ENG 230-01: Women in Literature
3 Credits
MR 9:30-10:45 a.m.
Professor Stella Deen: deenm@newpaltz.edu

Course Description:
This section of Women in Literature will focus on British and colonial women writers of the late nineteenth and early twentieth centuries, a time of enormous political and social upheaval that included the first World War and women’s suffrage. London, the political center of the British Empire, attracted those who wanted to study, work, and protest. How did women fare in the metropolis? What restrictions and what freedoms marked their experience? How did the experience of British women compare to that of colonial women living in London? Finally, how did their experience in London influence women writers’ innovation of literary forms? Selected writers may include Chimamanda Ngozi Adichie, Winifred Holtby, Katherine Mansfield, Una Marson, Zadie Smith, Rebecca West, and Virginia Woolf. This course meets the GE Humanities requirement.

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ENG 230-02: Women in Literature
3 Credits Online Synchronous
TR 2:00-3:15 p.m.
Professor Crystal S. 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.

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ENG 231-01: American Women Writers of the 20th Century
3 Credits, Hybrid
MR: 9:30-10:45 a.m.
Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:
In this writing-intensive class, students will read and analyze literature by American women of the 20th century (and sometimes the 21st century). The course will consider questions like: how do ideas about femininity change and stay the same throughout the century? How do history and culture account for the expression of women in their writings? How do factors like race, class, religion, and nationality intermingle with gender in these texts? We will study a variety of genres to understand and appreciate the depth and breadth of expression by American women writers. We will also use students’ own writing to develop greater comprehension of the course texts. This class fills the GE III diversity and writing intensive requirements, so students should expect writing to play a central role in the course.
In this particular section, we will focus on representations of beauty, speculative fiction (including Afrofuturism), and feminist metaphors.

Required Texts:
Additional materials are available on Blackboard

ENG 255-01: Contemporary Issues and Literature
3 Credits
MR 3:30-4:45 p.m.
Professor Elizabeth Reinwald: reinwale@newpaltz.edu

Course Description:
This course centers literature by writers whose identities have marked them as historically “other,” meaning “other” than the predominantly white, male, able-bodied, and cisgender perspective informing much of Western literature. Our class readings will include African American, Indigenous, Latinx, queer, and disabled authors, among others. Through our reading, discussion, and student research, our class will thoughtfully and respectfully consider how literature influences and responds to complex conversations surrounding race, nationality, sexuality, and other markers of identity. As part of our conversations, we will examine how adaptations and speculative fiction especially facilitate rich explorations of contemporary issues. Alongside our reading, we’ll explore modern movements and publishing trends, like body positivity and
#ownvoices, facilitated and amplified by social media. We’ll consider not just the role of art in responding to our increasingly troubled times, but questions of who has the right – and the privilege – to tell such stories.

**Possible Texts include:**
- *Unmarriageable* by Soniah Kamal
- *Pride* by Ibi Zoboi
- *Spinning Silver* by Naomi Novik
- *A Wizard of Earthsea* by Ursula K. Le Guin
- *The Sentence* by Louis Erdrich
- *Red, White, and Royal Blue* by Casey McQuiston
- *How Moon Fuentez Fell in Love with the Universe* by Raquel Vasquez Gilliland
- *Hana Khan Carries On* by Uzma Jalaluddin

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

4 Credits Hybrid Writing Intensive
TF 11:00 a.m.-12:15 p.m.
Professor 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. 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?

**Anticipated Texts**
- Ian McEwan, *Atonement*
- Toni Morrison, *Song of Solomon*
- Emily St. John Mandel, *Station Eleven*
- Ocean Vuong, *On Earth We’re Briefly Gorgeous*

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**ENG 303-01: Introduction to British Literature**

4 Credits Hybrid
TF 2:00-3:15 p.m.
Professor Thomas Festa: festat@newpaltz.edu

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

Texts ordered for this course at the campus bookstore:
Christopher Ricks, ed., *The Oxford Book of English Verse*
William Shakespeare, *King Lear*
John Milton, *Paradise Lost*
Mary Shelley, *Frankenstein*
Virginia Woolf, *To the Lighthouse*
Katsuo Ishiguro, *Never Let Me Go*

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**ENG 303-02: Survey of British Literature**

4 Credits, Hybrid Online Synchronous  
TF 11:00 a.m.-12:15 p.m.  
Professor 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 *Persuasion*; from William Shakespeare’s *Twelfth Night* and John Milton’s *Paradise Lost* to Oscar Wilde’s *The Importance of Being Earnest* and Harold Pinter’s *The Birthday Party.*

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.).

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**ENG 303-03: Introduction to British Literature**

4 Credits  
MR 11 a.m.-12:15 p.m.  
Professor Elizabeth Reinwald: reinwale@newpaltz.edu

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Course Description:
This course surveys a range of British literary works, particularly emphasizing connections between the texts and signifiers of belonging through a lens of the “outlaws” and “inlaws” of British identity. In other words, we will pay careful attention to who is considered to be within expected norms and who is considered without, or, putting it another way, “othered.” We will focus predominantly on gender, but we will also explore race, sexuality, class, and religion, among other identities. Our texts will range from the medieval period through the twenty-first century. We will read some of the big names of the field, as well as some lesser-known authors as we contemplate what socio-economic realities afforded some – and denied others – the privilege to write. Alongside such discussions, we will consider questions of what “the canon” means, who it excludes as well as includes, and why. As we read and write, we will examine what it means to be a functioning, properly situated member of British society and what the consequences are when one is not.

Possible Texts include:
“The Wife of Bath’s Tale” by Geoffrey Chaucer
Antony and Cleopatra by William Shakespeare
The Duchess of Malfi by John Webster
Evelina by Frances Burney
Pride and Prejudice by Jane Austen
Unmarriageable by Soniah Kamal
Howl’s Moving Castle by Dianna Wynne Jones

ENG 303-04: Introduction to British Literature
4 Credits
MR 12:30-1:45 p.m.
Professor Elizabeth Reinwald: reinwale@newpaltz.edu

Course Description:
This course surveys a range of British literary works, particularly emphasizing connections between the texts and signifiers of belonging through a lens of the “outlaws” and “inlaws” of British identity. In other words, we will pay careful attention to who is considered to be within expected norms and who is considered without, or, putting it another way, “othered.” We will focus predominantly on gender, but we will also explore race, sexuality, class, and religion, among other identities. Our texts will range from the medieval period through the twenty-first century. We will read some of the big names of the field, as well as some lesser-known authors as we contemplate what socio-economic realities afforded some – and denied others – the privilege to write. Alongside such discussions, we will consider questions of what “the canon” means, who it excludes as well as includes, and why. As we read and write, we will examine what it means to be a functioning, properly situated member of British society and what the consequences are when one is not.

Possible Texts include:
“The Wife of Bath’s Tale” by Geoffrey Chaucer
Antony and Cleopatra by William Shakespeare
The Duchess of Malfi by John Webster
Evelina by Frances Burney
Pride and Prejudice by Jane Austen
Unmarriageable by Soniah Kamal
Howl’s Moving Castle by Dianna Wynne Jones

ENG 307-01: The Novel
3 Credits
MR 9:30-10:45 a.m.
Professor Jed Mayer: mayere@newpaltz.edu

Course Description:
Novels are made from trees; prior to the digital age this was literally true, since we chop down trees to make wood pulp to make paper to make books. But even now in the eBook era we can still look to trees as models for how novels are made: plots grow, branching in unexpected but meaningful directions; stories provide shelter as we weather difficult times; novels have their seasons, as characters emerge green, naïve, reveal new colors as they age, eventually to fall in their final journey to earth. In this course we will learn about the history of the novel in English, and how this literary form has grown in response to our changing relationship to our nonhuman environments, from Daniel Defoe’s Robinson Crusoe, where the protagonist rebuilds the trappings of his former English life using the timber of a tropical island, to Jane Austen’s Pride and Prejudice, where a man’s taste in gardening and landscaping determines how the love story unfolds, to Richard McGuire’s graphic novel Here, in which forests play as great a role in the story that unfolds as do the human characters. The history of the novel will come to seem as branchy, fully-leafed, and towering as the trees from which books are made.

Required Texts:
Jane Austen, Pride and Prejudice
Emily Brontë, Wuthering Heights
Daniel Defoe, Robinson Crusoe
Han Kang, The Vegetarian
Richard McGuire, Here
Toni Morrison, Beloved

ENG308-01: Short Story
3 Credits
TF 2:00-3:15 p.m.
Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description:
Students will read short stories from the nineteenth century “prose tale” to the contemporary. Through lecture, class discussion, and examination, students will learn to analyze and evaluate
similarities and differences in content and form, uses of the form as a social and historical tool and moral gauge, and the workings of the short story as a literary device.

Required Text:

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**ENG333-01: Introduction to American Literature**  
**4 Credits  Critical Thinking Introductory, Diversity, Liberal Arts**  
**TF 9:30-10:45 a.m.**  
**Professor Paton patonf@newpaltz.edu**

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

**Required Text:**  
*A Raisin in the Sun* by Lorraine Hansberry  
All other readings are available electronically on Blackboard

**Course Requirements:**  
Weekly Quizzes  
Midterm and Final Exam Essays  
Research Paper (5 pages)

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**ENG 333-02: Introduction to American Literature**  
**4 Credits Hybrid**  
**TF 11:00 a.m. –12:15 p.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 T. S. Eliot’s objective correlative, Hemingway’s iceberg theory, 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. Course designations: critical thinking and diversity (DIVR)

Required Text:
The Norton Anthology of American Literature, Shorter 8th edition (one red book)
Note: Volumes. D & E, 7th or 8th edition are fine to use instead.

ENG 333-04: Introduction to American Literature
4 Credits, Hybrid
MR: 11:00 a.m-12:15 p.m
Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:
This course serves as an introduction to American Literature, and, as such, attempts to canvas a breadth of texts from the pre-colonial period to the twenty-first century. To connect the broad range of genres and historical time periods, we will examine the course literature from the perspectives of mobility, movement, and transportation. Throughout the course, we will consider the ways that movement illustrates American values and American conflicts. Our discussions will particularly consider issues of age, race, gender, and religion, and our exploration of texts from different time periods will help us to consider the ways that these attributes change as history and geography develop. Major themes for the course will include utopian visions for America; Westward expansion; land and nature; slavery, abolition, and race; and immigration. We will investigate how the literary and historical portrayals of national identity intersect with and inform both historical and contemporary literary, social, and political visions of America.

Required Texts:
Gillman, Melanie. Stage Dreams. Graphic Universe™, 2019. (Link goes to SUNY Library version)
Yang, Gene Luen. Superman Smashes the Klan. DC Comics, 2020.
Additional required texts will be available on Blackboard.
ENG 343-01 Transnational Literature
4 Credits Hybrid
TF 9:30-10:45 a.m.
Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:
Writers cross, and speak to each other, through time, languages and borders; most literature is inherently transnational and trans-temporal. In this course, we will look at how this conversation works, focusing on modern contemporary works by exiled and migrant writers from across the globe and the idea of home. We will read different genres: poetry, short stories, novels, plays and graphic novels that grapple with lost, temporary, bodily, and literary homelands. We will read work by writers such as Yaa Gyasi, Han Kang, Salman Rushdie, Roberto Bolaño, Bohumil Hrabal, Marjane Satrapi, Thi Bui, Mohsin Hamid, Svetlana Alexievich, Olga Tokarczuk, Valerie Luiselli, Jhumpa Lahiri and Yoko Tawada.

Likely texts:
Roberto Bolaño, By Night in Chile
Thi Bui, The Best We Could Do
Yaa Gyasi, Homecoming
Mohsin Hamid, Exit West
Han Kang, The Vegetarian
Marjane Satrapi, Persepolis

ENG 343-02: Transnational Literature: “Exiles, Refugees, Border-Crossings, and Other Worlds”
4 Credits Hybrid
MR 2:00-3:15 p.m.
Prof. Christopher A. Link linke@newpaltz.edu

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

**Anticipated Course Texts (TBD: subject to change/abridgment/omission):**
- Voltaire, *Candide* (1759)
- Joseph Conrad, *Lord Jim* (1900)
- B. Traven, *The Death Ship* (1926)
- Anna Seghers, *Transit* (1944)
- Camara Laye, *The Radiance of the King* (1954)
- Vladimir Nabokov, *Pale Fire* (1957)

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**ENG345-02: Creative Writing Workshop 1**
3 Credits
TF 11:00 a.m. - 12:15 p.m.
Professor Dennis Doherty: dohertyd@newpaltz.edu

**Course Description**
This is the introductory class in a four course sequence designed to provide students with an opportunity and constructive atmosphere to rigorously pursue their interest in creative writing; to hone analytical skills in your own writing by encouraging habitual critical thinking in an open exchange; to provide a real-life cross-section audience of instructor and peers to listen and respond to students’ work; to promote courage, pride, integrity, imagination, and discipline in writing; to improve writing skills and to deepen students’ understanding of the creative genres and their constituent elements; to study major works from past and contemporary authors to ascertain a feel for the quality, variety, depth, tenor, and general thrusts of top-notch literary prose and poetry.

**Required Texts:**

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**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 Blackboard.

ENG 346-01: Writer-in-Residence Workshop
1 credit
R 5-7:50 p.m.
Professor Christopher Kordrich

Course Description:
Environmental Destruction + Healing
How might we write about environmental destruction without reinforcing despair, without concretizing a sense of inevitability about climate change, and without reinforcing the corporate narrative that individuals are responsible? In this seminar, we’ll study contemporary poetry—a long with creative nonfiction, scholarly essays, interviews, and film—that weaves together an unflinching depiction of environmental destruction with healing, which will be defined as pushing back against or striving to undo despair, inevitability, and corporate narratives. Students will write original creative work based on course texts and will also receive feedback in a generative and inclusive workshop setting

ENG 393-01: Science Writing
3 Credits
TF 2:00-3:15 p.m.
Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:
An introduction to writing within and about the sciences (primarily but not exclusively natural sciences). Units will include grant writing, technical report writing, and public science writing, with projects enacting the kind of writing explored in each unit. This course takes a rhetorical approach to technical writing skills and includes some emphasis on document design, information delivery, affect, and visuals. Counts as a writing category course for English Secondary Education majors and Elementary Education (English emphasis) majors.

Texts (subject to change):
Kaku, Michio, Editor. The Best American Science and Nature Writing 2020. Houghton Mifflin,
ENG 393-02: Intro to Grant Writing
1 Credit
TF 2:00-3:15 p.m.; Spring 2022; 1/24-2/23 only; In-Person
Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:
A basic introduction to planning, researching, and writing grants for educational, research, or other non-profit purposes. The course will focus on writing elements more than finding funding sources. Establishing need, emotional connection, and communicating with clarity in a technical writing context will be emphasized. Meets for five weeks with one main grant writing project required.

Texts (subject to change):
Articles posted on Blackboard

ENG 393-03: Intro to Scientific Writing
1 Credit
TF 2:00-3:15 p.m.; Spring 2022; 2/24-4/2 only; In-Person
Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:
An introduction to scientific and technical reports. Using writing to both communicate with clarity and to think through ideas will be emphasized. A variety of scientific writing genres will be introduced. Meets for five weeks with one primary report project.

Texts (subject to change):
Articles posted on Blackboard
ENG 393-04: Public Science Writing  
1 Credit  
TF 2:00-3:15 p.m.; Spring 2022; 4/3-5/9 only; In-Person  
Professor Matthew Newcomb: newcombm@newpaltz.edu  

Course Description:  
An exploration of writing on scientific topics for public consumption. Sample topics in the varied readings may include climate change, pandemics, black holes, decision theory, and extinctions. The focus of the course will be on rhetorical strategies for conveying technical scientific information in ways accessible and engaging to a variety of public audiences. Meets for five weeks with one primary public science writing essay project.

Texts (subject to change):  
Articles posted on Blackboard

ENG 406-01: Shakespeare I  
4 Credits Hybrid  
MWR 2:00-3:15.  
Professor Thomas Olsen: olsent@newpaltz.edu  

Course Description:  
This 4-credit hybrid course is organized with a combination of two required seated sessions (Mondays and Thursdays) and one online meeting or assignment (Wednesdays). Although the majority of the Wednesday assignments can be done asynchronously within a defined time period, approximately every three weeks you will need to attend an online small-group session that meets between 2:00 and 3:15 via Webex. Please make sure your schedule and internet access permit you to commit to this time before registering for the course.

Shakespeare I introduces students to the drama of Shakespeare, with attention to all three major forms in which he wrote: comedies, histories, and tragedies. We will also learn about the playing conditions of the early modern stage and the political, religious, and social history surrounding it. Films, film clips, supplemental readings, artwork, pop culture artifacts, and other media will enhance our study of his works.

The course will emphasize close reading and analytical skills, as well as broader thinking about genre, character development, and dramatic and lyric forms. It is also intended to help you understand how productions and performances allow Shakespeare to remain a vital and living author.

Requirements will probably include short writing and/or viewing assignments each week, a few short papers (2-3 pp.), and one paper of medium length (5-7 pp.). The final exam will be an oral interview, conducted individually in the final days of the semester.
Our plays will probably come from this list: Richard III, The Comedy of Errors, Much Ado About Nothing, The Tempest, Hamlet, Othello, and the Sonnets. The final list of plays and assignments will be established on the syllabus, which will be sent to all registered students about a week before our first class meeting.

**Required Texts:**

You will need a high-quality student edition of the works we study, but I do not require any specific edition or editions. I have ordered the 3rd edition of Stephen Greenblatt et. al, eds. The Norton Shakespeare, in the easier-to-carry 2-volume format (978-0-393-26402-9), but any prior edition and any format of The Norton Shakespeare is acceptable. So are any high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase other than The Norton Shakespeare; some budget editions will not serve you well and are really false economies. You will need paper copies of the primary readings and will need to bring them to class. Digital reading, especially on a smart phone, is not a productive way to do your reading in this course.

Supplemental materials, including performance clips and critical readings, will be available on Blackboard as part of the “extension” work for the course.

IMPORTANT NOTE: Shakespeare I is not sequenced with Shakespeare II. You may take one or both of these courses, and in any order you wish.

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**ENG 407-01: Shakespeare II**

4 Credits  Hybrid Online Synchronous  
TF 2:00-3:15 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, as well as Shakespeare’s narrative poem Venus and Adonis. 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, As You Like It, Measure for Measure, King Lear, and Macbeth (this list is subject to last-minute change!).

This is a hybrid course: we shall meet twice each week in class and also meet several times online in the form of student posts on Blackboard in response to specific prompts of various kinds (blog posts about texts read in class, creative writing related to readings, comparisons of different film versions of specific scenes, responses to critical essays, etc.).
ENG 418-01: Victorian Literature  
4 Credits Hybrid  
MR 12:30 p.m.-1:45 p.m.  
Professor Jed Mayer: mayere@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*

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ENG 423-01: Contemporary Literary Theory  
4 Credits Hybrid  
TF 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 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.
Short texts available on BB

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**ENG 440-01: The Beats**
4 Credits
MR 3:30-5:20pm
Professor Fiona Paton [patonf@newpaltz.edu](mailto:patonf@newpaltz.edu)

**Course Description:**
This course will introduce you to the major figures of the Beat Generation as this literary
movement evolved in the 1950s. We will discuss the literary and social significance of the Beats,
combining close reading of the texts with reference to the important social and political issues of
the time. Throughout the course we will consider how “beat” was defined by the writers
themselves, and how it was defined by critics and the media. We will link the Beats to existing
literary traditions and consider how they departed from those traditions.

**Course Requirements:**
Weekly quizzes
Midterm and Final Exams
Research Paper (8 pages)

**Required Texts:**
*Pieces of a Song*, Diane Di Prima
*Minor Characters*, Joyce Johnson
*Howl*, Allen Ginsberg
*On the Road*, Jack Kerouac
*The Subterraneans*, Jack Kerouac
*Coney Island of the Mind*, Lawrence Ferlinghetti
*Naked Lunch*, William S Burroughs

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**ENG 445-01: Creative Writing Workshop II**
4 Credits Online Synchronous
MR 3:30-4:45 p.m.
Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:
This second course in the creative writing sequence will continue the development skills gained in Creative Writing Workshop I. The course will focus on forms of literary short fiction, poetry, and nonfiction/memoir: closely reading works in the three forms as models for writing and analysis, creating works in these forms, and further developing skills in drafting, revision, and peer review. Special attention will be paid to developing a critical vocabulary and approach to exploring and evaluating each form of writing.

Texts for each semester to be announced.

ENG 445-03: Creative Writing Workshop II
4 Credits
TF 11:00a.m.-1250p.m.
Professor Aaron Ricciardi: ricciara@newpaltz.edu

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

Texts:
Essays, short stories, plays, poems, and theory, all provided via Blackboard.

ENG 451-01 - Senior Seminar: Nabokov and Intertextuality
4 Credits
MR 5:00-6:50 P.M.
Professor Christopher Link: linkc@newpaltz.edu
Course Description:
The Senior Seminar is designed to serve as a capstone course for the undergraduate English major. Each advanced seminar is organized around a selected (often specialized) topic, and students are responsible not only for active participation in seminar discussions but also for the development of individual research projects, culminating in a substantial research/critical-analysis paper. This seminar will be devoted to an in-depth critical study of selected works by Vladimir Nabokov (Russian-American author of Lolita and Pale Fire) and to the role of intertextuality so often employed, thematized, and foregrounded in the author’s texts. Special attention will be given to the relation of Nabokov’s texts to works by other authors (i.e., the role of allusion) and to one another (i.e., recurring authorial themes and motifs across works). Consideration will also be given to selected film adaptations of Nabokov’s novels and to the substantial role of cinema and popular culture in his works. Overall, course participants are encouraged to investigate how literary meaning is shaped and communicated not only by the painstaking artistry of an individual written work but also by the various connections that any given work has to the creative endeavors of others, and to the deep traditions and historical contexts of the past and present. In addition to studying such relationships as “Nabokov and Shakespeare,” “Nabokov and Poe,” “Nabokov and the Bible,” etc., there will also be opportunity to examine literary translation itself as a mode of intertextuality, particularly with respect to the multilingual author’s abiding interests and activities in translation and self-translation. Much more than a simple “major authors” course, therefore, this seminar—though principally focused on Nabokov—will explore challenging questions concerning the subtle interactions of texts that seem to “speak” to one another across time, as well as more far-reaching questions about the production, reception, and transmission of literature, in general.

Required Texts (Anticipated):


**Recommended Texts (Anticipated):**

**Additional required selections, including critical essays and brief primary texts, will be made available on Blackboard.**

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**ENG 451-02: Senior Seminar: Reading Race and Representation in the Nineteenth Century**
**4 Credits Online Synchronous**
**TR 11:00 a.m.-12:50 p.m.**
**Professor Crystal S. Donkor: donkorc@newpaltz.edu**

**Course Description:**
This course is a study of the dynamic world of nineteenth century American literature and its engagement with the one of the most preoccupying debates of the long nineteenth century: race. Race was at the center of literary inquiry for American writers who took to the novel, periodical, or magazine to sort out the nation’s fraught racial past, muddied racial present, and to contemplate its still uncertain future at the turn of the twentieth century. Discourses of race were inextricably bound from discourses of citizenship and sexuality. This course will pay particular attention to how some African American writers like Charles Chesnutt, Pauline Hopkins, W.E.B. Du Bois and others, engaged race at these intersections during the long nineteenth century.

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**ENG 452-01: Craft of Fiction**
**4 Credits Online Synchronous**
**MR 6:30-7:45 p.m.**
**Professor Heinz Insu Fenkl: fenklh@newpaltz.edu**

**Course Description:**
Technical, theoretical, and practical aspects of literary narrative fiction for students with a dedicated interest in perfecting their craft for personal edification, publication in serious literary journals, and potential use in applications to graduate programs. Primarily a writing workshop, but also focuses on close, careful, analytic reading for the purpose of revision and criticism. Short writing exercises at the beginning of the semester culminate in a short- and medium-length short story for final workshop. By permission of instructor only.

Texts for each semester to be announced.

ENG453-01: The Craft of Poetry
4 Credits
MR 2:00-3:50 p.m.
Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description
The Craft Course in Poetry is for students accepted as creative writing majors and minors. The prerequisite is 41345 and 41445. Students taking this course must have experience in the reading and writing of poetry. It is designed for students with a dedicated interest in perfecting their craft in poetry for personal edification, for the purposes of achieving publication in serious literary reviews, and for developing portfolios for graduate consideration. The primary focus of the course will be the technical and theoretical aspects of form and meter; the study of poetry as a distinct genre and the levels of language (typographical, sonic, sensory, ideas) upon which it operates; poetic devices and types. The course will include reading assignments, class discussion, quizzes, exercises, a journal, workshops, and two polished poems.

Required Texts:
Wendy Bishop, Thirteen ways of Looking for a Poem (abbreviated WB)
Mark Strand and Eavan Boland, The Making of a Poem (abbreviated S&B)
Reference: Alex Preminger, Princeton Encyclopedia of poetry and poetics

ENG 455-01: The Craft of Dramatic Writing
4 Credits
TF 2:00-3:50 p.m.
Professor Aaron Ricciardi: ricciara@newpaltz.edu

Course Description:
In this class, students will study the art of writing plays both practically and theoretically. Students will investigate their core storytelling impulses and expand their theatrical imaginations, in order to figure out what kinds of stories they want to tell on stage and how they
want to tell them. By reading a wide range of plays by a wide range of playwrights, they will see
the great possibilities that the stage affords its writers, with possible visits to class by
contemporary playwrights whose work we study! Students will also learn to be compassionate
and incisive members of a writers’ workshop. By the time they have finished this course,
students will have written their own ten-minute play, and they will have begun a new full-length
play of their own, among many other writing assignments.

Selected texts:
* A Raisin in the Sun* by Lorraine Hansberry
* Fairview* by Jackie Sibblies Drury
Various ten-minute plays
* The Antipodes* by Annie Baker

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**ENG 493-01: Poetics**  
4 Credits Hybrid  
TF 11:00 a.m.-12:15 p.m.  
Professor Thomas Festa: festat@newpaltz.edu

*N.B.: This seminar may be used to satisfy the pre-1800 requirement with the professor’s approval.*

Centered on a group of groundbreaking poetry collections and selections from a handful of other
major US poets, this course charts the development of a distinctly contemporary poetics that
mediates poetic form and the book as media. Apocalypse, prophecy, autobiography, gender,
race, lament, eco-consciousness, political complaint—these recurrent topics intersect with lyric
genres and experimental poetics across the range of these texts, all of which exhibit a
demonstrable and profound engagement with the traditions of verse, including precedents from
early modern English forebears to indigenous pre-modern oral narration, to myth and
postmodern “spoken word” performance. Listening to the poets read will add further dimension
and complexity to our consideration of these modern poets and their poems.

Poets covered will include Jericho Brown, Louise Glück, Jorie Graham, Terrance Hayes, James
Merrill, W.S. Merwin, Sylvia Plath, Anne Sexton

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**ENG 493-03 #MeToo and Modern Irish Writing**  
4 Credits Hybrid  
TF 11 a.m.-12.15 p.m.  
Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:
It was illegal to be gay, and it was illegal to get divorced, until the mid-1990s in Ireland. Part of
the island (Northern Ireland) was at war until the mid-1990s. At that time, a huge social
earthquake happened, as a new generation (and the generations that followed) uncovered
systemic oppression, political corruption, and the abuse of women and non-heteronormative identities. It gave rise to a renaissance in Irish literature with poetry, plays, and prose that dealt with the dark heart of post-Independence Ireland often – what? – with humor and comedy. This course focuses on the literature of the new Ireland, and on writers such as Edna O’Brien, Marina Carr, Anna Burns, Naoise Dolan, Eimear McBride, Sally Rooney and Martin McDonagh, as well as memoirs (extracts from Philomena and Sinead O’Connor’s Rememberings), poetry by Eavan Boland, Medbh McGuickian, Paula Meehan, and some TV: the adaptation of Normal People (Hulu) and the hit series Derry Girls (Netflix).

Likely texts:
Anna Burns, *Milkman*
Marina Carr, “By the Bog of Cats”
Naoise Dolan, *Exciting Times*
Eimear McBride, *A Girl is a Half-Formed Thing*
Martin McDonagh, “The Beauty Queen of Leenane”
Edna O’Brien, *The Country Girls*
Sally Rooney, *Normal People*