

Spring 2023 Undergraduate Expanded Course Descriptions

ENG 226.01 - Practical Grammar

3 Credits

Online Asynchronous

Professor Andrew C. 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 231.01 - American Women’s Writing of the Twentieth and Twenty-First Centuries

3 Credits - Writing Intensive Course and fulfills the GE Diversity Requirement.

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

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

In this course, we will read a wide variety of texts written by women and published between the beginning of the twentieth century and the last few years. Most of this writing will be

literature—novels, poetry, short stories, and a play—and the course will introduce students to some of the literary periods of the last century, including realism, the Harlem Renaissance, and postmodernism. We will also read essays by women on topics relating to women’s legal rights, senses of self, and reflections on their fraught and rewarding relationships with others, including in friendship, partnership, and parenthood. As an introductory English course, this class will also introduce students to techniques for analyzing and writing about literature, which students will do in several essays. So, this course entails three goals for students: to enjoy and discuss with each other the breadth and richness of recent writing by women; to consider women’s articulations of their experiences, responses to struggles, and achievements; and to improve their own abilities to write clear, precise prose that communicates insightful analysis.

Required Texts (some may change):

Chopin, Kate. *The Awakening*. Ed. Nancy A. Walker. 2nd edition. Bedford, St. Martin’s, 2000 (1899).

Hurston, Zora Neale. *Their Eyes Were Watching God*. Perennial (1937).

Robinson, Marilynne. *Housekeeping*. Picador, 1980.

Shange, Ntozake. *for colored girls who have considered suicide / when the rainbow is enuf*. Macmillan, 1977.

Short stories and poetry available on Brightspace.

ENG 231.02 - American Women Writers of the 20th Century

3 Credits - Hybrid

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

Professor 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, sexuality, and nationality intermingle with gender identity 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:

Feinberg, Leslie. *Stone Butch Blues*.
Le Guin, Ursula. *Tehanu*.
Morrison, Toni. *The Bluest Eye*.
Tan, Amy. *The Joy Luck Club*.
Additional materials are available on Brightspace.

ENG 255.01 - Contemporary Issues and Literature

3 Credits

TF 3:30-4:45 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
Suddenly Last Summer by Tennessee Williams
The Boy in the Basement by William Inge
The Sign in Sidney Brustein's Window by Lorraine Hansberry
Mud by Maria Irene Fornes
The Baltimore Waltz by Paula Vogel
Killers and Other Family by Lucy Thurber
Edith Can Shoot Things and Hit Them by A. Rey Pamatmat
Bootycandy by Robert O'Hara
Fun Home by Lisa Kron and Jeanine Tesori
Orange Julius by Basil Kriemendahl
Everybody's Talking About Jamie directed by Jonathan Butterell

Wolf Play by Hansol Jung
An Octoroon by Brandon Jacobs-Jenkins
Sagittarius Ponderosa by MJ Kaufman
How to Defend Yourself by Liliana Padilla

ENG 300.01 - Seminar in Critical Practices

4 Credits - Hybrid

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

Professor Stella Deen: deenm@newpaltz.edu

Course Description:

In 1900 London was the world's largest metropolis and the seat of a vast global empire. Steamships brought immigrants from all over the globe, while new print media technologies made possible new kinds of networks and communities. Through our reading of early twentieth-century British and colonial literature, we will consider how the modern city of London produced new forms of sensibility and sociability, and how particular urban locales—the street, the shop, the park—became the sites of political awareness and political conflict. Authors may include Mulk Raj Anand, T.S. Eliot, Winifred Holtby, C.L.R. James, Katherine Mansfield, Una Marson, Sylvia Townsend Warner, Virginia Woolf. This seminar meets the Writing-Intensive GE requirement and gives students abundant practice in literary critical debate, reading, writing and research.

ENG 300.02 - 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 (King James Version). Penguin Classics. 2006. (ISBN: 9780141441511)

{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.

ENG 300.03 - Seminar in Critical Practices

4 Credits - Hybrid

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

Professor Stella Deen: deenm@newpaltz.edu

Course Description:

In 1900 London was the world's largest metropolis and the seat of a vast global empire. Steamships brought immigrants from all over the globe, while new print media technologies

made possible new kinds of networks and communities. Through our reading of early twentieth-century British and colonial literature, we will consider how the modern city of London produced new forms of sensibility and sociability, and how particular urban locales—the street, the shop, the park—became the sites of political awareness and political conflict. Authors may include Mulk Raj Anand, T.S. Eliot, Winifred Holtby, C.L.R. James, Katherine Mansfield, Una Marson, Sylvia Townsend Warner, Virginia Woolf. This seminar meets the Writing-Intensive GE requirement and gives students abundant practice in literary critical debate, reading, writing and research

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*

ENG 303.02 - Introduction to British Literature

4 Credits - Hybrid

MR 11:00 a.m. - 12:15p.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 political contexts, emphasizing 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.

Anticipated Texts:

Aphra Behn, *Oronooko*

Daniel Defoe, *Moll Flanders*

Andrea Levy, *Small Island*

Letters of the Late Ignatius Sancho, an African

Rebecca West, *The Return of the Soldier*

ENG 303.04 - Introduction to British Literature

4 Credits - Hybrid

MR 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.

ENG308.01 - The Short Story

3 Credits

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

Fiction 100, James H. Pickering, ed., Pearson.

ENG 308.03 - 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 333.02 - Introduction to American Literature

4 Credits

Online Asynchronous

Professor Andrew C. Higgins: higginsa@newpaltz.edu

Course Description:

This course is SUNY New Paltz's version of the American literature survey, a course that has been around in various forms since the 1870s. Virtually every English major to graduate from an American college has taken some form of this course. Traditionally, the major goal of this course has been to introduce you to the major authors and movements of American literature, and to link those authors and movements to significant events in American history. Instead, this course will aim to help you theorize and understand the concept of American literature, and the implications of thinking of literature in nationalistic terms. Along the way, you will be introduced to many of the major movements of the literature of the United States (e.g. the enlightenment, romanticism, realism, modernism, and postmodernism), as well as a wide range of authors.

There are no required texts for this course

ENG 333.03 - Introduction to American Literature

4 Credits - Hybrid

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

Professor 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:

Baum, L. Frank. *The Wonderful Wizard of Oz*. Project Gutenberg, 2020.

<https://www.gutenberg.org/files/55/55-h/55-h.htm>.

Gillman, Melanie. *Stage Dreams*. Graphic Universe™, 2019.

Park, Linda Sue. *Prairie Lotus*. Clarion Books, 2020.

Woodson, Jacqueline. *Brown Girl Dreaming*. Puffin Books, 2016.

Yang, Gene Luen. *Superman Smashes the Klan*. DC Comics, 2020.

Additional required texts will be available on Brightspace.

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 on 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 Warsan Shire, Salman Rushdie, Marjane Satrapi, Thi Bui, Mohsin Hamid, Valerie Luiselli, Jhumpa Lahiri, Yiyun Li, Teju Cole, Julie Otsuka, Mariana Enriquez, and Ilya Kaminsky.

Likely Texts:

Thi Bui, *The Best We Could Do*

Mohsin Hamid, *Exit West*

Ilya Kaminsky, *Deaf Republic*.

Marjane Satrapi, *Persepolis*

ENG 343.02 - Transnational Literature

4 Credits - Hybrid

TF 11:00 a.m. -12:15 p.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 on 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 Warsan Shire, Salman Rushdie, Marjane Satrapi, Thi Bui, Mohsin Hamid, Valerie Luiselli, Jhumpa Lahiri, Yiyun Li, Teju Cole, Julie Otsuka, Mariana Enriquez, and Ilya Kaminsky.

Likely Texts:

Thi Bui, *The Best We Could Do*

Mohsin Hamid, *Exit West*

Ilya Kaminsky, *Deaf Republic*.

Marjane Satrapi, *Persepolis*

ENG 345.01 - Creative Writing Workshop 1**3 Credits****MR 2:00-3:15 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:

The Making of a Poem, Mark Strand and Eavan Boland, eds., Norton.

Telling Stories, Joyce Carol Oates, ed., Norton.

ENG 345.03 - Creative Writing Workshop I**3 Credits****TF 9:30-10:45 a.m. -or- 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 Blackboard.

ENG 346.01 - Writer-in-Residence Workshop: Personal Essay and The Memoir

1 Credit

R 5-7:50 p.m.

Professor Sari Botton

Course Description:

This five-week course will be focused on the art of personal essay and its potential as a building block for a longer work—a memoir-in-essays or a straight narrative memoir. In this five-week course, participants will work on crafting and polishing one long-form personal essay of 2000-3000 words, while studying essays by greats like Jo Ann Beard, Kiese Laymon, Melissa Febos, Matthew Salesses, Cheryl Strayed, Leslie Jamison, Jaquira Diaz, Alexander Chee and others. Writing prompts and other exercises will be incorporated to help participants generate and shape their pieces. In this workshop environment, participants will offer feedback to one another, along with the instructor, who will share insights into publishing essays and memoirs.

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 GE III and IV requirement for Western Civilization (WEST).

Course Description:

This course is a formal introduction to the academic study of the Bible, a collection of diverse texts which function as the sacred Scriptures of Jewish and Christian religious traditions and which also stand significantly in the background of much Western (as well as non-Western) literature and culture. The aim of the course is to familiarize students—at least in part—with

texts from both the Hebrew Bible (known, in different configurations, as Tanakh or as the Old Testament) and the New Testament. In addition to becoming acquainted with many of the significant narratives, characters, and themes of the Bible, students will also gain a basic understanding of the formation of the biblical canon(s) and will be introduced to the methods and problems of biblical interpretation. Intended to be much more than an “appreciation course,” ENG 355 is designed to help students think critically about these profoundly influential ancient texts. Course grades are based on quizzes, analysis/exegesis papers, class participation, and a final exam.

Anticipated Required Texts:

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 372.01 - Fiction into Film

3 Credits

T 5:00-7:50 p.m.

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

Course Description:

This course will provide a critical introduction to the relationships between written fictional narratives (novels, novellas, short stories) and the films derived from them. As such, the course should in no way be considered exhaustive in its survey of fiction or cinema. Nevertheless, students may expect to gain a stronger understanding of each art form through a study of the techniques they share (e.g., plot, characterization, symbolism, etc.) as well as those they don't (e.g., selective literary description, filmic montage, etc.). Students will also develop significant critical approaches to literary texts and motion pictures through close reading, in-class discussion, and written analyses. Thematic units will examine both classic and modern films and, in Spring 2023, will take up (among other things) questions of race, representation, and justice; censorship and banned books; film noir (a style or a genre?); and dystopian science-fiction/futurism.

Please note: Viewing of course films is to be completed ONLINE (via Brightspace/Panopto) before corresponding class sessions.

Anticipated Required Texts (for purchase, subject to change):

Graham Greene, *The Third Man*. 1950; New York: Penguin, 1999. (ISBN: 0140286829)
James M. Cain, *Double Indemnity*. 1936; New York: Random House, 1992. (ISBN: 0679723226)
Richard Schickel, *Double Indemnity*. London: BFI Film Classics, 2003. (ISBN: 0851702988)
Cormac McCarthy, *No Country for Old Men*. New York: Vintage Books, 2005. (ISBN: 0375706674)
Harper Lee, *To Kill a Mockingbird*. 1960; New York: HarperPerennial Modern Classics, 2006. (ISBN: 978-0060935467)
James Baldwin, *If Beale Street Could Talk*. 1974; New York: Vintage, 2006. (ISBN: 978-0307275936)
Ray Bradbury, *Fahrenheit 451*. 1953. New York: Simon & Schuster, 2012. (ISBN: 9781451673319)

OPTIONAL TEXTS:

James Joyce, *Dubliners* ["The Dead" will be available as a pdf on Brightspace]
P.D. James, *The Children of Men*. 1992; New York: Vintage, 2006. (ISBN: 978-0307275431)
[Brief selection only will be needed for class use; available on Brightspace.]
Additional brief selections (Ernest Hemingway's "The Killers," critical readings) will be made available on Blackboard.

Anticipated Course Films (subject to change):

The Third Man (dir. Carol Reed, 1949, 104 min.)
Rear Window (dir. Alfred Hitchcock, 1954, 112 min.)
Double Indemnity (dir. Billy Wilder, 1944, 107 min.)
The Killers (dir. Robert Siodmak, 1946, 105 min.)
No Country for Old Men (dir. Joel & Ethan Coen, 2007, 122 min.)
To Kill a Mockingbird (dir. Robert Mulligan, 1962, 129 min.)
If Beale Street Could Talk (dir. Barry Jenkins, 2018, 119 min.)
The Dead (dir. John Huston, 1987, 83 min.)
Fahrenheit 451 (dir., Francois Truffaut, 1966, 112 min.)
Children of Men (dir. Alfonso Cuarón, 2006, 109 min.)
[Possible addition/alternate: Vladimir Nabokov's *Lolita* and its film adaptations (1962 and 1997).]

ENG 393.01 - Practical Writing & Design

3 Credits

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

Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu

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 (and how to evaluate their effectiveness through usability testing). This course is specifically useful for students who need to produce teaching materials, poster presentations, reports, instruction manuals, data visualizations, and ePortfolios. 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 406.01 - Shakespeare I

4 Credits

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

This 4-credit course will introduce students to Shakespeare's lyric poetry (The Sonnets) and to all three major dramatic forms in which he wrote: comedies, histories, and tragedies. We will also explore the playing conditions of the early modern stage, along with some of the political, religious, and social history surrounding the practices of early modern theater. Film clips, supplemental readings, artwork, and other media will enhance and support our study.

The course will emphasize both close analysis and broader thinking about theme, dramatic character development, genre, and form. The course will also help you see how Shakespeare remains a vital and living author through stage and film adaptations.

Requirements will probably include 3 short papers (4 pp.), one paper of medium length (6-7 pp.), and one oral exam. Interactive in-class work in small groups is a central part of the curriculum and we will read some published criticism as well.

Readings for the semester will probably be drawn from this list: *Richard III*, *The Comedy of Errors*, *Much Ado About Nothing*, *Twelfth Night*, *Romeo and Juliet*, *Othello*, *Hamlet*, and *The Sonnets*. The final selection of readings and assignments will appear on the syllabus, sent to students a week or two in advance of the first class.

Required Texts:

You will need a high-quality edition of the works of Shakespeare, on paper. I have ordered the 3rd edition of Stephen Greenblatt et. al, eds. *The Norton Shakespeare*, in the easier-to-carry 2-volume format (978-0-393-26402-9). However, any prior edition of *The Norton Shakespeare* is acceptable, as are high-quality 1-volume or single-play critical editions (Arden, Cambridge,

Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase; some budget editions will not serve you well and are false economies.

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

Important Notes:

1. You will need a paper edition of the primary readings and will need to bring it to class. Digital reading, especially on a smart phone, is not a productive or acceptable way to read Shakespeare.
2. Shakespeare I and II are not sequenced. You may take one or both courses, in any order you wish.

ENG 407.01 - Shakespeare II

4 Credits

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

Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description and Objectives:

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

ENG 423.01- Contemporary Literary Theory

4 Credits - Hybrid

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

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 428.01 - Twenty-First Century Literature

4 Credits - Hybrid

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

Professor Mary Holland: hollandm@newpaltz.edu

N.B.: This course may be taken to satisfy the Young Adult Literature requirement for Adolescent Education concentrators.

Course Description:

Open a novel written in the last twenty years. It might not look much like the novels you're used to reading. Chances are it will incorporate images, strange textual choices, a startlingly diverse palette of colors in print and even paper. Those novels that do look more traditionally novelistic will still startle the reader who looks more closely, noticing things like narrative line, perspective, and overall structure. True, there is nothing new under the sun, but novels in the twenty-first century tend to gather an unprecedentedly rich arsenal of literary tools and use and combine them in ways that feel new and fresh and productive. More striking still are the affirming uses to which these novels put their tools, in the wake of a postmodern literature that often felt flat, dead-end, nihilistic. What is happening to the novel in the twenty-first century?

How does it address the problems defined by fiction at the end of the twentieth century? How do its attempts to solve these problems force it into new shapes, narratives, and imagined possibilities for fiction and its readers?

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

This four-credit course is hybrid: we will meet Tuesdays and Fridays only. Students will view material and complete assignments outside of class. Since these activities constitute a portion of your class hours, all hybrid activities are required.

Required texts may include

Egan, Jennifer. *A Visit from the Goon Squad*. Knopf, 2010.
Lerner, Ben. *The Topeka School*. Picador, 2019.
Levy, Deborah. *Hot Milk*. Bloomsbury, 2016.
Lockwood, Patricia. *No One Is Talking About This*. Riverhead Books, 2021.
Machado, Carmen Maria. *Her Body and Other Parties: Stories*. Gray Wolf, 2017.
McEwan, Ian. *Atonement*. Anchor Books, 2001.
Mitchell, David. *Cloud Atlas*. Random House, 2004.
Okorafor, Nnedi. *Who Fears Death?* Daw Books, 2010.
Ozeki, Ruth. *A Tale for the Time Being*. Penguin, 2013.
Saunders, George. *Lincoln in the Bardo*. Random House, 2017.

ENG 435.01- Early American Literature

4 Credits

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

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

This course covers the literature of Colonial America through Independence, studied through some of the foundational oppositions of American history such as church and state, settlement and displacement, immigration and genocide, excommunication and conversion, cooperation and insurrection, and liberty and enslavement. A wide range of authors such as John Smith, Anne Bradstreet, Olaudah Equiano, Phillis Wheatley, Tecumseh, and Thomas Paine yield a variety of

genres: captivity narratives, sermons, love letters, diaries, proclamations, pamphlets, Native American stories and speeches, travelogues, essays, poetry, and fiction. And if you think Early American literature is dry and tedious, think again! Through the readings we will encounter abductions and escapes, sacrifices and betrayals, witchcraft, tricksters, cannibalism, monstrous births, and pox parties. We will also study the development of key tropes in the American experience, such as the city on a hill; the first Thanksgiving; life, liberty, and the pursuit of happiness; the melting pot; manifest destiny; and the frontier.

**This course fulfills the pre-1800 literature requirement for English majors*

Course Requirements:

Midterm and Final Exams (in-class essays): 15% each

Weekly quizzes: 45%

Research Paper 25%

Required Texts:

None—this is an OER course with all readings on Blackboard.

ENG 436.01- Nineteenth-Century American Literature

4 Credits - Hybrid

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

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

When we read a poem, we often feel a close, even an intimate, bond with the poet. People frequently report that reading this or that poet makes them feel as if they are less alone in the world, as if there is someone else who understands them, as if they've shared something deeply intimate with another person. And yet, these poets are frequently dead, wouldn't know us from Adam, and come from a very different historical and cultural place than we do. So what's happening when people have those experiences? Is it an illusion? A delusion? A literary trick?

In this class, we will explore the world of nineteenth-century American poetry as a way of answering these questions. The nineteenth century saw a dramatic change in American poetry. At the beginning of the century, poets tended to speak in a staid public voice using well-established verse forms. By the end of the century, the range of what a poet could do had expanded dramatically, and poets such as Walt Whitman and Emily Dickinson had created a body of daring, experimental poetry that shocked and confused some readers and thrilled and heartened others.

In this course, we will compare the poetry of five very different nineteenth-century American poets: Edgar Allan Poe, Frances Ellen Watkins Harper, Henry Wadsworth Longfellow, Walt

Whitman, and Emily Dickinson. Limiting the poets to five will give us a chance to get to know each poet well and to figure out what they were trying to do in their poetry. As we compare the aestheticist poetry of Poe, the activist poetry of Harper, the sentimental poetry of Longfellow, the overt eroticism of Whitman's poetry, and the selective intimacy of Dickinson's verse, we will try and answer the question at the start of this course description: what happens to us when we read a poem.

Required Texts:

Dickinson, Emily. *The Poems of Emily Dickinson: Reading Edition*. Ed. By R. W. Franklin, Belknap P, 2005. ISBN: 978-0674018242

Longfellow, Henry Wadsworth. *Henry Wadsworth Longfellow: Poems and Other Writings*. Ed. J. D. McClatchy. *Library of America*, 2000. ISBN: 978-1883011857

Poe, Edgar Allan. *Edgar Allan Poe: Poetry, Tales, and Selected Essays*. Ed. By Patrick F. Quinn and G. R. Thompson, *Library of America*, 1996. ISBN: 978-1883011383

Whitman, Walt. *Walt Whitman: Poetry & Prose*, edited by Justin Kaplan. *Library of America*, 1982. ISBN: 978-0940450028

ENG 445.01 - Creative Writing Workshop II

4 Credits

TWF 2:00-3:15 p.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 Brightspace.

ENG 445.02 - Creative Writing Workshop II

4 Credits - Hybrid

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

Professor Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Text:

The Writing Life, Annie Dillard

ENG 445.03 - Creative Writing Workshop II

4 Credits

TF 11:00 a.m. - 12:50 p.m.

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description

This is creative writing 2, second in a 4 class sequence. As such, a high level of motivation and engagement is expected, and writing will be judged at a higher standard than the introductory course. During the semester, students considering moving on should keep an eye toward compiling a portfolio of their best work for review and acceptance into the program, and into the next course in the program, a genre-specific Craft Course.

Required Texts:

Poems. Poets. Poetry, Helen Vendler, ed., Bedford/St. Martins.

Doubletakes, T.C. Boyle, ed., Wadsworth.

ENG 451.01 - Senior Seminar (Green/Blue Ecocriticism – Writing Trees and Water)

4 Credits - Hybrid

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

Matt Newcomb: newcombm@newpaltz.edu

Course Description:

This course explores environmental writing as a broader term than nature writing through ecocritical lenses, public rhetorical work on environmental issues, and natureculture studies approaches. This course combines theoretical work with analysis of literature and the creation of environmental writing in fiction and non-fiction forms. This semester, ecocritical approaches to literature will particularly focus on trees and water as “green” and “blue” subcategories of environmentally-oriented literary analysis. Students will create a piece of extended literary criticism by the end of the semester. Readings will include theoretical materials, literary analyses (criticism), novels, and potentially other genres.

Required Texts (subject to change):

Being Ecological, Timothy Morton

Ghost Fishing: An Eco-justice Poetry Anthology, edited by Melissa Tuckey

Lagoon, Nnedi Okorafor

Old Growth, an *Orion* literary magazine website/collection

Overstory, Richard Powers

PH: A Novel, Nancy Lord

The Year of the Flood, by Margaret Atwood

Articles/links posted on Blackboard

ENG 451.02 - Senior Seminar: Reading Race and Representation in the Nineteenth Century**4 Credits****TF 11:00 a.m. - 12:50 p.m.****Professor Crystal 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, muddled 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, Martin Delany and others, engaged race at these intersections during the long nineteenth century.

ENG 452.01 - Craft of Fiction

4 Credits

TF 2:00-3:50 p.m.

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

Approaches to, theories of, and the craft of prose fiction writing focusing on the short narrative form (both traditional and experimental) with emphasis on understanding traditions of the genre and finding a distinctive voice in terms of language and subject matter. Special emphasis devoted to editing, revising, and close reading.

ENG 453.01 - The Craft of Poetry

4 Credits

MR 2:00-3:50 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 455.01 - The Craft of Dramatic Writing

4 Credits

MR 11:00 a.m. -12:50 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. Students will also learn to be compassionate and incisive members of a writers' workshop. Guided by generative assignments and exercises, writers in this course will build a new original play from the ground up, workshopped piece by piece throughout the term. Outside of class, students will develop their play in conversation with students from the Dramaturgy class in the Theater Arts department. The course will culminate in New Pages, a public showcase of excerpts from all the students' new plays, presented in collaboration with the Dramaturgy class.

Possible texts:

A Raisin in the Sun by Lorraine Hansberry
Edith Can Shoot Things and Hit Them by A. Rey Pamatmat
The Long Christmas Ride Home by Paula Vogel
(An Audio Guide for) Unsung Snails and Heroes by Julia Izumi
Gloria by Branden Jacobs-Jenkins
Cock by Mike Bartlett
Sagittarius Ponderosa by MJ Kaufman

ENG 493.01 - Poetics

4 Credits - Hybrid

TF 12:30-1:45 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.

Course Description:

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 meditates 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