

Fall 2023 Undergrad Expanded Course Descriptions

ENG 210-01: Great Books Ancient

3 Credits

MR 3:30-4:45 p.m. (3 units, Online SYNCH)

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:

This section of the course is an introduction to the ancient cultures of ASIA through their seminal literature. By examining selected literary/religious texts, we will attempt to understand fundamental ideas that form the worldviews of some of the great cultures of Asia. Throughout the semester, we will be studying texts that give insight into Hinduism, Buddhism, Taoism, and Confucianism—religious/philosophical systems that form the infrastructure of contemporary Asia and which have a profound influence even today. A significant amount of our time will be spent in drawing comparative or illustrative examples from both contemporary Asian and Western cultures.

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

Eastern Philosophy for Beginners, Jim Power & Joe Lee

The Nine Cloud Dream, Kim Man-jung (Penguin Classics edition)

ENG 226-01: Practical Grammar

3 Credits

Online Asynchronous

Dr. Andrew Higgins: higginsa@newpaltz.edu

Course Description:

The word “grammar” strikes terror in the heart of most people, but the reality is that everyone is a grammar expert. What’s more, if you are a native speaker of English, you mastered English grammar before the age of five. Since then, you have been producing an endless number of grammatically correct sentences. What you may not be, though, is expert at describing the grammatical system that you know so well. This course will help you do that.

If we are all already experts in grammar, why do so many people struggle with grammar when they write? There are two reasons. First, writing is a technology, not a natural system of communication. Second, the writing people encounter in school is frequently aimed at social groups that students are unfamiliar with.

This course will give writers and education majors the tools to describe and explain the grammatical system they already know. Gaining conscious knowledge about grammar will give

you more control over your writing, make it easier for you to adapt to different writing situations, and to write for a wider range of audiences, all the while giving you a deeper understanding of your own writing processes.

Required Text:

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

ENG 230-01: Women in Literature

3 Credits

MR 9:30-10:45 a.m.

Professor Crystal Donkor: donkorc@newpaltz.edu

Course Description:

This course will explore representations of Black womanhood in American literature in the nineteenth and twentieth centuries. We will center how Black women choose self-definition over dominant narratives around their race, sex, and economic and political identities. In this course, we will connect historical and literary legacies of representation, beginning with enslaved women's struggle for self-defined sexuality and ending with more contemporary representations. Some of the topics we will investigate include sexual exploitation, racial oppression, sisterhood, friendship, and Black women's political activism. We will analyze these topics through the lens of Black feminism with an eye toward understanding how each of our literary texts expresses a vein of Black feminist thought.

ENG 230-02: Women in Literature

3 Credits

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

Dr. Erin Newcomb, newcombe@newpaltz.edu

Course Description:

In this course, students will read, discuss, and write about texts that consider some of the many ways that women and womanhood are represented in literature. How do ideas about femininity change throughout time, and as mediated through different cultures and different voices? How do factors like history, culture, race, religion, sexuality, disability, and nationality influence the representations of women in literature? How can we, as readers, thinkers, and writers, contribute to the ongoing work of feminist literary analysis? We will study a variety of genres to understand and appreciate the depth and breadth of expression (though of course our examination cannot be exhaustive). We will also use students' own writing to develop greater comprehension of the course texts.

Required Texts:

Marjane Satrapi's *The Complete Persepolis*

Amanda Leduc's *Disfigured: On Fairy Tales, Disability, and Making Space*

Nnedi Okorafor's *Akata Witch*

Jeanette Winterson's *Oranges Are Not the Only Fruit*

ENG 231-01: American Women Writers of the 20th Century**3 Credits****TF 9:30-10:45 a.m.****Professor Fiona Paton: patonf@newpaltz.edu*****GE3: DIVR, Diversity, GE5: DEI&SJ, Liberal Arts, Writing Intensive****Course Description**

By reading a variety of twentieth-century American female writers, we will explore 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, obviously, but also the psychological, the religious, the educational, and the political. Our primary focus throughout the semester will be the realm of the fantastical—ancient myth, fairy tale, and science fiction—as a conscious device used by these female writers to explore issues of gender. Some of these writers are well known, others you may be meeting for the first time. But with an open mind and a willingness to tackle different styles and ideas, you will get a lot from the course, both in terms proficiency in literary analysis and more confidence in academic writing. Authors include H.D, Anne Sexton, Alice Sheldon, Ursula Le Guin, Nina MacLaughlin, Kelly Link, and Octavia Butler.

Course Requirements:

Midterm and final exams (multiple choice): 30%

Reflective Paper 1 (3 pages): 15%

Reflective Paper 2 (3 pages): 15%

Weekly blogs: 36%

Participation: 4%

Required Texts:

Octavia Butler, *Kindred*

Sarah Ruhl, *Eurydice*

All other readings are available electronically on Brightspace

ENG 231-02: American Women Writers 20th Century

3 Credits

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

Professor Aaron Ricciardi: ricciara@newpaltz.edu

Course Description:

Just over twenty years removed from the twentieth century, we are in a unique position to take a look back, through literature, at those tumultuous, spirited, transformative one-hundred years in this country. This course will do just that, specifically through the writing of women—and, even more specifically, playwrights. While female playwrights were woefully underrepresented on the twentieth-century American stage, they still wrote and got their work produced on stage and in film, and their work stands out as some of the most daring of their time. We will study some plays and films that were hits and have since become iconic, in addition to some that have been forgotten or went overlooked or even unproduced when written. We will analyze work that used traditional theatrical conventions, in addition to texts that pushed boundaries and reinvented what was thought possible for the theater to do, in terms of style, content, or both. This will lead us to investigate not just the twentieth century but also the twenty-first—from whence we came and where we are now. The world of 2022 is quite different than it was in 1999, but not that much. A study of dramatic texts undoubtedly leads to a consideration of performance: how did people represent themselves in the expansive and stifling previous century, and how did female playwrights represent this in their work meant for performance? Since this is an introductory, writing-intensive English course, you will write a great deal about the texts we study, through varied assignments. We will cover techniques for analyzing and writing about writing, and we will workshop multiple drafts of academic writing in and out of the classroom, all in service of sharpening your ability to express your voice on this—and any—topic.

Possible texts:

2022: *The Wish* by Justice Hehir, et al.

1994: *Tattoo Girl* by Naomi Iizuka

1992: *Fires in the Mirror* by Anna Deavere Smith

1988: *The Heidi Chronicles* by Wendy Wasserstein

1981: *The Oldest Profession* by Paula Vogel

1977: *Fefu and Her Friends* by Maria Irene Fornes

1968: *Funny Girl* screenplay by Isobel Lennart

1964: *Funnyhouse of a Negro* by Adrienne Kennedy

1955: *Trouble in Mind* by Alice Childress

1951: *In the Summer House* by Jane Bowles

1944: *Harvey* by Mary Chase

1934: *The Children's Hour* by Lillian Hellman

1927: *The Drag* by Mae West

1915: *Rachel* by Angelina Weld Grimké

ENG 255-01: Contemporary Issues and Literature

3 Credits

TF 2:30-3:45 p.m.

Professor Aaron Ricciardi: ricciara@newpaltz.edu

Course Description:

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

Possible texts:

The Wizard of Oz directed by Victor Fleming

Boyz n the City by Robert O’Hara

Edith Can Shoot Things and Hit Them by A. Rey

Pamamatt Killers and Other Family by Lucy Thurber

Sagittarius Ponderosa by MJ Kaufman

In the Summer House by Jane Bowles

In the Wake by Lisa Kron

Execution of Justice by Emily Mann

Fefu and Her Friends by Maria Irene Fornes

How to Defend Yourself by Liliana Padilla

**The Sign in Sidney Brustein’s Window* by Lorraine Hansberry

Hir by Taylor Mac

Angels in America by Tony Kushner

ENG 300-01: Seminar in Critical Practices: “Reading Moby-Dick: Symbol, Allusion, History, Prophecy”

4 Credits (Hybrid)

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

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 introductory seminar will be focused principally on the close, critical reading of Herman Melville’s 1851 novel, *Moby-Dick*. Critical attention will be devoted not only to the novel’s major and minor characters, plot, digressions,

themes, and symbols but also to many of its key, intertextual allusions (the Bible, Milton, Shakespeare, Coleridge, etc.). In addition to a careful examination of the novel and its intertexts, students will also consider some of *Moby-Dick*’s historical sources and contexts, Melville’s biography, and—importantly—aspects of American slavery and Abolitionism in the wake of the Compromise of 1850 (including the Fugitive Slave Law). The book’s critical reception and lasting influence will also be treated, in part. Student assignments will likely include a written character sketch, short response papers, a brief oral presentation, a final research paper, and a course journal or online discussion board posts (WI). Active participation in the seminar discussion is expected and there will be a (brief) 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) – Please note: a 3rd Norton Critical Edition has since come out, but it lacks many of the important critical essays intended as required reading for this course; used copies of the excellent SECOND (Revised) edition are plentiful and inexpensive, albeit sometimes hidden from view when searched on amazon.com (the following link will help:

<https://www.amazon.com/dp/0393972836/ref=olp-opf-redir?aod=1&ie=UTF8&condition=used&qid=&sr=>).

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 (Authorized King James Version with Apocrypha). Oxford UP, 2008. (ISBN: 9780199535941){Other editions—ideally the KJV, the Bible translation Melville read—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.

ENG300-02: Seminar in Critical Practices

4 Credits

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

Dr. Andrew Higgins: higginsa@newpaltz.edu

Course Description:

Most people dislike written poetry, or at best find it confusing. Few people read it today. Yet we live in a time when there are arguably more skilled poets writing than ever before. What's more, this is a time when spoken poetry is everywhere. Song lyrics, nursery rhymes, children's books (which are often poems), rap, and spoken-word poems are all over our culture. This apparent contradiction suggests that there's a disconnect somewhere. On the one hand, most people dislike poetry, yet on the other hand, people thirst for the poetic.

This course will attempt to understand that contradiction by exploring the world of written poetry. We will begin the course by studying technical aspects of poetry, including prosody, rhyme and other aural effects, and form. The goal of the first half of the course will be to help you reach a place where you can confidently read poetry and identify its formal elements. In the second half of the course, we will explore the aesthetics—the study of beauty—and find ways of talking about what we value in poetry. Throughout this course, we will approach poetry as a living art form that people read for pleasure rather than as coded language that must be interpreted.

The overarching goals of this course are (1) to help you to become a more skilled and confident reader of poetry and (2) to help you find a language for productively talking about aesthetic values and differences.

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.

ENG 303-02: Introduction to British Literature

4 Credits

MR 3:30-5:20 p.m.

Professor Jackie George: georgej@newpaltz.edu

Course Description:

In this introductory survey, we will explore relationships between literature and the concept of “Britishness.” Along the way, we will draw connections between the formal and thematic elements of a range of texts that engage with and challenge notions of race, class, gender, and nation. We will consider these texts within their diverse cultural contexts, emphasizing the role literature has played—and continues to play—in contested discourses of citizenship and national identity in the United Kingdom, the British Empire, and the Commonwealth.

ENG 303-03: Introduction to British Literature

4 Credits - Hybrid

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

Professor Usha Vishnuvajjala: vishnuvu@newpaltz.edu

Course Description:

This section of Intro to British Lit will cover literature in the multiple languages of Britain from the early Middle Ages to today, focusing on moments of cultural or political conflict or transition. We will read both well-studied texts and those that you may not have heard of, considering how narratives of British cultural history can obscure the voices and experiences of those who don't easily fit into those narratives. For example, how did individual people experience civil wars, shifts in language, and pandemics? How do the voices of women and ethnic and religious minorities tell a different story about the formation of the modern British nation and its relationship to its empire? And how do we grapple with the role of texts that were extremely popular in the period that produced them but almost unheard of today, or vice versa? Texts may include selections from the Canterbury Tales and the recent adaptation Telling Tales by Patience Agbabi, the Lais of Marie de France, short Old and Middle English poetry, a selection of early modern drama, Margaret Cavendish's The Blazing World, Jane Austen's Mansfield Park or Northanger Abbey, The History of Mary Prince: A West Indian Slave, and novels by Virginia Woolf, Zadie Smith, or Kazuo Ishiguro.

ENG 303-04: Introduction to British Literature

4 Credits - Hybrid

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

Professor Usha Vishnuvajjala: vishnuvu@newpaltz.edu

Course Description:

This section of Intro to British Lit will cover literature in the multiple languages of Britain from the early Middle Ages to today, focusing on moments of cultural or political conflict or transition. We will read both well-studied texts and those that you may not have heard of, considering how narratives of British cultural history can obscure the voices and experiences of those who don't easily fit into those narratives. For example, how did individual people experience civil wars, shifts in language, and pandemics? How do the voices of women and ethnic and religious minorities tell a different story about the formation of the modern British nation and its relationship to its empire? And how do we grapple with the role of texts that were extremely popular in the period that produced them but almost unheard of today, or vice versa? Texts may include selections from the Canterbury Tales and the recent adaptation Telling Tales by Patience Agbabi, the Lais of Marie de France, short Old and Middle English poetry, a selection of early modern drama, Margaret Cavendish's The Blazing World, Jane Austen's Mansfield Park or Northanger Abbey, The History of Mary Prince: A West Indian Slave, and novels by Virginia Woolf, Zadie Smith, or Kazuo Ishiguro.

ENG 307-02: The Novel**3 Credits****MR 12:30-1:45 p.m.****Professor Jackie George: georgej@newpaltz.edu*****GE: Humanities****Course Description:**

Do you like to read long-form fiction, but struggle to pay attention for more than a few pages? Do you want to train your ability to resist distraction by engaging with a good book? Do you want to understand the ways in which different kinds of reading affect our brains? Do you want to cultivate empathy, or a deeper understanding of the world? If you answered yes to any of the above, then this course is for you. Together, we will learn more about how the digital attention economy is changing the ways we interact with texts and bring this knowledge to bear on a genre of literature that (in some arenas) has been dismissed with some iteration of "TL;DR": the novel. Reading some contemporary works along with some classics, students will try out different techniques designed to cultivate habits of deep reading and explore the role that deep reading might play in their lives as students, workers, and citizens. To be clear: this is not an anti-technology class. It is a pro-reading class in which we will think critically about how different modalities of reading make us think and feel, not about how any one modality is "better" than another.

ENG 308-02: The Short Story**3 Credits****Asynchronous Online**

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Course Description:

This asynchronously delivered, Writing-Intensive (WI) course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives. While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect—as editor Joyce Carol Oates so wonderfully describes it—the “richness and diversity of the American literary imagination.”

Required Texts:

The Oxford Book of American Short Stories [Paperback] [2nd Edition] Joyce Carol Oates, Editor ISBN-13: 978-0199744398

The Sleeper Wakes: Harlem Renaissance Stories by Women Marcy Knopf-Newman, Editor ISBN-13: 978-0813519456

ENG 333-01: Introduction to American Literature

4 Credits (Hybrid)

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

Professor Paton: patonf@newpaltz.edu

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

Course Description:

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

Ginsberg, our focus will be on how language is used to define, contest, and celebrate the experience of being American.

Course requirements

Weekly Blogs: 36 points

Midterm and Final Quizzes: 40 points

Research Paper (5 pages): 20 points

Participation: 4 points

Required Texts

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

ENG 333-02: Introduction to U.S. Literature

4 Credits (Hybrid)

TF 9:30–10:45 a.m.

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 in a nation that is, by definition, transnational, multi-ethnic, and diasporic. 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 Robin W. Kimmerer's *Braiding Sweetgrass*, T. S. Eliot's objective correlative, and Audre Lorde's theory of poetry. Mapping the contours of U.S. literature over time will allow us to compare and contrast elements of a nation in constant transition. This is a Social / Environmental / Economic Sustainability-related course with a focus on United Nations Global Goals #3 Good Health & Well-Being; #5 Gender Equality; #10 Reduced Inequalities; #11 Sustainable Cities and Communities. GE 4/5 course designations: critical thinking and DEI & SJ.

Course Text:

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

ISBN-13: 978-0393918854; ISBN-10: 0393918858

Note: Volumes D & E, 7th or 8th edition are fine to use instead, and open access options will be available.

ENG 333-03: Introduction to American Literature

4 Credits (Hybrid)

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

Professor Crystal Donkor: donkorc@newpaltz.edu

Course Description:

Since the nation's inception and even dating further back to the colonial period, American literature has given voice to its complex web of citizens, both free and unfree, seen and unseen, included and excluded. Each of these groups has contributed to this nation's literature, speaking from their various subject positions on topics including feminism, colonialism and imperialism, race, class, war/freedom, sexuality, gender, beauty, and being. This course is a broad study of the diverse group of Americans who gave us a national literature and shaped our literary traditions such as the great American realists, naturalists, modernists, Black Arts and Beat poets, and postmodernists. The hybrid component of this text will bring us to a deeper understanding of our topics through a host of contemporary media.

ENG 345-01: Creative Writing Workshop I

3 Credits

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

Professor Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Texts:

None

ENG 345-02: Creative Writing Workshop I

3 Credits

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

Professor Aaron Ricciardi: ricciara@newpaltz.edu

Course Description:

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

Texts:

Essays, short stories, plays, poems, and theory, all provided via Brightspace.

ENG 345-03: Creative Writing Workshop I**3 Credits****TF 9:30-10:45 a.m.****Professor Aaron Ricciardi: ricciara@newpaltz.edu****Course Description:**

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

Texts:

Essays, short stories, plays, poems, and theory, all provided via Brightspace.

ENG 353-01: Multiethnic and Diasporic Literature**Online Asynchronous****Professor Crystal Donkor: donkorc@newpaltz.edu**

Course Description:

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

ENG 355-01: The Bible**4 Credits****MR 2:00-3:50 p.m.****Prof. Christopher A. Link: linkc@newpaltz.edu**

Please note: This course fulfills the SUNY New Paltz GEIII and GEIV requirements for Western Civilization (WEST) as well as the new GE 5 World History and Global Awareness category.

Course Description:

This course is a formal introduction to the academic study of the Bible, a collection of diverse texts from the Ancient Near East (in English translation) which function as the sacred Scriptures of Jewish and Christian religious traditions. Readings include selections from both the Hebrew Bible (Tanakh or the Old Testament) and the New Testament, foundational Scriptural canons that have shaped and substantially informed Western civilization, world literature, and sacred traditions around the globe. 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, class participation, and a final exam.

Anticipated Required Texts (subject to change):

The New Oxford Annotated Bible (with the Apocrypha), 5th Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2018. (Earlier editions—e.g., 3rd or 4th—are perfectly acceptable.)

Harris, Stephen L., *Exploring the Bible*, New York: McGraw-Hill, 2nd Ed. 2013.

ENG 393-01: Practical Writing & Design**3 Credits****MR 12:30-1:45 p.m.****Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu**

***Satisfies the Writing Course requirement for Early Childhood/Childhood Education: English Majors and the Theory & Practice of Writing requirement for Adolescent Education: English Majors.**

Course Description:

Practical Writing and Design explores how to combine professional writing skills with the principles of visual rhetoric and graphic design, to create situation specific documents/projects across a variety of genres for use by specific audiences. As part of this process, students will learn how to evaluate the effectiveness of those documents/projects through usability testing. This course is specifically useful for students interested in learning audience centered writing skills for communication purposes beyond the university environment. During the semester we will also study the fascinating history behind public documents that impacted our culture, like Charles Booth's Poverty Maps, John Snow's cholera maps, and Florence Nightingale's Rose Diagrams.

ENG 399-01: Understanding Poetry**1 Credit****Tuesdays 5:00-7:50 p.m. (5 in-person sessions)****Professor Joann Dejudicibus: dejudicj@newpaltz.edu****Course Description:**

This is a one-credit modular course meeting once a week over five weeks with the intent to cultivate an appreciation for poetry. Students will explore diverse poetic forms and literary perspectives, considering the transformative possibilities that poetry can explore--from the effects of both lyric and narrative poems to the power of brief, epigrammatic forms, to the influence of the tradition. Students will see that there is no one agreed-upon definition for what poetry is but will perhaps hone a clearer sense of what ideal poetry is for them, and how it may remain relevant in and coalesce with contemporary culture. Here we hope to reclaim poetry as an art of argument and music, meditation, storytelling, political and social critique, and as communal text. Authors may include Patricia Smith, Ocean Vuong, Ezra Pound, Dylan Thomas, Anne Sexton, Terrance Hayes, Jericho Brown, Joy Harjo, Archibald MacLeish, Mary Oliver, ee cummings, Martín Espada, et al.

This modular course will not provide an overview of all poetic terms, sub-genres, forms, and movements; it is not a creative writing course. It may include only basic prosody.

*The class is graded as S/U. To earn a satisfactory grade, students will complete weekly online, and in-class written responses, as well as a grammatical, ethically cited, sufficiently analytical paper (6 pages) in response to the course material. Students must also attend all meetings per the university attendance policy.

*Course may begin after the first week of the semester; please check the online schedule for updates.

*No textbook required; all materials will be provided on Brightspace or in class.

ENG 406-01: Shakespeare I

4 Credits (Hybrid)

TF 9:30-10:45 a.m.

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 (9th Edition)

ENG 407-01: Shakespeare II: Selected Works

4 Credits**MWR 2:00-3:15 p.m.****Professor Anne Graziano: graziana@newpaltz.edu****Course Description:**

In addition to considering central questions about love, loyalty, social justice, prejudice, and power in Shakespeare's work, we will focus on genre, Shakespeare's play with language, and the early modern context of the Renaissance period. We will read and interpret plays from the three main dramatic genres: the history play (Henry IV, Part I), comedy (As You Like it), and tragedy (King Lear and Macbeth). We will also consider Shakespeare's innovations in tragicomedy or the problem comedy (Measure for Measure and The Merchant of Venice). We will begin the course with the long narrative poem Venus and Adonis. I recommend the individual plays be purchased in the Folger Library paperback editions, but the Norton single edition of Shakespeare's essential plays (edited by Greenblatt) is also acceptable. The poem Venus and Adonis will be read in an annotated online version. Ongoing journal work, two presentations, and two papers are the main course requirements.

ENG 418-01: Victorian Literature**TF 2:00-3:15 p.m.****4 Credits (Hybrid)****Professor Jed Mayer: mayerj@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*Elizabeth Gaskell, *North and South*Oscar Wilde, *The Picture of Dorian Gray**The Norton Anthology of English Literature, Volume E: The Victorian Age*

ENG 423-01: Contemporary Literary Theory**4 Credits****MR 2:00-3:15 p.m.****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 Russian formalism; Marxism; new historicism; feminist, gender, and sexuality studies; race and ethnicity studies; and of course all those “posts”: postcolonialism, postmodernism, poststructuralism, and posthumanism. Readings will include many of the great thinkers of the last century, including Simone de Beauvoir, Jacques Derrida, bell hooks, Frederick Jameson, 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, both fiction and film. Students will ultimately produce written and oral work that applies theoretical and/or critical frameworks to texts of their choosing.

Please note that you will spend the vast majority of your time in this course reading and discussing not literature but theory, which tends to be dense and difficult and require slow and repeated reading. Plan the rest of your semester accordingly: this course is likely to demand more time than you are used to devoting to one course.

Required texts:

The Norton Anthology of Theory & Criticism, 2nd edition

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

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

Short texts available on Brightspace

ENG 423-02: Contemporary Literary Theory**4 Credits****TF 2:00-3:15 p.m. (in person) plus asynchronous 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 and 21st centuries 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):

How to Interpret Literature: Critical Theory for Literary and Cultural Studies by Robert Dale Parker

My Year of Meats by Ruth Ozeki*

Norton Critical Edition, *Alice in Wonderland* by Lewis Carroll*

Norton Anthology of Theory and Criticism

*(students will choose either the Ozeki or the Carroll book but do not need both)

ENG 425-01: The Epic Tradition

4 Credits

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

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 will include:

Homer, *Iliad*

Homer, *Odyssey*

Virgil, *Aeneid*

Dante, *Inferno*

Derek Walcott, *Omeros*

ENG 445-01: Creative Writing Workshop II

4 Credits

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

Professor Timothy Liu: liut@newpaltz.edu

Course Description:

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

Texts:

The Best American Poetry 2020 (Paisley Rekdal, ed.);

The Best American Short Stories 2021 (Jesmyn Ward, ed.)

ENG451-01: Senior Seminar: Emotion and the Fictional Mind

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

Dr. Andrew Higgins: higginsa@newpaltz.edu

Course Description:

Have you ever read a novel or watched a movie and felt an intense identification with a character, felt that the character was someone who, at some deep level, experienced the world the same way you do? Or have you ever held your breath during a movie while the villain, dagger in hand, crept up behind the hero? Why do we have responses like this to fictional narratives? After all, these characters aren't real people. The character you identify with doesn't see the world the way you do and the hero isn't going to die because they aren't real people. They are simply ink spots on the page (or pixels on the screen). Why, then, do we feel intense emotions while reading or watching narratives? Why do we find ourselves thinking about fictional characters as if they are real people? And what are the ethical implications of all this? Is it a good thing to think of people in terms of heroes and villains? Or does that lead us to devalue and dehumanize other people? Is it a good thing to feel that we can deeply empathize with a literary character? Or is literary empathy really an act of projection, in which we replace the fundamental humanity and complexity of other people with parts of ourselves?

In this course we will try to answer these questions and more as we explore the emerging field of cognitive narrative studies. The goal of this course is to help us better understand how fiction works, how writers arrange words on the page to create the illusion that readers are encountering real people. We will start by looking at the technical side of narrative—how writers manipulate narrative and stylistic structures to evoke emotions in readers. Then we will examine the psychological aspect of fiction—how fiction plays on our cognitive capacities. And finally, we will consider the ethical implications of fiction—how the pleasures we get from fictional narrative may lead us toward ethical or unethical ways of seeing the world.

Required Texts:

Abbott, H. Porter. *The Cambridge Introduction to Narrative*, 3rd Edition. New York: Cambridge UP, 2020. ISBN 9781108823357. <https://doi.org/10.1017/9781108913928>

James, Henry. *The Turn of the Screw*. Ed. David Bromwich. New York: Penguin, 2011. ISBN: 978-0-141-44135-1

Otsuka, Julie. *The Buddha in the Attic*. New York: Anchor, 2011. ISBN: 978-0307744425.

In addition, we will read a selection of short stories and novellas provided via Brightspace. These stories include works by Edgar Allan Poe, Nathaniel Hawthorne, Edith Wharton, Kate Chopin, Zora Neale Huston, Ernest Hemingway, Richard Wright, and others.

ENG 452-01: The Craft of Fiction

4 Credits

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

Professor Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

An advanced course in short fiction writing, examining the form as it is being practiced by classic and contemporary writers. Students will examine fresh criticism on the craft, as well as recently published stories to gain insight into the current state of the art. Each student will also work on writing and revising their own, original short work with an eye towards publication. This course will therefore also provide advice for those beginning to submit their work to magazines, blogs, and other outlets for today's short fiction.

Required Texts:

How Fiction Works – James Wood

A Visit from the Goon Squad – Jennifer Egan

ENG 453-01: The Craft of Poetry

4 Credits

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

Professor Timothy Liu: liut@newpaltz.edu

Course Description:

The Craft Course in Poetry is for students accepted as creative writing majors and minors. The prerequisite is ENG 345 and ENG 445. Students taking this course will already enjoy both reading and writing poetry and desire to cultivate a passion for the art form spanning the gamut from traditional to radical forms. Following discussion of selected readings from our anthology to kick off each week, students will have their own poems workshopped. Students will consider what makes a poem “finished” (even publishable) as they work all semester long assembling a final portfolio of their best revised poems in anticipation of making their marks in the world at large.

Required Texts:

Best of the Best American Poetry: 25th Anniversary Edition (Robert Pinsky, ed.)

ENG 460-01: Classics of Juvenile Fantasy

4 Credits (Hybrid)

MR 3:30-5:20 p.m.

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 more 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. 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.

Course requirements

Weekly Blogs: 36 points

Midterm and Final Quizzes: 40 points

Research Paper (8 pages): 20 points

Participation: 4 points

Required Texts

Alice's Adventures in Wonderland by Lewis Carroll (Available free online at www.gutenberg.org)

Peter Pan by J. M. Barrie (Available free online at www.gutenberg.org)

The Wonderful Wizard of Oz (Available free online at www.gutenberg.org)

The Lion, the Witch, and the Wardrobe by C.S. Lewis

A Wrinkle in Time by Madeleine L'Engle

Harry Potter and the Sorcerer's Stone by J.K. Rowling

The Tale of Despereaux by K. DiCamillo
Coraline by Neil Gaiman

Haroun and the Sea of Stories, by Salman Rushdie