English 200-01: ANALYSIS AND INTERPRETATION OF LITERATURE  
MR 9:30-10:45 am  
Professor J. Antonio Templanza: templanj@newpaltz.edu

Course Description:  
Literature and philosophy in the western tradition have been invested in questions surrounding creation: how creation happened, who created us, what it means to be created. In this course we will examine texts absorbed with those questions. Course readings are presented historically in order to accentuate their interconnectedness. Oftentimes we will notice how different authors respond not just to the questions of creation, but to each other.

ENG 231-01: Women’s Writing of the Twentieth and Twenty-First Centuries  
TF 11-12:15 pm  
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:  
Shange, Ntozake. *for colored girls who have considered suicide / when the rainbow is enuf.* Macmillan, 1977.  
Short stories and poetry available on Blackboard.

ENG 250-02: Shakespeare, Our Contemporary  
MR 11:00-12:15 pm  
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. Representative plays studied include *As You Like It,* *The Comedy of Errors,* *Henry V,* *Much Ado About Nothing,* *Macbeth,* *Othello,* *The Tempest,* *Twelfth Night,* and perhaps others. The final list of plays (probably 4-5 in total) will be in the syllabus, which is 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. Films, film clips, supplemental readings, artwork, pop culture, 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.

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

**Required Texts:**
I have ordered the reliable and inexpensive Folger editions of the plays, but you are free to use other editions, including high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please ask me before making a major purchase, as some budget editions will not serve you well. Your reading must be done in a paper edition. Screen reading, especially on smart phones, is not an effective way to understand Shakespeare.

**IMPORTANT NOTE:** 1) This course is not equivalent to the English Department’s 400-level 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.
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 written character sketches, short response papers, one in-class student presentation, a final research paper, and an online course journal/blog (and/or discussion board activity) (HYB). Active in-class participation in the seminar discussion is expected and there will be a final exam concerning *Moby-Dick* at the end of the course.

*Please Note:* This course satisfies the English major core requirement for an “Introductory Literature” course and the college-wide Writing Intensive (WI) requirement.

**Required and Recommended Course Texts:**


 {Other editions—ideally the KJV, the Bible Melville read—are OK.}


 {Other editions of King Lear are OK.}

*Additional course texts (short primary texts and various critical essays) will be available on Blackboard.*

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**ENG 300-04: Seminar in Critical Practices**

TF 2:00-3:15 pm

Prof. Jackie George: georgej@newpaltz.edu

**Course Description:**

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

**Texts**

Emily St. John Mandel, *Station Eleven*

Marjane Satrapi, *The Complete Persepolis*

Claudia Rankine, *Citizen: An American Lyric*

William Shakespeare, *King Lear*

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**ENG 303-01: Introduction to British Literature (HYB)**

TF 9:30-10:45 am

Professor Stella Deen: deenm@newpaltz.edu
This survey of the long and rich tradition of English and British literature will focus on literary constructions of Englishness, including expressions of dissent from national narratives on the basis of individual liberty, faith, moral responsibility, and championship of the small and the local. Through attention to political, religious, and social history, students will gain an appreciation for the power of literature to engage in key debates. In addition to study of literature, students will practice reading texts closely and developing critical arguments about works of literature. Course requirements will include critical research exercises, literary-critical essays, and unit tests.

ENG 303-02: Introduction to British Literature (HYB)
TF 12:30-1:45 pm
Professor Stella Deen: deem@newpaltz.edu

This survey of the long and rich tradition of English and British literature will focus on literary constructions of Englishness, including expressions of dissent from national narratives on the basis of individual liberty, faith, moral responsibility, and championship of the small and the local. Through attention to political, religious, and social history, students will gain an appreciation for the power of literature to engage in key debates. In addition to study of literature, students will practice reading texts closely and developing critical arguments about works of literature. Course requirements will include critical research exercises, literary-critical essays, and unit tests.

English 303-03: Introduction to British Literature (HYB)
MR 11:00-12:15 pm
Professor J. Antonio Templanza: templanj@newpaltz.edu

This course is an introduction to some of the major authors and periods of British literature. Its primary focus is on a selection of canonical works, from the plays of William Shakespeare to the post-modern novel. We will explore works composed in disparate genres including drama, epic, lyric poetry, narrative and argumentative prose. Some of our main concerns will be formal: how to interpret the structures of 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.

ENG 303-04: Introduction to British Literature (HYB)
MR 3:30-4:45 pm
Professor Jed Mayer: mayer@newpaltz.edu

This course will survey some of the major literary works from the last several hundred years, emphasizing connections between these works and the spread of British Empire and industry. We will explore the ways poets and novelists responded to these changes, and how literature provided an imaginative space for exploring ethical problems raised by the innovations of modernity. As the British Empire expanded its dominion, its literature came increasingly to address global concerns, and in this course we will consider these works as both critical of, and complicit with, British colonial attitudes. The environmental impact of industrialization provided a similar field for ethical speculation in British literature, and we will read a number of literary works that address concerns we continue to grapple with today. This course will emphasize close readings of many of the era’s most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions and in formal essays that will help students in articulating complex issues, from the past to the present.
Required Texts:
Lewis Carroll, *Alice’s Adventures in Wonderland*, and *Through the Looking Glass*
Kazuo Ishiguro, *Never Let Me Go*
William Shakespeare, *The Tempest*
Mary Shelley, *Frankenstein*
Carol Swain, *Gast*
Jonathan Swift, *Gulliver’s Travels*
Virginia Woolf, *Mrs. Dalloway*

ENG 307-01: The Novel
T 5:00-7:50 pm
Prof. Christopher A. Link linkc@newpaltz.edu

Course Description: This course is a critical introduction to the novel as a literary genre. It should not, however, be considered an exhaustive study of this important and wide-ranging literary form; instead, we shall develop our understanding of the novelistic form through the close reading and study of a handful of selected novels, both classic and modern. This Spring 2020 section of “The Novel” will focus broadly on the recurring themes of (1) novelistic self-reflexiveness and self-conscious fictionality (i.e., books about books, bookishness, reading, or authorship); (2) the novel as fictional biography or autobiography; (3) the “dual-world” theme, comparing and contrasting the imaginative world of the fiction with the purportedly “true” world of “reality”; (4) fictional approaches to death and the afterlife; and (5) the overarching ethics of fiction (i.e., ethical responsibilities in both authorship and reading). Above all, however, this iteration of the course is designed to introduce students to key works by some of the greatest, most important and influential novelists and prose stylists of all time, including Miguel Cervantes, Jane Austen, Charles Dickens, and Vladimir Nabokov. Additional attention will be devoted to the novel as a worldwide or transnational genre, rooted in the European tradition, but engaged in important ways by authors from across the globe.

PLEASE NOTE: This course fulfills the college-wide Writing Intensive (WI) requirement and the GE (III & IV) Humanities (HUM) requirement.

Required Course Texts:

ENG308-01: Short Story
MR 11:00-12:15 pm
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: Short Story (WEB)
Online 1/21-5/15
Rachel Rigolino

Course Description:
This writing-intensive 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*
Ed. Joyce Carol Oates
Oxford UP: 2012

*The Sleeper Wakes: Harlem Renaissance Stories by Women*
Marcy Knopf-Newman, Editor

ENG 333-01: Introduction to American Literature
TF 8:00-9:15 am
Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:
This course serves as an introduction to American Literature, and, as such, attempts to canvas a breadth of texts from the pre-colonial period to the twenty-first century. To connect the broad range of genres and historical time periods, we will examine the course literature from the perspectives of mobility, movement, and transportation. Throughout the course, we will consider the ways that movement illustrates American values and American conflicts. Our discussions will particularly consider issues of age, race, gender, and religion, and our exploration of texts from different time periods will help us to consider the ways that these attributes change as history and geography develop. Major themes for the course will include utopian visions for America; religious freedom; slavery, abolition, and racism; native and colonial rights, and land ownership. 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.

Texts (a partial list):
L. Frank Baum’s *The Wonderful Wizard of Oz*
Willa Cather’s *O Pioneers!*
Louise Erdrich’s *The Birchbark House*
Mildred Taylor’s *The Road to Memphis*
Mark Twain’s *The Adventures of Huckleberry Finn*

ENG 333-03: Introduction to American Literature
MWR 11:00-12:15 pm
Andrew C. Higgins: higginsa@newpaltz.edu

Course Description:
What is an American? This question has vexed people, especially those who call themselves “Americans,” since it first came into widespread use in the late 1700s. How we answer that question will shape how we answer the question this course explores: what is American literature? Traditionally, surveys of American literature have begun with the Puritans—the English protestants who settled New England in the 1600s—and moved forward in time, charting continuous growth. In that scheme, every American writer can trace their lineage back to the Puritans. This course will take a very different approach, viewing American culture—and, hence, American literature—as a continual struggle between cosmopolitan and nationalist visions. We will begin the course in the immediate aftermath of the American Revolution, at a time when there were heated debates about both the term “American” and the idea of American literature. We will then glance backwards to the literature of the colonial period and, finally, look forward to explore the literature of the nineteenth and twentieth centuries. Along the way, you will meet many of the major canonical voices of American literature, as well as many non-canonical voices, and explore the major movements and periods of American literature, including romanticism, realism, modernism, and postmodernism. Along the way, we will pay special attention to American literature’s role in the rise of American nationalism in the 1800s and the rise of African American literature in the late 1800s and early 1900s.

Required Texts: The main text for this course is *The Harper Single Volume American Literature, 3rd edition*. This book is long out of print, yet used copies are readily available online. In January, I will contact those enrolled in the course with further information about how to purchase this book.

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**ENG 333-04: Introduction to American Literature**

**TF 9:30-10:45am**

Dr. Erin Newcomb: newcombe@newpaltz.edu

**Course Description:**

This course serves as an introduction to American Literature, and, as such, attempts to canvas a breadth of texts from the pre-colonial period to the twenty-first century. To connect the broad range of genres and historical time periods, we will examine the course literature from the perspectives of mobility, movement, and transportation. Throughout the course, we will consider the ways that movement illustrates American values and American conflicts. Our discussions will particularly consider issues of age, race, gender, and religion, and our exploration of texts from different time periods will help us to consider the ways that these attributes change as history and geography develop. Major themes for the course will include utopian visions for America; religious freedom; slavery, abolition, and racism; native and colonial rights, and land ownership. 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.

**Texts (a partial list):**

- L. Frank Baum’s *The Wonderful Wizard of Oz*
- Willa Cather’s *O Pioneers!*
- Louise Erdrich’s *The Birchbark House*
- Mildred Taylor’s *The Road to Memphis*
- Mark Twain’s *The Adventures of Huckleberry Finn*

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**ENG 343-01: Transnational Literature (HYB)**

**TF 11.00am-12.15pm**

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, 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:**
Atwood, Margaret. *The Penelopiad.*
Homer, *The Odyssey* (Trans. by Robert Fagles)
Satrapi, Marjane. *Persepolis.*

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**ENG 345-01: Creative Writing Workshop I**
MR 11:00-12:15 pm
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.

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**ENG 345-02: Creative Writing Workshop 1**
MR 2:00-3:15 pm
Dennis Doherty: dohertyd@newpaltz.edu

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

**Required Texts:**

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**ENG 345-03: Creative Writing Workshop I**
MR 3:30-4:45 pm
Aaron Ricciardi: ricciara@newpaltz.edu

**Course Description:**
This is the first course in the Creative Writing sequence. In this course, students 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, students will see the great possibilities that the written word affords us, its writers. We will discuss these works in class, and students will respond to them through their 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 students will experiment with four different literary media, trying their 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. Students will be encouraged to find their own distinct writing identity, in terms of language, subject matter, genres, formatting, and more. They will leave this course with a portfolio of pieces begun and rewritten in this class, to carry them into the next stage of their writing life.

ENG 353-01: Multi-Ethnic and Diasporic Literature
MR 11:00 -12:15 pm
Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:
In these sections, we will explore the social, historical, political, and literary issues represented in Native American texts from parts of the present-day United States and Canada. While reading a variety of genres from distinct geographic and historical locations, we will explore the relationship between the past, the present, and the future as depicted through repetition of literary themes. We will use historical as well as contemporary literature from multiple tribal groups to illustrate the uniqueness of individual voices as well as some shared themes across cultures. We will investigate issues of historical representation, canon formation, orality and literacy, images of women, and cultural contact zones as we read compelling works of literature.

Texts (a partial list):
Paula Gunn Allen’s *Pocahontas; Medicine Woman, Spy, Entrepreneur, Diplomat*
Lisa Charleyboy’s *Dreaming in Indian*
Louise Erdrich’s *Tracks*
Louise Erdrich’s *Game of Silence*
Leslie Marmon Silko’s *Ceremony*
N. Scott Momaday’s *The Way to Rainy Mountain*
Katherena Vermette’s *A Girl Called Echo*

ENG 355-01: The Bible
MR 3:30-5:20 pm
Prof. Christopher A. Link linkc@newpaltz.edu

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:

ENG 393-01: Culture of Technical Communication
MR 11:00-12:15 pm
Nicola Wilson Clasby: wilsoncn@newpaltz.edu

Course Description:
This special interest course will appeal to students who are keen to understand how information from the fields of technology and science is communicated across disciplines, the media and the general public. During the semester we will take a cultural, historical and rhetorical approach to examine the role technical documents like maps, data visualization, instruction manuals, displays and illustrations play in this complex 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.

ENG 406-01: Shakespeare (HYB)
MR 12:30-1:45 pm
James Schiffer: schiffej@newpaltz.edu

Course Description:
ENG 406 offers a survey of Shakespeare’s dramatic works and poetry. We shall read several plays representative of the genres of history play, comedy, tragedy, and romance, as well as selected Sonnets. 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 sonnets, 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 406.01 may be taken for Honors Program credit. Plays we are likely to read include the following: Richard III, A Midsummer Night’s Dream, Twelfth Night, Romeo and Juliet, Hamlet, Othello, and The Tempest. This list is subject to last-minute change!

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

ENG 407-01: Shakespeare II
MWR 2:00-3:15 pm
Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:
This 4-credit course introduces students to the drama of Shakespeare, with attention to all three major forms in which he wrote: comedies, histories, and tragedies. We will also learn about the playing conditions of the early modern stage and the political, religious, and social history surrounding it. Films, film clips, supplemental readings, artwork, pop culture, and other media (usually via Blackboard) will enhance and support our study of the plays.

The course will emphasize close reading and analytical skills, as well as broader thinking about genre, character development, and narration in dramatic form. The course is also intended to help you understand how productions on
both stage and screen make Shakespeare remain a vital and living author through film adaptations of his work and other works of art.

Requirements will probably include a series of short papers (2-3 pp.), one paper of medium length (5-7 pp.), and one or two seated tests or in-class writings.

Our plays for the semester will come principally from this list: Richard II, 1 Henry IV, Henry V, Titus Andronicus, King Lear, Macbeth, Coriolanus, As You Like It, The Taming of the Shrew, The Merchant of Venice, Measure for Measure. The final list of plays and assignments will be established on the syllabus, which is sent to registered students a week or two in advance of our first class meeting.

Required Texts:
You will need a high-quality student 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 in any format of The Norton Shakespeare is acceptable. So are any high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase; some budget editions will not serve you well and are really false economies. 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 way to do your main reading of Shakespeare. Supplemental materials, including some critical readings, will be available on Blackboard, YouTube, and Vimeo.

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

ENG 417-01: The Romantics in England
TF 11:00-12:15 pm
Prof. Jackie George: georgej@newpaltz.edu
(YA Lit Compatible: this course will satisfy the Young Adult Literature requirement for Adolescent Education concentrators)

Course Description:
"Mad, bad and dangerous to know" was Lady Caroline Lamb's assessment of Romantic poet Lord Byron. Percy Shelley, one of Byron's contemporaries, was expelled from Oxford for publishing a pamphlet entitled "The Necessity of Atheism." And William Blake, the original Romantic rebel in the model of Milton's Satan, fashioned himself an artist who printed in "the infernal method by corrosives, which in Hell are salutary." Romantic literature is populated with rebels and with rebellious ideas, and in this course we will read texts in a variety of genres that speak, in some way, to this culture of rebellion. In addition to the writers mentioned above, we will explore works by Samuel Taylor Coleridge, John Keats, Mary Shelley, and several others, within the tumultuous cultural and political context of Great Britain in the years between 1789-1830.

Texts
The Norton Anthology of English Literature, Volume D
Mary Shelley, Frankenstein (the 1818 text)

ENG 423-01: Twentieth-Century Literary Criticism and Theory
MWR 9:30-10:45 am
Professor Sarah Wyman: wymans@newpaltz.edu

Course Description:
This course provides an introduction to contemporary modes of structural analysis and theoretical interpretation. Students will investigate a broad range of approaches to the literary text, including formalist, new critical, psychoanalytic, Marxist, feminist, queer, post-colonial, eco-critical, etc. They will consider the historical and cultural contexts of interpretive lenses that shaped 20th- and 21st-century intellectual thought in the West. Reading and responding critically to theoretical, fictional, and poetic works will sharpen skills in abstract thinking, rhetorical analysis, and written expression. Students will practice both identifying and building sound arguments when they address such questions as, How does the formal structure of a work impact meaning? What is the role of the reader in the production and consumption of texts? How does the author relate to his/her/their own creative work? What is the (supposed) difference between standard language and literary language? How can one describe the intersection between language and culture played out in the realm of literature? How does literary theory intersect with the UN Goals for Sustainable Development? Through individual and group activities, students will increase their rhetorical skills and their understanding of the many ways literary texts reflect the world and generate meaning.

Required Texts:

_The Norton Anthology of Theory and Criticism_. 3rd edition (any edition, new or used, is acceptable)

A copy will be on reserve at the Sojourner Truth Library

Open access version of Franz Kafka’s _Metamorphosis_, trans. David Wyllie

[https://www.gutenberg.org/files/5200/5200-h/5200-h.htm](https://www.gutenberg.org/files/5200/5200-h/5200-h.htm)

Open Access version of Mary Shelley’s _Frankenstein_

[https://www.gutenberg.org/files/84/84-h/84-h.htm](https://www.gutenberg.org/files/84/84-h/84-h.htm)

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**ENG 427-01: Postmodernisms (HYBRID)**
TF 2-3:15 pm
Professor Mary Holland: [hollandm@newpaltz.edu](mailto:hollandm@newpaltz.edu)

**Course Description:**
This course covers the period of literature we call “postmodernism,” which stretches roughly from the 1950s to the 1990s. The course title is “postmodernisms” because the literature of this period is wildly diverse, as are understandings of “postmodernism” itself. We will wrestle with various approaches to and understandings of the “postmodern” as we read novels, short stories, plays, and poems written by many of its best known and respected American and British authors. Our readings will run the gamut of postmodernism’s glorious eclecticism, including examples of metafiction, ethnic literature, feminist literature, poststructuralism, experimental fiction, cyberpunk, pop culture manifestos, and digital literature. We will encounter these texts in the context of cultural, historical, and theoretical forces that inform the period, asking how the literature comments on those forces as well. Whatever else it is, the postmodern period is certainly one of upheaval, change, and fiercely intellectual contemplation of a new linguistic landscape. But in the midst of these heady attempts to theorize a world never before conceived, we will find individual voices doing what they have always done in writing—describing and creating their own piercingly intimate visions of “now.”

Texts will likely include, but may change--
Samuel Beckett, _Waiting for Godot_ (1953)
Angela Carter, _Nights at the Circus_ (1984)
Don DeLillo, _White Noise_ (1985)
Toni Morrison, _Sula_ (1973) or _Beloved_ (1986)
Ntozake Shange, _for colored girls who have considered suicide / when the rainbow is enuf_ (1977)
Texts available via Blackboard: poetry (Sylvia Plath, Ted Hughes, Philip Larkin, Eavan Boland, Kay Ryan); short stories (Donald Barthelme, Robert Coover, William Gass, J. G. Ballard, Samuel Delany, William Gibson, Gish Jen, David Foster Wallace, Ursula Leguin)

ENG 445-01: Creative Writing Workshop II
MWR 2:00-3:15 pm
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. This course will build on that earlier class, continuing to examine the complexities of fiction, poetry, dramatic writing, and nonfiction, 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.

ENG445-02: Creative Writing Workshop 2
TWF 11:00-12:15 pm
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:
Doubletakes, T.C. Boyle, ed., Wadsworth.

ENG 451-01: Senior Seminar
MR 2:00-3:50 pm
Andrew C. Higgins: higginsa@newpaltz.edu

Course Description:
Longfellow’s Cosmopolitan Vision
This seminar will focus on the work of Henry Wadsworth Longfellow, the most popular poet of the nineteenth century. Longfellow is a bundle of contradictions. On the one hand, he seems like the ultimate dead white male. He was a wealthy poet from Boston whose books sold like hot cakes, and through much of the twentieth century he represented in readers’ minds the core values of middle-class American culture. Yet on the other hand, he was a devout cosmopolitan who staunchly opposed xenophobic forms of American nationalism, had close ties to emerging communities of queer culture in the nineteenth century, wrote poetry that confounded the strict gender binaries of nineteenth-century America, and was a strong opponent of slavery. In the twentieth century, modernists scorned Longfellow as too simple and too feminine, while American Studies scholars scorned him as too European (and, also, too feminine). As a result, his reputation declined to the point where, by the dawn of the twenty-first century, Longfellow was rarely read in America. The last twenty years, however, has seen a resurgence in critical interest in Longfellow, largely because he upends so many narratives of American literature.
In this seminar, we will explore Longfellow’s writings and critical reputation, paying especial attention to his cosmopolitan vision of America. At the same time, we will consider questions of gender, sexuality, race, aesthetics, poetics, and material culture and the history of the book.

**Required Texts:**


A copy of Longfellow’s complete poetry: Longfellow’s complete poems are not in print but used copies from the late 1800s and early 1900s (published by Houghton Mifflin) are readily available online at low cost. (Amazon prices tend to be a bit higher, but on Abebooks.com the book can be found for about $10.) There are many different editions available, so look for those published by Houghton Mifflin which have the work “complete” somewhere in the title.

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**ENG 451-03: Virginia Woolf and Her Contemporaries**
TF 11:00-12:50 pm
Stella Deen: deenm@newpaltz.edu

**Course Description:**
In this seminar, Virginia Woolf and her contemporaries will frame our study of the great literary diversity and innovation of the early twentieth century, including the pre-war, World War 1, and interwar periods. The sense of living in rapidly changing times, cut off from the past by war, gave Woolf and her contemporaries the sense that literature had to be “torn out of us at the moment.” In this crisis and opportunity, how did they influence and teach one another? Our study will include Virginia Woolf’s and others’ fiction and nonfiction, the influence of Bloomsbury thinkers, and the role of the Hogarth Press, all of which created and sustained rich and dynamic intellectual networks.

This seminar is an advanced course for English Liberal Arts majors in their senior year. It offers extensive training and practice in literary analysis and research, seminar debate, and oral presentation of research. Assignments will include seminar presentations and a high-quality research paper.

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**ENG 452-02: The Craft of Fiction (HYB)**
MR 12:30-1:45 pm
Mr. Kristopher Jansma: jansmak@newpaltz.edu

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

**Required Texts:**
How Fiction Works – James Wood
A Visit from the Goon Squad – Jennifer Egan
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

Course Description:

This creative nonfiction course will focus on the craft of memoir: writing one’s life story. The course will move from memories of childhood, to adolescence and then to adulthood and explore various elements of memoir writing (e.g., point of view, voice, narrative structure, use of literary devices and fictive techniques such as figurative language and symbolism) as well as important critical issues such as the line between fiction and autobiography. In addition to reading autobiographical texts by published authors, students also will read and critique each other’s work and explore their pasts through writing exercises in class. Attention also will be paid to various genres of memoir—for example, the memoir about illness, writing about trauma, travel writing, and visual/verbal storytelling.

Selected Required Texts:
Judith Barrington, Writing the Memoir

There will be additional memoir pieces/autobiographical essays that will serve as prompts and models for writing.

Course Description:

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

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**ENG 480-01: Rhetorical Experiences**  
**TF 12:30-1:45 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)  
Gordon-Smith, Eleanor. *Stop Being Reasonable* (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)  
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)

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**ENG 493-01 Literature and Resistance (HYB)**  
**TF 9:30-10:45 am**  
**Professor Michelle Woods:** woodsm@newpaltz.edu  
(YA Lit Compatible: this course will satisfy the Young Adult Literature requirement for Adolescent Education concentrators)

**Course Description:**  
What kind of effect can literature have on the body politic, or on social and historical forces? Do we romanticize how much influence literature has? This course focuses on poems, plays and novels that have been central to social and political causes and that have also become literary classics. The course asks how far a revolutionary aesthetics connects to radical, conservative or progressive ideas, or whether we can even speak about good political and politicized literature. The course will include writers such as Gwendolyn Brooks, Ralph Ellison, Langston Hughes, Anna Akhmatova, Václav Havel, Tony Kushner, Margaret Atwood, and Maggie Nelson.

**Required Texts:**  
Atwood, Margaret. *The Handmaid’s Tale.*  
Kushner, Tony. *Angels in America.*  