

SPRING 2019

EXPANDED COURSE DESCRIPTIONS

ENG 211-01: Great Books Asian Classics

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

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:

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

Texts:

Eastern Philosophy for Beginners, Jim Power & Joe Lee

The Nine Cloud Dream, Kim Man-jung

Other texts available free online.

Films:

Little Buddha

ENG 224.01: Expository Writing

MR, 11:00-12:15

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

Course Description:

This course is designed for people interested in writing creative nonfiction including memoir, general interest articles, and cultural criticism. While participants are free to pursue their own expository interests through individualized assignments and projects, we will write a number of required essays and will read selected contemporary essays in order to generate ideas for writing.

Required Text:

The Best American Essays, Seventh College Edition (Ed. Robert Atwan)

In addition, there will be selected works by other contemporary essayists.

ENG 230.01: Women in Literature

TF 12:30-1:45

(HUM; Effective Expression/Written) 3 Credits

Professor Fiona Paton: patonf@newpaltz.edu

Course Description: This GE3 Humanities course emphasizes effective written expression as a primary skill area, and so you will be doing a variety of writing in the class, both formal and informal. Our primary focus throughout the semester will be the retelling of classical Greek and Roman myth as a conscious device used by women writers to explore issues of gender and power. By reading a variety of female writers, we will be exploring how women have engaged and responded to cultural and literary traditions that have historically been dominated by men. In doing so, we will explore the social dimensions of literature from a variety of perspectives—the aesthetic, the psychological, the religious, the

educational, and the political. Course requirements include in-class midterm and final exam essays, a group oral presentation, a research paper, and reading blogs. Readings will include poetry, novels, short stories, and drama.

ENG 231-1: Women's Writing of the Twentieth and Twenty-First Centuries

TF 11-12:15

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.

***ENG 231 is a three-credit, writing intensive course and fulfills the diversity requirement for GE III.**

Required Texts:

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 Blackboard.

ENG 250-01: Shakespeare, Our Contemporary

MR 9:30-10:45

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

This 3-credit course will introduce students to the drama and lyric poetry of Shakespeare, with examples of all three dramatic forms in which he wrote—comedies, histories, and tragedies—and a selection of his sonnets. Possible plays include *The Comedy of Errors*, *Much Ado About Nothing*, *Richard III*, *Twelfth Night*, *As You Like It*, *Macbeth*, *King Lear* and perhaps others. The final list of texts will be in the syllabus, sent to registered students a week or two before the semester.

We will also learn about the playing conditions of the early modern stage and the political, religious, and social history surrounding it. Film clips, supplemental readings, artwork, and other media (usually via Blackboard) will enhance and support our study of the plays and poems.

The course will emphasize close reading skills, as well as broader thinking about theme, character development, dramatic technique, and literary genre. Part of the course will show how Shakespeare remains a vital and living author in film and stage productions, cinematic and literary adaptations, popular culture, and other works of art. Together we see the campus production of *Master of Two Servants*, an Italian play which relates to *The Comedy of Errors*. An option to see an off-campus production of *Much Ado About Nothing* may also be offered.

Evaluation will be done through a range of written and non-written assignments.

Required Texts:

You will need a high-quality collected works of Shakespeare or individual paperback editions of the plays. I will order Folger editions of the individual plays, but you can also use 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). High-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.) are also acceptable. Please ask me before making a major purchase, as some budget editions will not serve you well.

IMPORTANT NOTES: 1) This course is not equivalent to the English Department's Shakespeare I and II courses (ENG 406 and ENG 407). It may be taken as an elective by ENG majors and minors, or for GE credit by anyone enrolled in the undergraduate college. 2) Your reading must be done on a paper edition. Screen reading, especially on smart phones, is not an effective way to understand Shakespeare.

ENG 293-01: Contemporary Asian Film

R 6:30-9:20 p.m. (5 meetings)

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:

This is a modular 1-credit course that examines the cultures of contemporary East Asia through the medium of film, paying special attention to genre, cultural specificity, and the influence of global cinema. It meets five times during the semester, beginning the second week of classes. The course is graded on an S/U basis.

Films:

Varies by semester, but may include:

Running on Karma (Hong Kong)

Suicide Club (Japan)

Double Vision (Taiwan)

The Twilight Samurai (Japan)

Save the Green Planet (Korea)

ENG 300.02: Seminar in Critical Practices

TF 12:30-1:45

Professor Jackie George

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

Anticipated Texts:

Emily St. John Mandel, *Station Eleven*

Claudia Rankine, *Citizen: An American Lyric*

Marjane Satrapi, *The Complete Persepolis*

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

ENG 300-03: Seminar in Critical Practices (HYB)

MR 9:30-10:45

Professor J. Antonio Templanza: templanj@newpaltz.edu

Course Description: Structure and Its Discontents

This course serves as an introduction to the field of literary studies by reading and writing about literature in a variety of genres. To enhance our enjoyment of literature, develop literary-critical skills, and prepare for further literary study, we

will learn and draw on a vocabulary of literary forms and elements, read literary criticism illustrating diverse approaches to interpretation, and apply these literary critical approaches to our own critical writing about literature. This course meets the college Writing-Intensive requirement.

Required Texts:

James Baldwin, *Giovanni's Room* (ISBN: 9780345806567)

William Faulkner, *Absalom, Absalom!* (ISBN: 9780679732181)

James Joyce, *A Portrait of the Artist as a Young Man* (ISBN: 9780140186833)

Franz Kafka, *The Trial* (ISBN: 9780805210408)

José Rizal, *Noli Me Tangere* (ISBN: 9780143039693)

ENG 300-04: Seminar in Critical Practices (HYB)

MR 11:00-12:15

Professor J. Antonio Templanza: templanj@newpaltz.edu

Course Description: Structure and Its Discontents

This course serves as an introduction to the field of literary studies by reading and writing about literature in a variety of genres. To enhance our enjoyment of literature, develop literary-critical skills, and prepare for further literary study, we will learn and draw on a vocabulary of literary forms and elements, read literary criticism illustrating diverse approaches to interpretation, and apply these literary critical approaches to our own critical writing about literature. This course meets the college Writing-Intensive requirement.

Required Texts:

James Baldwin, *Giovanni's Room* (ISBN: 9780345806567)

William Faulkner, *Absalom, Absalom!* (ISBN: 9780679732181)

James Joyce, *A Portrait of the Artist as a Young Man* (ISBN: 9780140186833)

Franz Kafka, *The Trial* (ISBN: 9780805210408)

José Rizal, *Noli Me Tangere* (ISBN: 9780143039693)

ENG 303.01: Survey of British Literature HYBRID

MR 2:00-3:15 p.m. (4 credits)

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 Mary Wollstonecraft Shelley's *Frankenstein*; from William Shakespeare's *King Lear* and John Milton's *Paradise Lost* to Oscar Wilde's *The Importance of Being Earnest*.

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, responses to videos, etc.).

ENG 303-02: Introduction to British Literature

TF 2:00-3:15 (Hybrid)

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 303-03: Introduction to British Literature

MR 11-12:15 (Hybrid)

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

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

Course Texts:

William Shakespeare, *The Tempest* (1611)

The Norton Anthology of Poetry, 6th ed. (Norton, 2018)

Mary Shelley, *Frankenstein* (1818)

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

Virginia Woolf, *To the Lighthouse* (1927)

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

ENG 305-01: Science Fiction

MR 1100P-1215

Professor Jed Mayer: mayerje@newpaltz.edu

Course Description:

In this course we will read classic works of science fiction, from the genre’s beginnings in the nineteenth century, the recent innovations of contemporary writers. In their visions of the future, and of life on other planets, writers of science fiction frequently comment upon their own times, and the world around them. We will focus on the ways in which these writers use what is sometimes dismissed as a marginal genre of writing to raise challenging ethical questions about technology, biology, and gender. When writers envision alien life forms, they remind us that human beings are only one of many forms of life, and we will consider the imaginative as well as the existential and moral qualities of these alien visions. Science fiction has long been concerned with the problems and possibilities raised by the creation of new life forms, and in this course we will come to question, not only what it means to be human, but what it means to manufacture humans and other life forms. The study of science fiction will thus enable us to see ourselves “more truly and more strange.”

Required Texts:

Margaret Atwood, *The Handmaid's Tale*
Philip K. Dick, *Do Androids Dream of Electric Sheep?*
Octavia Butler, *The Parable of the Sower*
Kazuo Ishiguro, *Never Let Me Go*
Ursula K. LeGuin, *The Left Hand of Darkness*
H. P. Lovecraft, *At the Mountains of Madness*
H. G. Wells, *Island of Dr. Moreau*
John Wyndham, *The Day of the Triffids*

ENG 307-01: The Novel**MR 2:00-3:15****Professor Jed Mayer:** mayerje@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*
Thomas Hardy, *The Woodlanders*
Han Kang, *The Vegetarian*
Richard McGuire, *Here*
Toni Morrison, *Beloved*

ENG 308-01: Short Story**Professor Dennis Doherty**

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 308-02: Short Story**Heinz Insu Fenkl****Course Description:**

A survey of the short story as a form, from 19th-century American "prose tales" to its contemporary wide-ranging expressions in recent international literary journals. Through lecture, class discussion, and close reading, students will

learn to analyze and contextualize the short story and its functions (aesthetic, moral, political, commercial) as a pervasive form in global literature.

Required Text:

Madison Smartt Bell, *Narrative Design*

ENG 310-01: Studies in Drama (Western)

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

Sarah Wyman: wymans@newpaltz.edu

Course Description:

This comparative survey of modern drama from the Americas and Europe treats a variety of works for the stage and screen. We will examine the particular challenges in representation, staging, and interpretation that Drama as a *genre* presents. We will investigate these aspects of the art form with an eye to problems of dramaturgy and performance. In addition, we will analyze each literary work on the levels of theme and language. With attention to historical and cultural context, we will determine the relationship between the work of art and the time and space of its production. In addition, we will study theoretical approaches, issues of critical reception, and comments by the playwrights themselves. We will attend the SUNY New Paltz performance of *For Colored Girls Who Have Considered Suicide When the Rainbow is Enuf* by Ntozake Shange and visit with members of the cast and crew.

Required Texts:

Edward Albee, *Who's Afraid of Virginia Woolf* (1962)

Amiri Baracka (LeRoi Jones), *Dutchman* (1964)

Marguerite Duras, *Hiroshima, Mon Amour* (1960) (a screenplay)

Tony Kushner, *Angels in America: A Gay Fantasia on National Themes I & II* (1993)

Federico Garcia Lorca, *Blood Wedding* (1932), *Yerma* (1934)

Eugene O'Neill, *Long Day's Journey Into Night* (1941-2 / 1956)

Suzan-Lori Parks, *Topdog / Underdog* (2002)

Luigi Pirandello, *Six Characters in Search of An Author* (1921)

Jean-Paul Sartre, *No Exit* (1944)

Shange, Ntozake, *For Colored Girls Who have Considered Suicide / When the Rainbow is Enuf* (1976)

Oscar Wilde, *The Importance of Being Earnest* (1895)

ENG 333-04: Introduction to American Literature

MWR 11:00 A.M.-12:15 P.M. (4 CR)

Professor Christopher Link: linkc@newpaltz.edu

Course Description:

This four-credit course is a broad-based introduction to American literature from its beginnings through the Twentieth Century. Students may expect to gain an understanding of selected major (and minor) authors and central themes in American literature and will also be urged to think about some of the historical and ideological contexts in which this literature emerged. Selections will include fiction (short stories, novels), poetry, essays, autobiographies, and the occasional sermon. Students will also be introduced to various practical aspects of literary criticism and will develop skills in thinking and writing critically about literature. It should be noted that this four-credit survey course typically requires heavy reading every week with assignments including quizzes, midterm and final exams, and short literary analysis papers.

Required Texts (Anticipated):

Norton Anthology of American Literature, Vols. A&B, 9th Ed. W.W. Norton (ISBN: 9780393264548)

Mark Twain, *Adventures of Huckleberry Finn*. Norton Crit. Ed. 3rd Ed. W.W. Norton. (ISBN: 9780393966404)

F. Scott Fitzgerald, *The Great Gatsby*. Simon & Schuster. (ISBN: 0743273567)

Ralph Ellison, *Invisible Man*. Penguin/Random House. (ISBN: 0679732764)

plus additional selections on Blackboard

ENG 343-01: Transnational Literature

MR 2:00-3:15p.m. (Hybrid)

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:

Literatures speaks to us other across time and across borders, and most literature is inherently transnational and trans-temporal. One of the major themes in literature, both fiction and nonfiction, is that of self-discovery. This may be an explicitly-stated theme or one arrived at by the reader, the narrator, or a character; it is often demonstrated as a gradual or sudden realization; it may be a psychological, political, or spiritual transformation. By examining literary works from a wide spectrum of nationalities and cultures, and by reading both true and fictional works as well as secondary sources, we will examine the process and the dynamics of self-discovery. How does one go about finding one's true self and its purpose? What is the self? How do different cultures define the self? Is there a self? In this course, we examine how this theme works, specifically at how contemporary writers and filmmakers have addressed this theme from divergent cultures (from both "East" and "West"). In analyzing the works of writers from Asia, Europe, and the Americas, we will look at how and why these writings have been made (the historical, social and ideological contexts) and the role of literature in re-imaginings of the self in relation to the world in the age of "globalization." Finally, we will consider the trope of transformation in all of these works.

Films: *Kumare*

Selected short stories and essays

Texts:

Hermann Hesse, *Siddhartha* (Switzerland)

Paolo Coelho, *The Alchemist* (Portugal)

R. K. Narayan, *The Guide* (India)

Toni Morrison, *Sula* (USA)

Kim Man-jung, *The Nine Cloud Dream* (Korea)

ENG 343.2: Transnational Literature – Hybrid

TF 9:30-10:45 (plus online component) *

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

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

Required Texts:

Margaret Atwood. *The Penelopiad*.

Homer. *The Odyssey* (trans. by Robert Fagles).

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

Salman Rushdie. *Shame*.

Marjane Satrapi. *Persepolis*.

ENG 343.3: Transnational Literature – Hybrid

TF 11-12:15 (plus online component) *

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

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

Required Texts:

Margaret Atwood. *The Penelopiad*.

Homer. *The Odyssey* (trans. by Robert Fagles).

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

Salman Rushdie. *Shame*.

Marjane Satrapi. *Persepolis*.

ENG 345-01: Creative Writing Workshop I

MR 12:30-1:45

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Texts:

None

ENG 345-02: Creative Writing Workshop 1

Professor Dennis Doherty

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 & 04: Creative Writing I Workshop (3 Credits)

Lecturer Larry Carr: carrl@newpaltz.edu

Office: JFT 316, Office phone: 845-257-2347

Creative Writing I Workshop:

This is an introduction to creative writing where students learn the foundation components: plot, character, point of view, genre, and theme among other basic writing tools. Students explore their “writer’s voice” through a series of writing exercises and short formal assignments. Students will conduct peer reviews on each other’s early drafts. Over the course of the semester, students work on a variety of forms and genres including the memoir, short story, dramatic scene and poetry (both free and metered verse).

Learning Outcome:

Student writers will enhance their technical skills in grammar, punctuation, and sentence construction. They will understand narrative (story) structure and be able to analyze these components in published prose (fiction and memoirs) and will be able to integrate these components into their own creative writing. They will learn the fundamentals of poetry (both prosody and free verse) and write in a variety of fixed forms (sonnet, villanelle, etc.) and free style verse. They will leave the class with a portfolio of written work that can help them in advanced academia and in the marketplace.

Texts:

TBA

And A Style and Grammar book such as *The Little Seagull* (published by Norton)

ENG 355-01: The Bible

MR 3:30-5:20 (4 CR)

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

Please note: This course fulfills the SUNY New Paltz GEIII requirement for Western Civilization (WEST).

Course Description: This course is a formal introduction to the academic study of the Bible, a collection of diverse texts which function as the sacred Scriptures of Jewish and Christian religious traditions and which also stand significantly in the background of much Western (as well as non-Western) literature and culture. The aim of the course is to familiarize students—at least in part—with texts from both the Hebrew Bible (known, in different configurations, as Tanakh or as the Old Testament) and the New Testament. In addition to becoming acquainted with many of the significant narratives, characters, and themes of the Bible, students will also gain a basic understanding of the formation of the biblical canon(s) and will be introduced to the methods and problems of biblical interpretation. Intended to be much more than an “appreciation course,” ENG 355 is designed to help students think critically about these profoundly influential ancient texts. Course grades are based on quizzes, analysis/exegesis papers, attendance and participation, and a final exam.

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, 2013.

ENG 393: The Culture of Technical Communication

MR 11-12:15

Lecturer Nikki Wilson Clasby: wilsoncn@newpaltz.edu

Course Description: This course takes a cultural, historical and rhetorical approach to examine the role technical documents like maps, data visualization, instruction-manuals, displays and illustrations play within our communication arena. During this exploration we will work individually and collaboratively to learn hands-on the role technical communicators play in tackling situation-specific technical problems through audience analysis, visual analysis and usability testing in order to create, test and produce successful technical documents of our own design. Technical Communication teaches the skills necessary for creating easily accessible information for specific audiences. This special interest course will appeal to students who are keen to understand how information from the fields of technology, engineering and science is communicated across disciplines, the media and the general public. This course will also appeal to students preparing for the job market.

ENG 404.0: Medieval Literature – Hybrid

MR 5:00-6:15

Professor Daniel Kempton: kemptond@newpaltz.edu

Course Description:

Our topic will be medieval romance. We will read two of the most important examples of the genre in English, the “Knight’s Tale” and *Sir Gawain and the Green Knight*,” and we will briefly trace the background of the English tradition from troubadour lyrics through Marie de France’s *Lais*. One of our major concerns will be the way that the chivalric narrative represented and supported the military aristocracy of the period and the way that this narrative was challenged by counter-narratives originating in other social estates. This contest is played out in Chaucer’s *Canterbury Tales*. As a spokesman for the aristocracy, the pilgrim Knight appropriately tells the first tale, but the pilgrim Miller, a spokesman for the peasantry, immediately offers a rebuttal to the Knight’s vision of social order, and other pilgrims, such as the Wife of Bath and the Franklin, subsequently join the debate. We will also study early modern responses to medieval love lyrics and romance narratives in sixteenth-century English sonnets and in Shakespeare’s *Troilus and Cressida*. Note that all texts, except for those in early modern English, will be read in translation, but we will devote some attention to the original languages and particularly to Chaucer’s dialect of Middle English.

Texts:

Chaucer, Geoffrey. *The Canterbury Tales*, edited and translated by A. Kent Hieatt and Constance Hieatt, Bantam, 1982. ISBN 978-0553210828

Marie de France, *Lais*, translated by Glyn S. Burgess and Keith Busby, Penguin, 1999. ISBN 978-0140447590

Shakespeare, William. *Troilus and Cressida*, edited by Jonathan Bate and Eric Rasmussen, RSC Shakespeare, 2010. ISBN 978-0812969313

Sir Gawain and the Green Knight, edited and translated by Marie Boroff, Norton, 2009. ISBN 978-0393930252

ENG 406-01: Shakespeare I

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

This 4-credit course will introduce students to 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 and the political, religious, and social history surrounding it. Film clips, supplemental readings, artwork, and other media (usually via Blackboard) will enhance and support our study of the plays.

The course will emphasize both close analysis and broader thinking about theme, character development, and 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 3-4 short papers (3 pp.), one paper of medium length (5-7 pp.), and one final test. Interactive in-class work in small groups is a central part of the curriculum as well.

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. We will also see the campus production of *Master of Two Servants*, an Italian play which relates to *The Comedy of Errors*. An option to see an off-campus production of *Much Ado About Nothing* will also be offered.

Required Texts:

You will need a high-quality edition of the works of Shakespeare. I have ordered the 3rd edition of Stephen Greenblatt et al, eds. *The Norton Shakespeare*, in the easier-to-carry 2-volume format (978-0-393-26402-9). However, any prior edition 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.

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

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

IMPORTANT NOTES:

1) You will need a paper edition of the primary readings and will need to bring it to class. Digital reading, especially on a smart phone, is not a productive or acceptable way to read Shakespeare.

2) Shakespeare I and II are not sequenced I. You may take one or both of these courses, and in any order you wish.

ENG 407.01: Shakespeare II HYBRID

MR 12:30-1:45 p.m. (4 credits)

James Schiffer: schiffej@newpaltz.edu

Course Description:

ENG 407 offers a survey of Shakespeare's dramatic works and poetry. We shall read several plays representative of the genres of history play, comedy, and tragedy. My hope is that by the end of the semester students will have a deeper understanding and greater appreciation of Shakespeare's works, their artistry and the many cultural and political issues they raise. In studying Shakespeare's plays, we will consider them not just as literary and cultural texts, but also as dramas meant to be performed. To this end, students will have the option of enacting speeches, and scenes from the plays and then writing about what they have learned about these works through performing them. We shall also examine scenes from Shakespearean film. ENG 407.01 may be taken for Honors Program credit. Plays we are likely to read include the following: *Richard II*, *Henry IV, Part I*, *Henry V*, *The Merchant of Venice*, *Measure for Measure*, *King Lear*, and *Macbeth* (list is subject to last-minute change!).

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

ENG 408-01: Seventeenth-Century Literature

TF 11-12:15 (Hybrid)

Professor Thomas Festa: festat@newpaltz.edu

Course Description (note: *this course satisfies the pre-1800 and pre-1900 requirements*):

This class is designed as an exploration of the interrelatedness of two concepts that might at first seem to pull in opposite directions: on the one hand, "modernity," holding out its promise of progress, technological advancement, and political liberation; on the other, "melancholy," extending its gloomy, static worldview and antiquated science of the humours. Yet poets and artists, long before the modern age, always appreciated that melancholy holds within itself contrary forces and therefore confers the power to unleash "the wakeful anguish of the soul," as John Keats called it. Taking as our starting point a text so often in history understood as symbolic of both modernity and melancholy, *Hamlet*,

we will come to grips with these multiple and sometimes contradictory powers by reading plays, poems, essays, sermons, and medical treatises from the early modern period. We will additionally put our principal texts into dialogue with examples from the visual arts, and will conclude with a recent film engaged in a perhaps analogous endeavor. Throughout, the course will move between and among two nodes or clusters of thought about our subject—early modern literature of melancholy, and modern philosophical, psychological, and aesthetic understanding of the experience.

Required texts:

William Shakespeare, *Hamlet*, ed. Barbara A. Mowat and Paul Werstine (New York: New Folger Edition, 2003) ISBN 978-074-3477123

Four Revenge Tragedies, ed. Katherine Eisaman Maus (reprint. Oxford: Oxford University Press, 2008) ISBN 0-19-954053-5

John Donne, *John Donne's Poetry*, ed. Donald R. Dickson (New York: Norton Critical Edition, 2007) ISBN 978-0393926484

John Donne, *Devotions upon Emergent Occasions and Death's Duel* (New York: Vintage, 1999) ISBN 978-0375705489

Robert Burton, *The Anatomy of Melancholy*, ed. Holbrook Jackson, intro. William Gass (New York: New York Review Books, 2001). ISBN 978-0940322660

W.G. Sebald, *The Rings of Saturn* (1995; reprint: New York: New Directions, 2016) ISBN 978-0811226158

Additional readings not ordered at the campus bookstore will be available on Blackboard (BB)

ENG 423-01: Contemporary Literary Theory

MR 9:30-10:45 AM

Professor Jed Mayer: mayerje@newpaltz.edu

Course Description:

This course will introduce students to the more influential and significant trends in twentieth-century literary criticism, from Structuralism to Post-structuralism, from New Criticism to Deconstruction. We will pay particular attention to the politics of literary analysis, as we explore the ways in which Marxism, Gender Theory, Post-colonialism, Animal Studies, and other approaches have raised challenging questions about the relationship between texts and their social environments. We will read selections from some of the major voices in twentieth century philosophy and theory, including Sigmund Freud, Mikhail Bakhtin, Michel Foucault, Jacques Derrida, Eve Sedgwick, Judith Butler, and Donna Haraway, examining such figures individually and in relation to relevant critical movements. Students will also learn to apply the critical approaches they learn about through close analysis of selected works of fiction and film.

Required Texts:

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

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

Mary Shelley, *Frankenstein*

ENG 428-1 Twenty-First Century Literature (HYBRID)

MR 2-3:15

Professor Mary Holland: hollandm@newpaltz.edu

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. On Wednesdays, students will view material and complete assignments outside of class. Since these activities constitute a portion of your class hours, all Wednesday activities are required.

Required texts: (may change)

Danielewski, Mark. *House of Leaves*. Pantheon, 2000.

DeLillo, Don. *The Body Artist*. Scribner, 2001.

Egan, Jennifer. *A Visit from the Goon Squad*. Knopf, 2010.

McEwan, Ian. *Atonement*. Anchor Books, 2001.

Mitchell, David. *Cloud Atlas*. Random House, 2004.

Ozeki, Ruth. *A Tale for the Time Being*. Penguin, 2013.

Saunders, George. *Lincoln in the Bardo*. Random House, 2017.

ENG 445-01: Creative Writing Workshop II

MR 2:00-3:15 (Hybrid)

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Texts:

The Writing Life, Annie Dillard

ENG 445-02: Creative Writing Workshop II

Professor Dennis Doherty

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

TF 9:30-10:45 - 4 credits

Professor Fiona Paton: patonf@newpaltz.edu

Course Description: This course will introduce you to the major figures of the American 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. The approach will be interdisciplinary, connecting the Beat writers to developments in jazz, painting, and film. 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. You will study a wide range of authors, including Jack Kerouac, Allen Ginsberg, William S. Burroughs, Diane Di Prima, Lawrence Ferlinghetti, and Joanne Kyger. Course requirements include weekly blogs, an oral presentation, and a research paper of 10+ pages.

ENG 451.02: Senior Seminar – Graphic Novel

MR 2:00-3:15 PM

Credits Hours: 4 – Hybrid

Professor Pauline Uchmanowicz: uchmanop@newpaltz.edu

Course Description:

Descended from the nineteenth-century comic strip, the graphic narrative has emerged in the twenty-first century as a transnational literary tour de force. Our study of the medium focuses primarily on social-realism novels and memoirs. Using a lexicon of comics as well as literary concepts and theories drawn from current scholarship, we will analyze and interpret how words (story), images (art), and technical operations (structure) converge in graphic narratives. General topics include genre formation, literary-canon formation, visual ideology, and the subversive imagination. The main goal of the course is for each student to design an individual project, resulting in a research paper and public performance (i.e., presentation of findings).

Required Texts:

Bechdel, Alison. *Fun Home: A Family Tragicomic*. Houghton Mifflin, 2006.

Clowes, Daniel. *Ghost World*. Fantagraphics, 2005.

Marchetto, Marisa Acocella. *Cancer Vixen: A True Story*. Knopf, 2006.

McCloud, Scott. *Understanding Comics: The Invisible Art*. Harper Collins, 1994.

Moore, Alan, writer. Art and letters by Dave Gibbons. Color by John Higgins. *Watchmen*. DC Comics, 1986.

Satrapa, Marjane. *Persepolis: The Story of a Childhood*. Pantheon, 2003.

---. *Persepolis II: The Story of a Return*. Pantheon, 2004.

Spiegelman, Art. *Maus I: My Father Bleeds History*. Pantheon, 1986.

---. *Maus II: And Here My Troubles Began*. Pantheon, 1991.

Tomine, Adrian. *Shortcomings*. Drawn & Quarterly, 2007.

ENG 451-03: Senior Seminar – Romanticism & Ecology

TF 2:00-3:15

Professor Jackie George

Course Description: In this course, we will investigate the relationship between British Romantic literature and the environment. Drawing upon literary works from the late eighteenth and early nineteenth centuries, including (but not limited to) poetry by Charlotte Smith, William Wordsworth, Percy Shelley, John Clare, and John Keats; non-fiction prose by Romantic-era philosophers and scientists; and contemporary works on the practice of ecocriticism, we will investigate the complex and often unexpected role that nature plays in Romantic literature. We will discuss how nature gets defined and how it helps determine Romantic notions of freedom, subjectivity, gender, nation, and imagination. Along the way, we will discuss what, if anything, ecology has to do with the kind of work we do in English classes.

Anticipated Texts:

The Norton Anthology of English Literature, Vol. D (The Romantic Period), 9th edition

Rene Descartes, *Discourse on Method and Meditations*

Jean-Jacques Rousseau, *A Discourse on Inequality*

Mary Shelley, *The Last Man*

Additional primary texts and critical essays will be made available online.

ENG 453-01: Craft of Poetry

Professor Dennis Doherty

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 454-01: The Craft of Creative Nonfiction

MR 11:00-12:15 - Hybrid

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Texts:

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

Bluets, Maggie Nelson

ENG 455: Creative Writing Workshop II (4 Credits)

Lecturer Larry Carr: carrl@newpaltz.edu

Office: JFT 316, Office phone 845-257-2347

Creative Writing Workshop II:

This second level creative writing course continues the work begun in Creative Writing I, and explores the various forms of narrative and poetry. Students will write micro-fiction, memoir, short story, dramatic monologues and scenes and poetry in both free verse and structured forms. Lectures on the components of creative writing will be delivered by the Lecturer throughout the semester. Greater emphasis is given to analysis of readings, group work, peer critiquing and oral presentation, all of which will be a major part of the student’s assessment. A final portfolio of the semester’s work will constitute the final project. This class prepares the student writer for the higher level craft classes in fiction, creative non-fiction, poetry and dramatic writing.

Learning Outcome:

Student writers will continue to enhance their technical skills in grammar, punctuation, and sentence construction. They will analyze narrative and poetic structures and be able to ingrain these components into their finished works and will

be able to integrate the knowledge they gain into all their future creative writing. They will extend their knowledge of poetry in free and fixed forms and write in a variety of fixed forms (sonnet, villanelle, etc.) and free style verse. They will create a portfolio of written work (prose and poetry) that can be shown to those Creative Writing Instructors who are teaching the higher level Capstone Craft courses. Student writers will also begin submitting their work into the commercial marketplace.

Texts:

TBA

And A Style and Grammar book such as *The Little Seagull* (published by Norton)

ENG 455: The Craft of Dramatic Writing (4 Credits)

Instructor Larry Carr: carrl@newpaltz.edu

Office: JFT 316, Office phone: 845-257-2347

The Craft of Dramatic Writing:

This second level dramatic writing course continues to explore the art, craft and business of dramatic writing through writing exercises, readings, lecture, discussion and student presentation. Weekly readings will be chosen by the Instructor and will pertain to the current theatre and film marketplace. Writers are mentored through three major projects: short theatre and film scenes; a short one-act play; and the organization and scripting of a feature film. The course prepares the writer for the competitive film, TV, and theatre markets and graduate writing programs.

Student Learning Outcome:

Writers in this Capstone Creative Writing course will create scripts for both stage and screen and learn the basic organizational tools that will make the pieces ready to submit to the theatrical and cinematic marketplace. They will leave with a strong working knowledge and vocabulary of all the major craft and technical components of scriptwriting.

Texts: TBA

ENG 477.01 Holocaust Literature

MR 9:30-10:45 - HYBRID

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

Course Description:

The systematic annihilation of twelve million people, six million Jews, by the Nazis during World War II, commonly referred to as the Holocaust, is perhaps the most important and formative event of the twentieth century: an event that arguably signaled the end of modern Western civilization as we know it and that challenged and redefined our conceptions of human nature and good and evil. Fifty years later the fact of the Holocaust continues to elude rational understanding and imaginative comprehension. Despite such knowledge, historians, sociologists, philosophers, theologians, literary critics, artists and writers continue to probe its meanings and to try to understand an event in human history that defies interpretation and representation.

This course, drawing on perspectives from history, sociology, psychology, primarily will focus on literature and film as a lens to understand and to witness the Shoah. The course will be organized chronologically and will explore the literature of the Holocaust (testimony, diary and journals, autobiography and memoir, fiction, poetry, performance art, and film) within the context of the historical background.

Selected Texts:

Yehuda Bauer, *A History of the Holocaust* (Danbury, Connecticut: Franklin Watts, 1982)

Charlotte Delbo, *Auschwitz and After*

Laurel Holliday, *Children in the Holocaust and World War II*

Cynthia Ozick, *The Shawl*

Bernhardt Schlink, *The Reader*

Art Spiegelman, *MAUS I and MAUS II*)

Elie Wiesel, *Night*

ENG 493-01: Rhetorical Experiences

TF 2:00-3:15 pm

Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:

What makes someone change their beliefs, actions, attitudes, or way of being? Rhetoric is one major way to approach this question, with rhetoric traditionally associated with argument, persuasion, political discussion, and identification with others. However, this course will approach rhetoric as a type of experience—an experience of change. We will briefly explore the background and history of rhetoric, then will study the kinds of experiences rhetorical work can induce, particularly moving beyond just the linguistic to topics like affective experiences, the sublime, and taste. Students will write analyses, create rhetorical experiences for others, and present their own ideas throughout the semester.

Texts (subject to change):

Anzaldúa, Gloria. *Borderlands/La Frontera*. (optional)

Coates, Ta-Nehisi. *Between the World and Me*. (optional)

Haidt, Jonathan. *The Righteous Mind: Why Good People are Divided by Politics and Religion*. (optional)

Heath, Chip and Dan Heath. *Made To Stick*. (optional)

Keith, William M. and Christian O Lundberg. *The Essential Guide to Rhetoric*. Bedford/St.

Martin's, 2008. (required)

McCloud, Scot. *Making Comics*. (optional)

Scarry, Elaine. *On Beauty and Being Just*. (required)

Schell, Jesse. *The Art of Game Design*. (optional)

Assorted Readings on Blackboard (required)
