

****SUMMER 2019****

ENG 226.01: Practical Grammar

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

This course is about playing with sentences. It will help writers and teachers learn more about English sentences and increase writing fluency. This is *not* a course about correct and incorrect grammar. It is *not* a course that tells you how you should be writing and speaking. Instead, this course aims to help you better understand the grammar system that you mastered when you learned to speak English. It will give you the tools to describe how English grammar works, which will give you more options for composing, revising, editing, and manipulating sentences. If you like sentences, if you get excited about rearranging words and phrases, if you geek out when editing someone else's writing, you will enjoy this class.

Required Text:

Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects, 8th Edition*. Pearson, 2016.

ENG308-01: Short Story

Online

Professor Sarah Wyman: wymans@newpaltz.edu

Course Description:

In this intensive online seminar, we will read a wide selection of short stories and consider the way authors have captured actual and imagined events in literature. We will use various theoretical lenses to focus on issues of gender, race, class, and sustainability as they play out in fictional worlds. Critical commentaries and reflections by the writers themselves will illuminate our readings. Students will practice writing both formal, analytic essays and directed discussion board posts. This *writing intensive* course fulfills the GE 3 and GE 4 Humanities (HUM) requirement.

Required Text:

The Norton Anthology of the Short Story, any edition, Ed. Richard Bausch
ISBN-13: 978-0-393-93776-3

ENG 327.01: Development of Modern English

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 423-01: Major Trends in Twentieth-Century Criticism

Online

Matt Newcomb: newcombm@newpaltz.edu

Course Description:

This course offers undergraduate students a broad introduction to different schools of literary theory in the 20th century and an introduction to applying literary theory to the reading of texts. Some ability in the close reading of texts will be assumed for this course. Students will read numerous primary sources in literary theory, seeking to understand the uses and disadvantages of each. Approaches to literary criticism that we will explore include (but are not limited to) historicism, new historicism, cultural studies, neo-marxist, reader-response, feminist theory, critical race theory, psychoanalytic theory, new criticism, postcolonial criticism, and deconstruction. The course will explore the relationships between some of these approaches and the arguments between them. Students will develop a series of reading tools from these theories that can be used for future cultural and literary texts. Students will apply these critical approaches to literary texts in the course and will begin to develop their own preferred critical reading strategies. Students will be expected to carefully work through theoretical texts and to post responses to numerous readings and to other students' comments.

Required Texts (subject to change):

Steven Lynn, *Texts and Contexts*

Norton Critical Edition, *Alice in Wonderland*

Norton Anthology of Theory and Criticism

ENG 465-01: Young Adult Literature

Online

Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:

This course focuses on literature written for and (in more contemporary examples) marketed to young adults, a group consisting of 12 to 18-year-olds. The course will address key questions like: what is a young adult? When did the young adult category develop, and how does the category fuse sociological and commercial interests? What do you bring to a discussion of young adult literature as college students, as people who love reading, and perhaps as future

educators? By focusing throughout the course on the prominent themes in young adult literature, we will discuss both universal and particular expressions of adolescence, as well as key issues (like coming-of-age, rites of passage, and identity formation) within the course material. We will examine these major issues within the literature itself as well as within its social, historical, political, and artistic contexts—ultimately looking at the multiple, interdisciplinary conversations relating to young adult literature.

Required Texts:

Acevedo, Elizabeth. *The Poet X*. HarperTeen, 2018.
Farmer, Nancy. *The House of the Scorpion*. Atheneum, 2004.
#NotYourPrincess: Voices of Native American Women, edited by Lisa Charleyboy and Mary Beth Leatherdale, Annick Press, 2017.
Satrapi, Marjane. *Persepolis*. Pantheon, 2007.
Stiefvater, Maggie. *All the Crooked Saints*. Scholastic, 2017.
Valente, Catherynne. *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making*. Square Fish, 2012. Print.
Woodson, Jacqueline. *Brown Girl Dreaming*. Puffin Books, 2016.
Yang, Gene Luen. *American Born Chinese*. Square Fish, 2008.
Zusak, Marcus. *The Book Thief*. Alfred Knopf, 2007.
Additional readings on Blackboard.

****FALL 2019****

ENG 230-03: Women in Literature

TF 9:30-10:45

Professor Stella Deen: deenm@newpaltz.edu

Course Description:

In *A Room of One's Own*, Virginia Woolf offers a history of women's literary creativity in Great Britain. Educated belatedly and viewing herself in the distorting mirrors of male-authored texts, woman struggles to see herself with her own eyes and to hear her own voice. But the dramatic political upheavals of the late nineteenth and early twentieth centuries drew women out of the home and into new arenas; they became suffragists, drivers and nurses in war zones, enfranchised citizens, journalists, and novelists. Our reading and critical discussion will explore the literary forms twentieth-century women writers craft to imagine, interrogate, and shape modern female destinies during this period and beyond. Students will practice a variety of critical writing forms, including close reading and analytical essays. This course meets the Humanities requirement and carries the Effective Expression/Written designation.

Texts may include:

Elizabeth Barrett Browning, excerpt of *Aurora Leigh*
Journalism of Vera Brittain, Winifred Holtby, and Rebecca West
Rose Macaulay, *Keeping Up Appearances*
Short Fiction by Katherine Mansfield, May Sinclair, and Elizabeth Taylor

Zadie Smith, *Swingtime*
Sylvia Townsend Warner, *Lolly Willowes or The Loving Huntsman*
Virginia Woolf, *A Room of One's Own*

ENG 300-05: Seminar in Critical Practices
TF 11:00-12:15
Prof. Jackie George: georgej@newpaltz.edu

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*

William Shakespeare, *King Lear*

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

ENG 300-02: Seminar in Critical Practices
MR 3:30-5:20
Stella Deen: deenm@newpaltz.edu

Course Description:

Entitled “Ghost Stories, Mysteries, and Sleuths,” this course will introduce students to the field of literary studies and give them practice reading and writing about literature. Study of fiction, nonfiction, and poetry narrating incredible or unfathomable phenomena will enable us to study how these related genres are shaped within political, material, intellectual, and social conditions; and how these same conditions influence the reception of these stories. Students will practice a variety of critical writing forms, including summary, close reading, analytical essays, and literary research. This course meets the Writing-Intensive requirement.

Texts may include:

Sophocles, *Oedipus Rex*
Walpole, *The Castle of Otranto*
Poetry by Hardy, Coleridge, Browning, Rossetti
Short Stories by Edgar Allan Poe; Elizabeth Gaskell; Wilkie Collins; Arthur Conan Doyle;
Henry James, May Sinclair, Edith Wharton, Elizabeth Bowen
Conrad, *The Secret Sharer*
Christie, *The Murder of Roger Ackroyd*
Du Maurier, *Rebecca*
Robbe-Grillet, *The Erasers*

ENG 300-4: 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 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.

Texts (may change):

Ian McEwan, *Atonement*
William Shakespeare, *Macbeth*
Mary Shelley, *Frankenstein*
Ntozake Shange, *for colored girls who have considered suicide / when the rainbow is enuf*
(1976)
Assorted short stories and poetry

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

MR 11-12:50 pm

Vicki Tromanhauser: tromanhv@newpaltz.edu

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 consumption with Jonathan Safran Foer and Han Kang, rub noses with Jack London's wolves 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 excursions into 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)

Jack London, *White Fang* (1906)

Virginia Woolf, *The Waves* (1931)

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)

Han Kang, *The Vegetarian* (2007)

Jeff VanderMeer, *Annihilation* (2014)

And a selection of poetry and short stories as well as of critical and theoretical writings by Freud, Derrida, Haraway, Morton, Agamben, and others.

ENG 303-02: 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 colonization and empire. This semester we will focus on monsters and monstrosity as a central theme. 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:

Beowulf, trans. Heaney (Norton, 978-0393320978)

Sir Gawain and the Green Knight, trans. Hermitage (Norton, 978-0393334159)

William Shakespeare, *The Tempest*, ed. Mowat and Werstine (Folger, 978-0743482837)

Mary Shelley, *Frankenstein* (Oxford, 978-099537150)

E. M. Forster, *A Passage to India* (Harvest, 978-0156711425)

The MLA Handbook (MLA, -.978-1603292627)

Other texts may be added to this list; the final list will be communicated to students before the start of the semester.

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

ENG 303.01: Survey of British Literature (4 credits) HYBRID

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

James Schiffer: schiffej@newpaltz.edu

Course Description:

This course offers a highly selective survey of great works from major periods and genres of British literature, ranging from *Beowulf* to Virginia Woolf's *Mrs. Dalloway* and James Joyce's *The Dubliners*; from *Sir Gawain and The Green Knight* to Jonathan Swift's *Gulliver's Travels* and Jane Austen's *Emma*; from William Shakespeare's *King Lear* and John Milton's *Paradise Lost* to Samuel Beckett's *Waiting for Godot*.

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, creative writing related to readings, etc.).

ENG 303.03: Introduction to British Literature: Medievalisms, Past and Present

TF 11-12:15 HYBRID

Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description:

Although popularly cast as the "Dark Ages," the medieval period has long provided some of the richest artistic materials for adaptation in the Western tradition. In British literature and culture, poets, novelists, filmmakers, game designers, and other storytellers have returned repeatedly to stories of heroic knights, unfathomable monsters, quests to distant lands, and other familiar tropes of the period's literature. This course will explore perhaps the oldest building blocks of

British storytelling and literate culture, from King Arthur to *Game of Thrones*. What do these stories teach us about the societies that produced them? How do our ideas of the medieval past reflect our values, both in the past and today? Throughout the course, we will practice skills of literary analysis, critical writing, and research. Course requirements include critical writing and research exercises, group projects, class participation, unit exams, and a semester-long capstone project.

ENG 305-01: Science Fiction

MR 9:30-10:45

Credit Hours: 3

Professor Jed Mayer: mayerje@newpaltz.edu

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*

Philip K. Dick, *Do Androids Dream of Electric Sheep?*

Octavia Butler, *The Parable of the Sower*

Kazuo Ishiguro, *Never Let Me Go*

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*

ENG 308-03: Short Story

Online Course 8/26-12/19

Credits: 3

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Course Description:

This writing-intensive course will provide an overview of the American short story, taking a mostly chronological approach and contextualizing each piece. From Washington Irving to Sandra Cisneros, the authors represent a wide range of narrative and cultural perspectives. A

special emphasis will be placed on Langston Hughes and women writers of the Harlem Renaissance as a lens through which to examine the development of African American short fiction. While students will likely encounter previously read stories, they will also discover lesser known texts that reflect--as Joyce Carol Oates puts it--the “richness and diversity of the American literary imagination.”

ENG 343-03 Transnational Literature (HYB)

TF 9.30-10.45am

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

Writers speak to each other across time and across borders; most literature is inherently transnational and trans-temporal. In this course, we will look at how this conversation works, specifically at how contemporary writers and filmmakers have translated, adapted and rewritten the classics from divergent cultures (from both “East” and “West”). In analyzing the dialogue between writers from Asia, the Americas, Europe, the Caribbean, the Middle East and Australasia, from the 8th century BC to the present day, we will look at how and why these rewritings have been made (the historical, social and ideological contexts of these ‘translations’) and the role of literature in geo-political re-imaginings of the global (what lies behind the division of the cultural world into “East” and “West” and “North”). We will read work by writers such as Homer, Ovid, Margaret Atwood, Anton Chekhov, Jorge-Luis Borges, Salman Rushdie, Milan Kundera, Franz Kafka, Derek Walcott, Katharine Mansfield, Seamus Heaney, and Marjane Satrapi. Finally, we will consider the trope of transformation in all of these works.

Required Texts:

Atwood, Margaret. *The Penelopiad*.

Homer, *The Odyssey*, trans. by Robert Fagles.

Kundera, Milan. *The Book of Laughter and Forgetting*.

Rushdie, Salman. *Shame*.

Satrapi, Marjane. *Persepolis*.

ENG 343-02: Transnational Literature (HYBRID)

TF 2:00-3:15PM (plus online component)

Professor Heather Hewett: heweth@newpaltz.edu

Course Description:

This course examines African literature in English created throughout the entire continent as well as within the African diaspora. We will consider Anglophone African literature as a transnational phenomenon, a tradition rooted in many different locations that also crosses national boundaries. Students will examine issues such as oral storytelling; the impact of colonialism on the development of African literatures; the relationship between language and creative expression; gender and religion in African literature; the role of decolonization as well as independence and anti-apartheid movements; the impact of globalization, migration, and diaspora on literary

production; and the reception of African literature and film outside of the continent. All readings and viewing will take place in English (including work translated into English).

Anticipated texts:

Mariama Bâ, *So Long a Letter*

Yaa Gyasi, *Homegoing*

Bessie Head and Ngugi wa Thiong'o, *To Stir the Heart: Four African Stories*

Dinaw Mengestu, *The Beautiful Things That Heaven Bears*

Phaswane Mpe, *Welcome to Our Hillbrow: A Novel of Postapartheid South Africa*

Wole Soyinka, *Death and the King's Horseman*

Reading assignments posted to Blackboard

Films: *Battle of Algiers*

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*. Writer's Digest Publishing, 2005.

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

ENG 385.01: Theories of Writing (Writing Intensive)

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

Associate Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:

This course is designed to aid students in thinking about writing and in teaching writing in a research-informed, theoretically-backed, and consciously-chosen manner. The course will provide students with a history of major debates in how writing has been taught, mostly at secondary and postsecondary levels. Students will also learn about and practice numerous strategies and approaches to teaching writing. Aspects of teaching writing that the course will focus on include invention (coming up with material or an idea), argument, grammar and style,

forms of assessment, lesson planning, connections between reading and writing, research and citation, and narrative. Students will be expected to do their own writing, respond to the writing of others, and create writing opportunities and lessons in the course. Readings will include numerous articles about writing and teaching writing.

Texts (all are subject to change)

Writing About Writing, Bedford/St. Martin's

ENG 406.01: Shakespeare I

TF 9:30-10:45 HYBRID

Professor Cyrus Mulready: mulreadc@newpaltz.edu

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 a wide range of plays and poetry as we consider Shakespeare's canon in all of its stunning variety: from teasing love poetry to political thrillers, piercing revenge tales to moving stories of mercy and forgiveness. Texts will likely include *Much Ado about Nothing*, *A Midsummer Night's Dream*, *Twelfth Night*, *Othello*, *Richard III*, *Hamlet*, *The Tempest*, and selections from the *Sonnets*. Lectures, discussions and writing assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language, how his plays were performed, and the scholarly criticism that it has inspired. Along the way, we will also find opportunity to probe the deeper social questions raised by his plays. How should a society treat people of different races and classes? Are gender and sexuality like actors' roles, parts to be learned and played? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at several modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama in our own time.

Required Texts, all available at the Campus Bookstore

The Norton Shakespeare (3rd Edition)

Optional Texts

MLA Handbook for Writers of Research Papers (8th Edition)

ENG 407.01: Shakespeare II (4 credits) HYBRID

MR 12:30-1:45 p.m.

James Schiffer: schiffej@newpaltz.edu

Course Description:

ENG 407 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. 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 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 407.01 may be taken for Honors Program credit. Plays we are likely to read include the following: *Richard II*, *Henry IV, Part I*, *Henry V*, *The Merchant of Venice*, *Measure for Measure*, *King Lear*, and *Macbeth* (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, creative writing related to readings, comparisons of different film versions of specific scenes, responses to critical essays, etc.).

ENG 418-01: Victorian Literature

MR 11:00-12:15

Credit Hours: 4

Professor Jed Mayer: mayerje@newpaltz.edu

Course Description:

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

Required Texts (subject to change):

Charlotte Brontë, *Jane Eyre*

Charles Dickens, *Great Expectations*

Elizabeth Gaskell, *North and South*

The Norton Anthology of English Literature, Volume E: The Victorian Age

ENG 423-01: Contemporary Literary Theory

MR 2:00-3:15 AM

Professor Jed Mayer: mayerje@newpaltz.edu

Course Description:

This course will introduce students to the more influential and significant trends in twentieth-century literary criticism, from Structuralism to Post-structuralism, from New Criticism to Deconstruction. We will pay particular attention to the politics of literary analysis, as we explore

the ways in which Marxism, Gender Theory, Post-colonialism, Animal Studies, and other approaches have raised challenging questions about the relationship between texts and their social environments. We will read selections from some of the major voices in twentieth century philosophy and theory, including Sigmund Freud, Mikhail Bakhtin, Michel Foucault, Jacques Derrida, Eve Sedgwick, Judith Butler, and Donna Haraway, examining such figures individually and in relation to relevant critical movements. Students will also learn to apply the critical approaches they learn about through close analysis of selected works of fiction and film.

Required Texts:

The Norton Anthology of Theory and Criticism, 3rd ed.

Lewis Carroll, *Alice's Adventure's in Wonderland and Through the Looking Glass*

Mary Shelley, *Frankenstein*

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 445-02: Creative Writing Workshop II

MR 12:30-1:45 (Hybrid)

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

To advance beyond introductory and foundational writing skills, this course will examine the complexities of fiction, poetry, and nonfiction writing. We'll examine works that have defined literature for decades and others that make bold, fresh attempts to revitalize the form. Students will develop both an appreciation for the canon and a curiosity about the possibilities of the present. Students will explore advanced techniques of narrative in these texts, the work of their peers, as well as in a series of instructive writing exercises. Beginning with creative, in-class writing exercises, students will develop their own original pieces that will later be reviewed in a constructive, workshop setting. Revisions will ultimately be done to complete and formalize the pieces.

Required Texts:

The Writing Life, Annie Dillard
Proof, David Auburn
The Real Thing, Tom Stoppard
The Aspern Papers, Henry James
Three Tales, Gustave Flaubert
Giovanni's Room, James Baldwin

ENG 445.01: Creative Writing Workshop II

MTH 2:00-3:15

SUNY Distinguished Teaching Professor, Dr. Jan Zlotnik Schmidt:

schmidtj@newpaltz.edu

Course Description:

This second course in the creative writing sequence will continue the development of the creative writing skills gained in Creative Writing Workshop I. The course will focus on forms of fiction, poetry, and nonfiction and memoir.

The course will focus on three intertwined activities: reading works in the three genres as models for writing and analysis, creating works in the three genres, and working on the process of writing through initial writing activities such as brainstorming, listing, freewriting, and in-class writing exercises, drafting and revision, and peer review. Attention will be paid to gaining expertise in writing original works in all three genres, developing a repertoire of creative writing techniques, and developing a critical vocabulary and approach to exploring and evaluating each form of writing.

The course also will examine forms of writing created by new forms of media such as the narrative story slams sponsored by The Moth.

ENG 451-02: Senior Seminar: From Gutenberg to Google Books

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

Books By the time an English major is a senior, he or she has read *lots* of them, and in all shapes, sizes, forms, and on many topics. But what is a book? Where did books come from? Do they, like other technologies, have a history we can recover? Do their shapes and sizes matter? What is their future? What is the sociology of books and reading?

These topics will be the subject of this senior seminar. We will investigate the history of the book, beginning before the time of Gutenberg and up to the present day, when new digital technologies are changing every aspect of the marketplace in which books are made, sold, and read. Our investigation will focus first on the material properties of books, and then on books as part of a nexus of interrelated social and cultural practices in Western Europe and the United States: literacy, public discourse, political and religious change, the rise of “the author” and changing ideas about intellectual property, the marketing of books, etc. We will also enter into the fields of sociology, cognitive science, and media studies as we consider reading habits and the economics of publishing in the digital age. As part of our investigation, we will make a number of field trips, both on and off campus.

A significant research essay (12-15 pp.), a presentation to the class, and other assignments will be required—all of which will be detailed in the final syllabus.

Approximately the first half of the course will be devoted to what we might term “traditional” topics in book history: the evolution of the book from pre-codex forms to the codex, the underlying social history of the book, and the basics of bibliographic description. Your knowledge of these topics will be tested in a take-home midterm. In the second half of the semester we will turn our attention to the present-day situation, specifically to innovations connected with the Internet, digital reading, and e-publication.

Required Texts (ordered @ College Bookstore, but available elsewhere, new and used):

Keith Houston, *The Book: A Cover-to-Cover Exploration of the Most Powerful Object of Our Time*. (Norton, ISBN 978-0-393-24479-3.)

Nicholas Carr, *The Shallows: What the Internet is Doing to Our Brains* (Norton, ISBN 978-0393339758)

Other texts may be added; many shorter readings and other materials will be available via Blackboard, as detailed in the final syllabus.

ENG 453-01: Craft of Poetry

4 credits

MR 2:00-3:15 PM HYBRID

Prof. Pauline Uchmanowicz: uchmanop@newpaltz.edu

Course Description: In this capstone Creative Writing class, participants consider traditions and trends animating the contemporary poetry world and consider strategies for constructing their

own poems, including through response to in-class and formal writing exercises. Focusing on techniques and fundamentals of poetry writing, the primary goal of the course is for each poet to find a distinctive identity in terms of imagery, language, and subject matter. During peer reviews, the group discusses poems by writers in our class, offering constructive feedback. Overall, students are encouraged to experiment with their own craft. 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

Guppy, Stephen. *Writing and Workshopping Poetry: A Constructive Introduction*. Broadview, 2017.

Hayes, Terrance. *American Sonnets for My Past and Future Assassin*. Penguin, 2018.

Purkert, Ben. *For the Love of Endings*. Four Way Books, 2018.

Xie, Jenny. *Eye Level*. Graywolf, 2018.

ENG 454-01: The Craft of Creative Nonfiction

MR 11:00 – 12:15 (Hybrid)

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

Students will “essay” in the original sense of the word, attempting honest investigation into their own experiences and how they bear on the world around them. While exploring the many sub-genres of creative nonfiction, this course will examine both classic and contemporary examples. Students will build on a basic understanding of various nonfiction forms and develop their craft through a series of instructive writing exercises. In a constructive workshop setting, students will evaluate each other’s work and improve their own drafts for revision. Each student will build on original drafts of their work to develop one final piece of full length nonfiction.

Required Texts:

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

Bluets, Maggie Nelson

ENG 470-01: Major Authors: Milton

MR 2:00-3:15

Professor Thomas Festa: festat@newpaltz.edu

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 (\$41 acc. to Amazon.com)

ENG 470.02 Major Authors (Caribbean Literature: The Works of Jamaica Kincaid and Edwidge Danticat)

MTH 9:30-10:45

SUNY Distinguished Teaching Professor, Dr. Jan Zlotnik Schmidt:

schmidtj@newpaltz.edu

Course Description:

This course will focus on two major Caribbean American writers, Jamaica Kincaid and Edwidge Danticat and focus on an intensive study of their works. The course will begin with an exploration of what constitutes Caribbean writing and Caribbean identity and explore and examine Jean Rhys's *Wide Sargasso Sea* and a short memoir by Michelle Cliff (based on *Jane Eyre* and *Wide Sargasso Sea*) as well as selected essays and poems to establish historical, cultural, and critical contexts for the course. The course also will include selected short works by both authors as well as poetry by other Caribbean writers including Derek Walcott. Finally, the course will include an overview of Caribbean history, culture, music, and art, and I will show two films—*Life and Debt* and *The Agronomist* as well as selected shorts about the Haitian earthquake in 2010.

Selected Texts:

- Jamaica, Kincaid, *Annie John*
 - Jamaica Kincaid, *Lucy*
 - Jamaica Kincaid, *My Brother*
 - Edwidge Danticat, *Breath, Eyes, Memory*
 - Edwidge Danticat, *The Dew Breaker*
 - Edwidge Danticat, *Brother, I'm Dying*
 - Edwidge Danticat, *Create Dangerously*
-

ENG 451-01 Senior Seminar (HYB)

TF 11-12.15

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

How can you describe the worst of human evil *and* use humor? In this course, we will read novels that engage with the intersection between collective and personal trauma in reaction to historical pressures, genocide, civil war and unrest, and living in authoritarian regimes - humorously. All of the works use humor in its myriad forms to challenge ideologies, to provide voice to oppression and to cope with individual and collective trauma. In using biting irony or slapstick to face the aftermath of the Holocaust, or satire and absurdist logic in facing race and blackness in America, or irony and wryness in thinking about male sexual and paramilitary violence in Northern Ireland, all of these texts also use narrative forms as a resistant force against monological ideological narratives, and the class will explore the use of these forms. We'll read humor theory, trauma theory, some Bakhtin, and a lot of great novels.

Likely Texts:

David Albahari, *Götz and Meyer*

Paul Beatty, *The Sellout*

Thomas Bernhard, *The Loser*

Roberto Bolaño, *By Night in Chile*

Anna Burns, *Milkman*

Bohumil Hrabal, *Too Loud a Solitude*

Milan Kundera, *The Unbearable Lightness of Being*

Olga Tokarczuk, *House of Day, House of Night*

Jáchym Topol, *The Devil's Workshop*
