlds"

MR 2:00-3:15 (HYBRID, 4 CR)

Prof. 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 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 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 to 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, regular online group discussions, and supplemental enrichment activities (HYBRID course) will be required as well.

Anticipated Course Texts (TBD: subject to change/abridgment/omission):

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* (1954)

Vladimir Nabokov, *Pale Fire* (1962)

Haruki Murakami, *Hard-Boiled Wonderland and the End of the World* (1985)

brief selections from Clarice Lispector, *The Complete Stories of Clarice Lispector* (2015)

Audre Lorde, *Zami: A New Spelling of My Name* (1982)

W.G. Sebald, *The Rings of Saturn* (1995) or Laurent Binet, *HHhH* (2010)

ENG 343.01: Transnational Literature (Hybrid Class)

MR 9:30-10:45

SUNY Distinguished Teaching Professor Dr. Jan Zlotnik Schmidt: schmidtj@newpaltz.edu

Course Description:

This hybrid class will focus on the multiple forms of short literature—micro-fiction, micro-essays, and prose poems. The course will explore the history of the form and its contemporary developments. After an introduction to the form, featuring such diverse works as Sei Shonogan's *Pillow Book*, Montaigne's *Essais*, and Baudelaire's prose poems, we will concentrate on several different literary movements and writers: Modernists works by Virginia Woolf; magical realism and works by Jorge Luis Borges, Luisa Valenzuela, and Clarice Lispector; and, finally, postmodernist works by Lydia Davis among others. Emphasis will be placed on the way the traditions of the short form get imagined and re-envisioned throughout history and across national boundaries. Students also will have the opportunity to create their own short forms.

Selected Required Texts:

Lydia Davis, *The Collected Stories of Lydia Davis*

Marguerite Duras, *Practicalities*

Jorge Luis Borges, *Labyrinths*

Alan Ziegler (ed.), *Short: An International Anthology of Five Centuries of Short-Short Stories, Prose Poems, Brief essays, and Other Short Prose Forms.*

Note: There will be additional works assigned.

ENG 345: Creative Writing I Workshop (3 credits)

MR 2:00-3:15PM

Laurence Carr, Lecturer JFT 316: carrl@newpaltz.edu

Course Description:

This is an introduction to creative writing where students learn the foundation components of narrative: plot, character, point of view, genre, and theme among other basic writing tools. Students explore their "writer's voice" through a series of writing exercises and short formal assignments. Over the course of the semester, students work on a variety of forms and genres including the memoir, short story, and dramatic scene. Reading selections are matched with each writing form that is studied and are discussed in the sessions. An in-depth poetry unit concentrates on both free and metered verse. All student writing will be critiqued by the Instructor and by peer writers in the class. A final portfolio of student selected work will be presented as part of the final project.

Texts Required:

TBA

And: A Style/Grammar Book such as *The Little Seagull Handbook* (Norton) or a similar style book that is accepted by the Instructor.

Plus: Readings from the numerous texts and articles, on Blackboard. reserve or e-reserve in the SUNY Library, distributed as handouts, or read aloud in class.

ENG 345-01: Creative Writing Workshop 1 (3 credits)

MR 9:30-10:45 AM

Prof. 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 in-class 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.

Required Texts

Kiteley, Brian. *The 3 AM Epiphany: Uncommon Writing Exercises that Transform Your Fiction*. Cincinnati: Writer's Digest Publishing, 2005.

Strand, Mark, and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. New York: W. W. Norton, 2000.

Hanson, Danielle. *Fraying Edge of Sky*. New Paltz: Codhill Press. Forthcoming June, 2018.

ENG 345-02: Creative Writing Workshop 1 (3 credits)

MR 11 AM-12:15 PM

Prof. 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 in-class 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.

Required Texts

Kiteley, Brian. *The 3 AM Epiphany: Uncommon Writing Exercises that Transform Your Fiction*. Cincinnati: Writer's Digest Publishing, 2005.

Strand, Mark, and Eavan Boland. *The Making of a Poem: A Norton Anthology of Poetic Forms*. New York: W. W. Norton, 2000.

Hanson, Danielle. *Fraying Edge of Sky*. New Paltz: Codhill Press. Forthcoming June, 2018.

ENG 348: Dramatic Writing for Stage and Screen (3 credits)

MR 12:30-1:45PM

Laurence Carr. Lecturer JFT 316: carrl@newpaltz.edu

Course Rationale and Expectations:

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.

ENG 355-01: The Bible

MWR 11:00-12:15 (4 CR)

Prof. Christopher A. Link: linkc@newpaltz.edu

***Please note: This course fulfills the SUNY New Paltz GE 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.

Anticipated Required Texts:

The New Oxford Annotated Bible (with the Apocrypha), 4th Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2010.

Harris, Stephen L., *Exploring the Bible*, New York: McGraw-Hill, 2010 [or newer edition].

ENG 406.01: Shakespeare I (4 credits) HYBRID**TF 12:30-1:45 p.m.****Professor James Schiffer: schiffej@newpaltz.edu****Course Description:**

ENG 406 offers a survey of Shakespeare's dramatic works and poetry. We shall read several plays representative of the genres of history play, comedy, and tragedy, as well as selected Sonnets. 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 include the following: *Richard III*, *A Midsummer Night's Dream*, *Much Ado About Nothing*, *Twelfth Night*, *Romeo and Juliet*, *Hamlet*, *Othello*, and *The Tempest*. This list is subject to last-minute change!

This is a hybrid course: we shall meet twice each week in class and also meet several times online in the form of student posts on Blackboard in response to specific prompts of various kinds (blog posts about texts read in class, comparisons of different film versions of specific scenes, etc.).

Required Text:

Shakespeare, William. *The Norton Shakespeare: The Essential Plays and the Sonnets*. Ed. Stephen Greenblatt at al. 3rd ed. Norton, 2016.

Or

Shakespeare, William. *The Norton Shakespeare*. Ed. Stephen Greenblatt at al. 3rd ed. Norton, 2016. (2nd ed., 2008, also acceptable.)

ENG 407.01: Shakespeare II**MWR 9:30-10:45 a.m.****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 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 3-4 short papers (3 pp.), one paper of medium length (5-7 pp.), and one final test. Interactive in-class work in small groups is a central part of the curriculum as well.

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 a week or two 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.

The MLA Handbook 8th edition (ISBN 978-1603292627). Please do **not** purchase a previous edition of the *Handbook*, as many guidelines have changed in the 8th edition.

Supplemental materials will be available on Blackboard, YouTube, and the web.

IMPORTANT NOTES:

- 1) You will need a **paper edition** of the primary readings and will need to bring it to class. Digital reading, especially on a smart phone, is not a productive or acceptable 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 423-1: Contemporary Literary Theory (hybrid)

TF 11-12:15

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

What is literary theory and what is it good for? What do we do with it and why study it at all? This course will introduce students to many schools of theory and criticism from the last century or so, including new criticism, Marxism, new historicism, feminism and gender studies, and of course all those “posts”: postcolonialism, postmodernism, poststructuralism, posthumanism, and—hold on to your hats—now “post-postmodernism.” (We’ll also try to think of less

obnoxious terms for that last one, which is still in the process of being named). Along the way, we will read essays by some of the most important thinkers since and very much including Sigmund Freud, like Martin Heidegger, Jacques Lacan, Walter Benjamin, Judith Butler, and Donna Haraway. We will discuss each school's framework for reading literature in the context of *how* that framework can help us read texts in productive and insightful ways: the goal here is not, and should never be, to slap some theory or other onto a text to see if it will stick, or to impress your friends. To that end, we will read theory and criticism in conjunction with example texts, of fiction and film. Students will ultimately produce written and oral work that applies theoretical and/or critical frameworks to texts of their choosing. You may have heard already that reading lit crit is not like reading a beach novel. And that's true: it's way more interesting.

Required texts:

The Norton Anthology of Theory & Criticism, 2nd ed.

Conrad, Joseph. *Heart of Darkness*. Norton critical 3rd edition

DeLillo, Don. *White Noise*. Viking critical edition

Short texts available on BB

ENG 425: The Epic Tradition

MR 2:00-3:15

Professor Thomas Festa: festat@newpaltz.edu

***N.B.:** This course satisfies the pre-1800 requirement for English Majors

Course description:

This course is designed to introduce students to the worlds and ways of epos—the songs, tales, poems that tell at length of heroic deeds in cultures long past. Or rather, this course will seek to reintroduce students to a most ancient genre of literature still talked about, still deployed in casual adjectival use (an “epic” sporting event, movie, airport layover, election cycle, etc.), but mostly treated as if it were as dead as the languages in which the original epics were composed. The course has several objectives: to give students the long view of a form of literary art that was right at the center of European civilization for something like 2400 years; to cultivate an awareness of the importance of violence, deception, and sacrifice to that tradition; to inspire further exploration of the poems' representations of religious devotion, political action, and the performance of gender roles; to allow students the rare opportunity to immerse themselves in the greatest adventures ever written down.

Texts ordered for the course (most have been reprinted several times; please be sure to use these translations):

Homer, *Iliad*, trans. Peter Green (U of California; ISBN: 9780520281431)

Homer, *Odyssey*, trans. Robert Fitzgerald (FSG; ISBN: 9780374525743)

Virgil, *Aeneid*, trans. Stanley Lombardo (Hackett; ISBN: 9780872207318)

Dante, *The Portable Dante*, ed. Mark Musa (Penguin; ISBN: 9780142437544)

Tasso, *Jerusalem Delivered*, tr. Anthony Esolen (Johns Hopkins ISBN 978-0801863233)

Spenser, *The Faerie Queene* Book 2, ed. Erik Grey (Hackett; ISBN: 9780872208476)

ENG 445: Creative Writing 2 Workshop (4 credits)

TWF 11-12:15 PM

Larry Carr, Lecturer JFT316: carrl@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, 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:

Required Texts: A Style Book: such as:

Bullock, Richard and Francine Weinberg; *The Little Seagull Handbook*. New York: Norton. (Or another general style and grammar and style book is acceptable.)

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

Poetry Book: TBA

Student Learning Outcome:

Writers in Creative Writing 2 Workshop will deepen their focus on both the art and craft of their work. Through lectures, readings, exercises and assignments writers will engage in a range of forms: memoir, fiction and poetry and create a professional writer's portfolio of pieces ready for submission in the professional marketplace.

ENG 451-02: Senior Seminar – The Nonhuman Turn

TF 11:00-12:15 PM

Credit Hours: 4 - HYB

Professor Jed Mayer: mayerj@newpaltz.edu

Course Description:

Humans have long enjoyed a comfortable position at the top of the food chain, a place that has shaped, and been shaped by, an ideological position in which we regard ourselves as exceptional, disavowing our connections with, and responsibilities toward, the nonhuman world. But as we begin to see the catastrophic effects of such attitudes, in the proliferation of toxic environments, human-induced climate change, and the mass extinction of nonhuman species, the need for perspectives that look beyond the human becomes more urgent. We are witnessing an unprecedented turn towards the nonhuman in many fields at the moment, and in the humanities this has produced a radical break with a longstanding human-centric focus. In this course we will read a wide range of texts in which the nonhuman plays a central role, examining them through a number of new critical perspectives that expand our thinking beyond our own species, and that raise challenging questions about our place in a more-than-human world.

Required Texts (subject to change):

Arthur Conan Doyle, *The Case-Book of Sherlock Holmes*
M. R. James, *Collected Ghost Stories*
Liz Jensen, *The Uninvited*
Doris Lessing, *The Fifth Child*
Joan Lindsay, *Picnic at Hanging Rock*
Jeff VanderMeer, *Annihilation*
Virginia Woolf, *To the Lighthouse*

ENG 451.01: Senior Seminar: Skins, Paper, and Screens: Technologies of the Book & Literature

MR 11:00-12:15 HYBRID

Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description and Objectives:

The popularity of reading on screens has prompted wide discussion (and some anxiety) about the future of the book. As we will see in this course, the development of digital forms of writing and reading is just the most recent turn in the long and fascinating history the book, a technology that has been central to human civilization for well over a thousand years. This seminar will set out on an exploration of that history, paying special attention to how drama, poetry, histories, and narratives of various kinds have been recorded and presented in books. We will thus take a very different approach to our study of literature than you may have found in other courses—instead of beginning with the written works, we will start with the technology, materials, and crafts that enabled the distribution of texts over time. Our study will thus lead us from the earliest development of books within manuscript culture to the invention of the printing press and through to contemporary experiments in graphic fiction, eLit, and digital narratives. Readings will come from writers of all periods of English and American literature, including Chaucer, Shakespeare, Dickens, and contemporary graphic novels (students will also have the opportunity to bring books of their own interests to the course). We will ask: How are we as readers influenced by the medium in which we encounter a text? How is literature shaped (quite literally) by the form of the book? What kinds of reading practices are encouraged by different materializations of texts? Work for the course will consist of regular contributions to a course blog, hands-on exercises with books of various kinds, a collaborative seminar project, and final research projects that will be publicly presented at the end of the term.

ENG 452-02: The Craft of Fiction

MR 11:00-12:15 (Hybrid)

Mr. 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 (4 credits)

MWR 2:00-3:15 PM

Prof. Pauline Uchmanowicz: uchmanop@newpaltz.edu

Course Description:

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 in-class and formal 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

Required Texts

Collins, Billy. *Sailing Alone Around the Room: New and Selected Poems*. New York: Random House, 2001.

Hanson, Danielle. *Fraying Edge of Sky*. New Paltz: Codhill Press. Forthcoming June, 2018.

Kooser, Ted. *Delights and Shadows*. Port Townsend, WA: Copper Canyon Press, 2004.

Vuong, Ocean. *Night Sky with Exit Wounds*. Port Townsend, WA: Copper Canyon Press, 2016.

Recommended Text

Guppy, Stephen. *Writing and Workshopping Poetry: A Constructive Introduction*. Peterborough, Ontario, Canada: Broadview Press, 2017.

ENG 454.01 The Craft of Memoir

MWR 12:30-1:45

SUNY Distinguished Teaching Professor Dr. Jan Zlotnik Schmidt: schmidtj@newpaltz.edu

Course Description:

This creative nonfiction course will focus on the craft of memoir: writing one's life story. The course will move from memories of childhood, to adolescence and then to adulthood and explore various elements of memoir writing (e.g., point of view, voice, narrative structure, use of literary devices and fictive techniques such as figurative language and symbolism) as well as important critical issues such as the line between fiction and autobiography. In addition to reading autobiographical texts by published authors, students also will read and critique each other's work and explore their pasts through writing exercises in class. Attention also will be paid to various genres of memoir—for example, the memoir about illness, writing about trauma, travel writing, and visual/verbal storytelling.

Selected Required Texts:

Judith Barrington, *Writing the Memoir*

Abigail Thomas, *Thinking About Memoir*

There will be additional memoir pieces/autobiographical essays that will serve as prompts and models for writing.

ENG 460.01: Classics of Juvenile Fantasy**TF 9.30-10.45 (4 credits)****Professor Paton:** patonf@newpaltz.edu**Course Description:**

This course has been designed with English Education majors in mind, but it is also open to English and creative writing majors as an elective. We will read a wide range of classic fantasy for children and young adults from the Victorian period to the present, ending with several very contemporary works that are perhaps destined to be “classics” of the future. Scholarly and theoretical articles will be paired with the primary texts in order to develop a rich understanding of the social and literary dimensions of juvenile fantasy. Oral presentations on other works from the late 19th and 20th centuries will provide important points of comparison as we debate what “classic” means and how such definitions change over time. Class discussion will focus on both literary technique and content, with some attention given to the psychology of young readers and the role of fantasy in childhood development.

**This is a 4-credit course; however, we only meet for 3 hours a week. You will complete the 4th hour by writing ten blogs on critical essays.

ENG 470-01 Major Authors: Franz Kafka**MR 2-3.15pm****Professor Michelle Woods:** woodsm@newpaltz.edu**Course Description:**

“I think we ought to read only books that bite and sting us. If the book we are reading doesn’t shake us awake like a blow on the skull, why bother reading it in the first place? [...] A book must be the axe for the frozen sea within us. That is what I believe.” Franz Kafka’s writings have been among the most influential in the post-WWII era, influencing Latin American magic realism, modernist, postmodern and contemporary literature. Famous for his short stories, including “The Metamorphosis” (he changes into a bug!) and his three great novels: *The Trial*, *The Castle* and *Amerika*, Kafka brought a fantastical, absurdist, slapstick and nightmarish twist to modernism that generated the adjective “kafkaesque” (for those of you who’ve ever been stuck in a DMV line!). In this course, we will focus on the three novels, his short stories, and a selection of his letters and diaries. We will also study excerpts of films, graphic novel versions of Kafka’s work, Kafka rap videos and the Kafka video game. The course will question how books bite and sting us, and why Kafka’s writing shakes us awake like a blow on the skull.

Texts:

Franz Kafka, *The Trial*, trans. Breon Mitchell

Franz Kafka, *Amerika: The Man Who Disappeared*, trans. Michael Hofmann

Franz Kafka, *The Castle*, trans. Mark Harman
Franz Kafka, *Metamorphosis and Other Stories*, trans. Michael Hofmann

Films:

The Trial (1962), Orson Welles
The Castle (1997), Michael Haneke
Intervista (1987), Federico Fellini
Franz Kafka's It's a Wonderful Life (1993), Peter Capaldi

ENG 593-02: Approaches to Narrative Film

Christopher Link (linkc@newpaltz.edu)

M 5:00-7:50 p.m. (plus film screenings, schedule TBD)

Course Description:

This first-time special topics course is offered with the aim of piloting and developing a standing film studies course at the graduate level in English. As an advanced, graduate-level introduction to the critical study of film, the course will provide students with a foundational understanding of basic elements of film language and theory, but students will also engage in more sophisticated examinations of filmic discourse and in-depth criticism of specific works, with an emphasis on feature-length narrative films, both classic and contemporary. The anticipated thematic focus for Fall 2018 (subject to change) is “Cinema as Reverie: Dreams, Memory, and Desire” and will feature cinematic works by such celebrated filmmakers as Alfred Hitchcock, Orson Welles, Federico Fellini, Ingmar Bergman, and Andrei Tarkovsky. Other works will include selected short films and clips, more recent films from the past two decades, and films by filmmakers traditionally underrepresented in Hollywood. Critical readings will include selections by Freud (from *The Interpretation of Dreams*), Bachelard (from *The Poetics of Reverie*), Christian Metz (from *Film Language and The Imaginary Signifier: Psychoanalysis and Cinema*), and Laura Mulvey (“Visual Pleasure and Narrative Cinema”), among others. **A separate day/time for group film screenings will be determined** according to student schedules, though students will also have the option to view required course films independently.

*****PLEASE NOTE:** Only very limited course space—if any—may be available to advanced **undergraduate students**. (Please contact Prof. Link if you are an undergrad student interested in the course.)

Course Films may include (Subject to Change/Other Titles TBD):

Meshes of the Afternoon [short film] (1943, dir. Maya Deren)
Wild Strawberries (1957, dir. Ingmar Bergman) [or an alternate title by Bergman]
Vertigo (1958, dir. Alfred Hitchcock)
The Trial (1962, dir. Orson Welles)
8 ½ (1963, dir. Federico Fellini)
The Mirror (1975, dir. Andrei Tarkovsky) [or an alternate title by Tarkovsky]
Brazil (1985, dir. Terry Gilliam)
Daughters of the Dust (1991, dir. Julie Dash)
Mulholland Dr. (2001, dir. David Lynch)
Waking Life (2001, dir. Richard Linklater)

The Lobster (2015, dir. Yorgos Lanthimos)