

Spring 2018 Course Descriptions

200

ENG 200-01: Analysis and Interpretation of Literature

MR 2-3:15

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

English 200 entails three major objectives: to introduce you to a wide variety of *literature*; to sharpen your analytical and *close-reading skills*; and to teach you how to *write* about literature and improve your writing skills in general. Covering five major genres—poetry, drama, short fiction, the novel, and film—and spanning from the sixteenth century to the present, this course will introduce fundamental literary terminology while exploring the diverging and often surprising ways we manufacture meaning, especially in the twentieth century. We'll review and expand upon some of ways of reading with which you are already familiar—devices like symbol, metaphor, allegory—and explore new ways of reading through various critical approaches to literary expression and reception, while also paying attention to the relationship between content and form. Our discussions of literature will focus on making *arguments* about literature: reading critically to amass evidence that supports interpretations of texts. Your papers will do the same, giving you a chance to make your own unique arguments about literature, while practicing and honing your skills at planning, organizing, and revising written work.

Required Texts:

Kirszner and Mandell, *Portable Literature*, 6th ed. Cengage.

Hudes, *Water by the Spoonful*. Theater Communications Group, 2017.

McCarthy, *The Road*. Vintage, 2006.

ENG 230-01: Women in Literature

MR 11-12:15

Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

In this course we will think through the roles that women play in literature as characters, as readers, and especially as writers. Reading texts from a variety of genres and historical periods, from the classical world to the present day, we will consider how the idea of authorship relates to gender and how women conceive a literary tradition of their own, as distinct from and often in resistance to masculine traditions. Along the way, we'll see ancient women activists going on sex strike, give consequence to slighted dance partners at balls, visit creepy attics with screaming madwomen, hear the poetry in wallpaper, and consider the sexual politics of meat. And as we do so, we'll tackle some of the thorniest questions that surround the subject of women and literature. How do particular works challenge or affirm conventional ideas about women? Does imagining an autonomous women's literary tradition necessarily entail the rejection of masculine modes of writing? How might anger and madness relate to creativity? In what ways might race, class, and nationality complicate the stories women tell about themselves?

Texts (provisional):

Aristophanes, *Lysistrata*

Jane Austen, *Pride and Prejudice* (1813)

Charlotte Brontë, *Jane Eyre* (1847)

Virginia Woolf, *Moments of Being* (1941)

Toni Morrison, *The Bluest Eye* (1970)

Margaret Atwood, *The Year of the Flood* (2009)

And a selection of poetry and stories by Sappho, Charlotte Perkins Gilman, Anne Sexton, and Sylvia Plath; and theoretical readings by de Beauvoir, Plumwood, Haraway, Adams, and others.

ENG 207: Intermediate Composition

MR 9:30-10:45

Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu

Course Description:

This course is primarily a Composition II equivalent-course designed for transfer students with some writing experience, and aims to prepare those students for college writing assignments in various disciplines. The theme of 207 is “Totally (Un)Wired.” Here students will study rhetoric and communication through the impact of digital technology on our culture. Specifically students will exercise critical thinking, research skills and rhetorical strategies to try and answer this fundamental question: What does it mean to be human in our digital landscape? To do this students will first engage in autoethnographic research to explore one’s personal relationship with digital technology. Then students will explore how to join the current scholarly conversation on the impact of digital technology on our culture. Finally, through rhetorical analysis, students will learn how and why digital artifacts exert such a persuasive force on our desire to be connected with everyone and everything all the time.

300**ENG 300.01: Seminar in Critical Practice HYB**

TF 12:30-1:45

Professor Daniel Kempton: kempton@newpaltz.edu

Course Description:

Seminar in Critical Practices is an introduction to the study of literature. Our work will be framed by three fundamental questions: “Why we read literature, what we read, and how we read it” (David Richter). We will address these questions by studying contemporary debates about the nature of literary criticism and focusing on one particular kind of literature, the detective story. This is an especially useful genre for our purposes because the detective’s act of “ratiocination,” in Poe’s word, by which he (sometimes she) solves the mystery is analogous to the reader’s act of interpretation, by which he or she assigns a meaning to the story. A detective story is inevitably about reading. Literary texts will include Edgar Allan Poe’s foundational mysteries, the Dupin trilogy, from the 1840s; the Sherlock Holmes stories by Arthur Conan Doyle, which popularized the genre at the end of the nineteenth century; modernist developments with the

fiction of Agatha Christie, Susan Glaspell, and Raymond Chandler from the first half of the twentieth century; and post-modern parodies of the genre by Jorges Luis Borges and Alain Robbe-Grillet. We will begin with the first great mystery in Western culture, the story of Oedipus.

This is a hybrid, writing-intensive course.

Texts:

Chandler, Raymond. *The Big Sleep*. Vintage, 1988. ISBN 978-0394758282

Christie, Agatha. *Murder on the Orient Express*. Harper, 2011. ISBN 978-0062073501

Doyle, Arthur Conan. *The Adventures and Memoirs of Sherlock Holmes*. Penguin, 2001.
ISBN 978-0140437713

Poe, Edgar Allan. *The Portable Edgar Allan Poe*, edited by J. Gerald Kennedy, Penguin, 2006.
ISBN 978-0143039914

Richter, David H. *Falling Into Theory*. 2nd ed., Bedford, 2000. ISBN 978-0312201562

Robbe-Grillet, Alain. *La Maison de Rendez-vous and Djinn*, translated by Richard Howard,
Grove, 1994. ISBN 978-0802130174

Sophocles. *The Three Theban Plays*, translated by Robert Fagles. Penguin, 2000.
ISBN 978-0140444254

ENG 300.03 Seminar in Critical Practices

MR 2:00-3:15

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

This course will explore attitudes towards nature and the non-human world in the writings of American romantic period, which is often seen as the cradle for American environmentalism. Key early figures in the development of the American environmental movement—people such as Ralph Waldo Emerson and Henry David Thoreau—were also key figures in American romanticism. In addition, this was the time when Americans first started to recognize environmental degradation and to propose policies designed to protect the environment. In this course, we will look at the writings of Emerson and Thoreau and other romantic writers to try and figure out what role they played in shaping the attitudes of Americans towards the environment. As this course progresses, we'll explore some of the methodological and theoretical tools of English studies to see how we can break this question down and make it more manageable. We'll see what kinds of questions English studies can answer, and what kinds of questions it's not so well suited to answer. Along the way, we'll read a wide range of works from the American romantic period, explore some key methodological and theoretical approaches to English Studies, and examine the relationship between literature and political change.

Required Text:

Levine, Robert S., et. al. Eds. *The Norton Anthology of American Literature, 9th Edition. Volume B*. New York: W. W. Norton, 2017. ISBN: 978-0-393-26447-0

ENG 300-04: Seminar in Critical Practice – More than Human

MR 2-3:50 pm

Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

We have never been merely human. Literature engages us with the more-than-human world within and around us and gives us a chance to reflect critically upon the animals, things, machines, and systems with which we are enmeshed. Rapid changes to the environmental conditions of our planet make all the more urgent the question of how we understand our place within a larger community of life. Recent developments in the social and life sciences—studies in ecology, animal culture, and technology—ask us to see the world from perspectives outside the human and to expand our horizons by engaging with other modes of being and thinking. This course is designed to introduce you to thinking theoretically about the discipline of literary studies by drawing upon literary, visual, and critical works that foster conversations across disciplinary boundaries. In this seminar we will consider insect consciousness with Jakob von Uexküll and D.H. Lawrence, discuss virtual animals in art and culture with Peter Baker, contemplate the politics of meat production with Jonathan Safran Foer and Margaret Atwood, rub noses with Jack London's wolves while entangling ourselves in the lives of companion critters with Donna Haraway, and think with Timothy Morton about hyperobjects and the weird ecology of Jeff Vandermeer's Area X. As part of our work in this course, we will collaborate with the Wallkill Valley Land Trust, an organization dedicated to the preservation of natural spaces. Conversations about land conservation and excursions into regionally protected land will help frame our discussion of the world we share with others, a world as teeming with creative forces as it is fragile.

Texts (provisional):

H. G. Wells, *The Island of Dr. Moreau* (1886)

D. H. Lawrence, *St. Mawr* (1925)

Virginia Woolf, *The Waves* (1931)

Jack London, *White Fang* (1906)

Margaret Atwood, *The Year of the Flood* (2009)

Jeff Vandermeer, *Annihilation* (2014)

And a selection of poetry and short stories as well as of critical and theoretical writings by Freud, Derrida, Haraway, Morton, Agamben, and others.

ENG 303-03: 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*
Jane Austen, *Pride and Prejudice*
Virginia Woolf, *To the Lighthouse*
Katsuo Ishiguro, *Never Let Me Go*

ENG 303-02: Introduction to British Literature

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

This 4-credit course will introduce students to the rich traditions of British literary history. In addition to a substantial selection of (mostly) canonical prose fiction and non-fiction, plays, and poetry from c. the eighth century through the present day, we will also study selected aspects of British political, religious, and social history in order to place our literary works in their cultural contexts, including British colonization and Empire. Film clips, supplemental readings, artwork, and other media will enhance and support the primary readings.

The course will also emphasize the close reading, research, and analytical writing skills necessary for success as an English major. Requirements will include several short papers and directed writing exercises, one paper of medium length (5-7 pp.), and a final examination (this list of expectations is subject to minor changes and will be finalized on the course syllabus, available prior to the start of the semester).

My goal in the course is to offer an interesting and comprehensive sample of representative works from well over 1000 years of literary creation, along with enough history to put them in meaningful relationships with their times.

Required Texts:

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

Beowulf, trans. Seamus Heaney (Norton, ISBN 978-0393320979)

Sir Gawain and the Green Knight, trans. Simon Armitage (Norton, ISBN 978-0393334159)

The Wife of Bath, ed. Beidler (Bedford/St. Martin's, ISBN 978-0321111282)

George Orwell, *1984* (Signet, ISBN 978-0451524935)

Other texts will be added; they will be communicated to students well before the start of the semester.

Supplemental materials will be available on Blackboard, YouTube, and Vimeo.

ENG 305-01: Science Fiction

MR 1100P-1215P Credit Hours: 3

Professor Jed Mayer: mayere@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 (subject to change):

Philip K. Dick, *Do Androids Dream of Electric Sheep?*

Kazuo Ishiguro, *Never Let Me Go*

Ursula K. LeGuin, *The Left Hand of Darkness*

Stanislaw Lem, *Solaris*

H. P. Lovecraft, *At the Mountains of Madness*

Joanna Russ, *The Female Man*

H. G. Wells, *Island of Dr. Moreau*

John Wyndham, *The Day of the Triffids*

ENG308-01 Short Story

MR 12:30-1:45

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

Students will read short stories from the nineteenth century "prose tale" to the contemporary. Through lecture, class discussion, and examination, students will learn to analyze and evaluate

similarities and differences in content and form, uses of the form as a social and historical tool and moral gauge, and the workings of the short story as a literary device.

Required Text:

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

ENG 333.01: Introduction to American Literature

MWR 9.30-10.45 Credit Hours: 4

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

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

Course requirements will include in-class midterm and final exam essays, an oral presentation, a research paper, and participation in Blackboard discussion forums. Attendance is taken and affects the final grade for the course.

There is no required textbook for the course.

ENG 333.03 Introduction to American Literature

MWR 2:00 pm – 3:15pm

Professor Crystal Donkor: donkorc@newpaltz.edu

Course Description:

For over two centuries, American literature has both reflected and challenged the principles upon which the nation was founded. This course will explore how American writers have urged the nation to live up to its highest ideals through various literary provocations. Whether raising questions on the nature of citizenship and belonging, control and autonomy, or simply being, American novels, poetry, and prose have been and continue to be models of creative dissent. Together, we will explore how such creative dissent shows up in a variety of popular texts like

Harriet Beecher Stowe's widely known, *Uncle Tom's Cabin* (from which we will read excerpts) and Jean Toomer's critically revered but less studied, *Cane*. We will examine the content and formal aspects of our literature alongside the social, political, and technological energies of the literary movements that can be traced in texts like Kate Chopin's *The Awakening* and Dorothy West's *The Living is Easy*.

ENG 333-04 Introduction to American Literature

MWR 11:00 A.M.-12:15 P.M.

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. This section of the course will proceed through careful study of selected seminal works in the American literary tradition. Students may expect to gain an understanding of selected major (and some 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 possibly the occasional sermon. Students will also be introduced to various practical aspects of literary criticism and will develop skills in writing about literature. In addition to the (required) texts and authors noted below, briefer selections from many other key authors (Anne Bradstreet, Benjamin Franklin, Edgar Allan Poe, Ralph Waldo Emerson, Frederick Douglass, Flannery O'Connor, etc.) will be made available on Blackboard as required course reading. It should be noted that this four-credit survey course typically requires heavy reading every week.

Required Texts (Anticipated):

Henry David Thoreau, *Walden, Civil Disobedience & Other Writings*. Norton Crit. Ed. 3rd Ed. W.W. Norton. (ISBN: 9780393930900)

Nathaniel Hawthorne, *The Scarlet Letter*. Oxford UP. (ISBN: 0199537801)

Herman Melville, *Benito Cereno*. Bedford/St. Martin's. (ISBN: 031245242X) [*Recommended edition: this text will also be available on Blackboard*]

Walt Whitman, *Song of Myself*. Dover Thrift Ed. (ISBN: 0486414108)

Emily Dickinson, *Final Harvest: Emily Dickinson's Poems*. Little Brown & Company. (ISBN: 0316184152)

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 – 2: Transnational Literature (Hybrid Course)

MR 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 345-01: Creative Writing I Workshop

TF 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

ENG345: Creative Writing I Workshop (3 Credits)

Section 1: MR 9:30-10:45, or Section 2: TF 9:30-10:45

Larry Carr, Lecturer: carrl@newpaltz.edu

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

Course Description:

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 345-02 Creative Writing I Workshop

MR 2:00-3:15

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

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

Required Texts:

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

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

WOM 393-02: Writing for Change (counts toward English credit)

TF 200P-0315P

Professor Heather Hewett: hewetth@newpaltz.edu**Course Description:**

In this class, students will read and write work that envisions, enacts, and advocates for personal and social change. Students will build on a basic understanding of various nonfiction forms, including personal essays, opinion writing, storytelling, and blogging, and develop their voice and craft through a series of instructive writing exercises. Published work will include authors and activists such as Audre Lorde, Mary Pipher, Julia Serano, Nancy Mairs, Gloria Anzaldúa, Amy Tan, David Sedaris, Roxane Gay, and Philip Lopate. We will also look at examples of live storytelling from story slams, TedTalks, and podcasts and consider the following question: what makes a compelling and memorable story, and how can stories change both storytellers and their audiences? In a constructive workshop setting, students will evaluate each other's work and improve their own drafts for revision.

Required Texts (subject to change):Roxane Gay, *Bad Feminist* (Harper Perennial, 2017)Mary Pipher, *Writing to Change the World* (Riverhead, 2006)

Readings on Blackboard (Bb) and provided in class

ENG 393: The Culture of Technical Communication

MR 2:00-3:15

Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu**Course Description:**

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 and science is communicated across disciplines, the media and the general public, and to students preparing for the job market. 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 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.

ENG 407-2: The Novel

MR 11.00-12.15

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

In the last two centuries, a handful of Russian novels have been hugely influential on world literature; this course focuses on five of them. We will look at how the form of the novel changed, from the perceived realism (but, in fact, nascent modernism) of Tolstoy and Dostoyevsky, to the dystopian avant-garde in Zamyatin's *We*, the magic realism in Bulgakov's *Master and Margarita* and Nabokov's English-language ludic *Lolita*. We will look at how the novel interrogates the social and historical contexts in which they were written, challenging the norms of gender, class and politics. We will also focus on the question of censorship and the novel: under the Tsar, under Stalin, and in the US.

Required Texts:

Mikhail Bulgakov. *The Master and Margarita*.

Fyodor Dostoevsky. *Crime and Punishment*.

Leo Tolstoy. *Anna Karenina*.

Vladimir Nabokov. *Lolita*.

Yevgeny Zamyating. *We*.

ENG 407.02: Shakespeare II

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 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. Film clips, supplemental readings, artwork, 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. Part of the course is also intended to help you see how Shakespeare remains a vital and living author through film adaptations of his work and other works of art.

Requirements will probably include four short papers (3 pp.), one paper of medium length (5-7 pp.), and one final test. Interactive in-class work in groups is a central part of the curriculum as well.

Our plays for the semester will probably come from this list: *Richard II*, *1 Henry IV*, *Henry V*, *Titus Andronicus*, *King Lear*, *Macbeth*, *Coriolanus*, *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, sent to registered students a week or two in advance of the first class meeting.

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 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.

The MLA Handbook 8th edition (ISBN 978-1603292627). 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 Vimeo.

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 do your main reading of Shakespeare.
- 2) Shakespeare II is **not** sequenced after Shakespeare I. You may take one or both of these courses, and in any order you wish.

ENG 407.01: Shakespeare II (4 credits) HYBRID

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

Professor James Schiffer: schiffej@newpaltz.edu

Course Description:

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

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.).

Text:

Greenblatt, Stephen, et al., eds. *The Norton Shakespeare: The Essential Plays and the Sonnets*, 3rd ed. (2016)

Or

Greenblatt, Stephen, et al., eds. *The Norton Shakespeare*, 3rd ed. (2016).

ENG 418-01: Victorian Literature

MR 200A-315P Credit Hours: 4

Professor Jed Mayer: mayer@newpaltz.edu

Course Description:

Victorian England often regarded itself as a nation divided, principally between rich and poor, but also between country and city, north and south, the world of men and the world of women. As the British Empire extended its powers and influence overseas, it became more decentralized, divided between British dominions home and abroad. In this course we will read a wide range of Victorian literatures that express this sense of division in all of its many varieties. Our readings will emphasize the gender, class, and ethnic issues that informed ideas about Englishness, exploring the ways in which literature reflected, shaped, and even challenged traditional power structures. As we consider the effects of industrialization on country and city, we will also investigate how scientific developments transformed conventional distinctions between culture and nature, human and animal. Far from being the quaint land of bonnets and top hats portrayed in period film and television, we will come to see this period to be as unstable and fractious as our own.

Required Texts (subject to change):

Charlotte Brontë, *Jane Eyre*

Charles Dickens, *Great Expectations*

Elizabeth Gaskell, *North and South*

The Norton Anthology of English Literature, Volume E: The Victorian Age

H. G. Wells, *The Island of Doctor Moreau*

ENG 423 - 01: Contemporary Literary Theory

TF 11:00–12:15 p.m.

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 / hir 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?* 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.

Primary Texts:

Frankenstein. Mary Shelley. New York: Signet, 2000.

The Metamorphosis. Franz Kafka. New York: Schocken, 1975.

ENG 423-02: Contemporary Literary Theory (HYBRID)

MR 11-12:15

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

What is literary theory and what is it good for? What do we do with it and why study it at all? This course will introduce students to many schools of theory and criticism from the last century or so, including new criticism, Marxism, new historicism, feminism and gender studies, and of course all those “posts”: postcolonialism, postmodernism, poststructuralism, posthumanism, and—hold on to your hats—now “post-postmodernism.” (We’ll also try to think of less obnoxious terms for that last one, which is still in the process of being named). Along the way, we will read essays by some of the most important thinkers since and including Sigmund Freud, such as Edward Said, Judith Butler, Jacques Derrida, and Donna Haraway. We will discuss each school’s framework for reading literature in the context of *how* that framework can help us read texts in productive and insightful ways: the goal here is not, and should never be, to slap some theory or other onto a text to see if it will stick, or to impress your friends. To that end, we will read theory and criticism in conjunction with example texts, of fiction and film. Students will ultimately produce written and oral work that applies theoretical and/or critical frameworks to texts of their choosing. You may have heard already that reading lit crit is not like reading a beach novel. And that’s true: it’s way more interesting.

This four-credit course is **hybrid**: we will meet Mondays and Thursdays 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:

The Norton Anthology of Theory & Criticism, 2nd ed.

Conrad, Joseph. *Heart of Darkness* (Norton critical edition)

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

ENG 445-02: Creative Writing Workshop II

TWR 2:00-3:15

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 445-01: Creative Writing Workshop II

MR 11:00-12:15 (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
Proof, David Auburn
The Real Thing, Tom Stoppard
The Aspern Papers, Henry James
Three Tales, Gustave Flaubert
Giovanni's Room, James Baldwin

ENG 451.01 Senior Seminar HYB

TF 2:00-3:15

Professor Daniel Kempton: kempton@newpaltz.edu

Course Description:

The topic of this section of Senior Seminar 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 Shakespeare’s response to medieval romance in his *Troilus and Cressida* and to the “Knight’s Tale” specifically in *Midsummer Night’s Dream*.

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. *Midsummer Night’s Dream*, edited by David Bevington and David Scott Kastan, Bantam, 2005. ISBN 978-0553213003

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 451-02: Senior Seminar: Poetic Form

TF 11:00-12:15 (hybrid)

Professor Thomas Festa: festat@newpaltz.edu

Course Description:

This seminar’s focus will be “poetic form.” We will of course read a great deal of lyric poetry from across the centuries (with specific emphasis on the British and American traditions, from the early modern to the present). But our study of poetry will be motivated and enabled by the theorization of “form” in several senses of the word. We will ask, not just “what is poetry,” “what makes a lyric poem,” and “how do lines and stanzas work”? But beyond the useful questions of traditional form and scansion, we will also work toward a deeper understanding of the relation between form and structure, between content and tone, between acoustic and aesthetic effect. One goal of the class, therefore, is to provoke thought about the metaphorical, representational, and even anti-mimetic dimensions of poetic form—to use form, in other words, as a means to approach a profound encounter with affect, with thinking and feeling what it means to know something is “poetic.” To this end, through immersion, we will dialectically explore what prose isn’t.

TEXTBOOKS TBA. READINGS TO INCLUDE SELECTIONS FROM:

Jonathan Culler, *Theory of Lyric*

Robert Hass, *A Little Book on Form*

Selected shorter poems by, e.g., Donne, Herbert, Wordsworth, Shelley, Tennyson, Whitman, Yeats, Hopkins, Auden; Elizabeth Bishop, Robert Lowell, Sylvia Plath, John Berryman, W.S. Merwin, Ted Hughes, James Merrill, Robert Hass, Jorie Graham

ENG 451-03 Senior Seminar: *Nabokov and Intertextuality*

MR 2:00-3:50 P.M.

Professor Christopher Link: linkc@newpaltz.edu

Course Description:

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

Required Texts (Anticipated):

Mikhail Lermontov. *A Hero of Our Time*. 1840; Trans. by Vladimir Nabokov, 1958; New York: Knopf, 1992. (ISBN: 0679413278) [**Please note:** Nabokov's translation of Lermontov's novel is essential for course reading.]

Vladimir Nabokov. *The Annotated Lolita*. Revised edition. Edited by Alfred Appel, Jr. New York: Vintage, 1991. (ISBN: 9780679727293)

---. *Despair*. 1934 (English translation, 1966); New York: Vintage, 1989. (ISBN: 9780679723431)

---. *Mary*. 1926 (English translation, 1970); New York: Vintage, 1989 (ISBN: 0679726209)

---. *Pale Fire*. 1962; New York: Vintage, 1989. (ISBN: 0679723420)

---. *Pnin*. 1957; New York: Vintage, 1989. (ISBN: 9780679723417)

---. *Speak, Memory: An Autobiography Revisited*. 1967; New York: Vintage, 1989. (ISBN: 9780679723394)

Alexander Pope. *An Essay on Man (and Other Poems)*. NY: Dover, 1994. (ISBN: 0486280535)

Recommended Texts (Anticipated):

Prosper Merimée, *Carmen and Other Stories*. Oxford UP, 2008. (ISBN: 0192837222)

Vladimir Nabokov. *The Stories of Vladimir Nabokov*. 1995; New York: Vintage, 2006. (ISBN: 0679729976)

William Shakespeare, *Timon of Athens*. ca.1607; Oxford UP, 2009. (ISBN: 0192814974)

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

ENG453-01: The Craft of Poetry

TWR 11:00-12:15

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description:

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

Required Texts:

Wendy Bishop, *Thirteen ways of Looking for a Poem* (abbreviated WB)

Mark Strand and Eavan Boland, *The Making of a Poem* (abbreviated S&B)

Reference: Alex Preminger, *Princeton Encyclopedia of poetry and poetics*

ENG 454-01: The Craft of Creative Nonfiction

MR 12:30 – 1:45 (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)

MWR 11:00-12:15

Larry Carr, Lecturer: carrl@newpaltz.edu

Office: JFT 316 Office Phone: 845-257-2347

Course Description:

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)

TWF 12:30-1:45

Larry Carr, Instructor: carrl@newpaltz.edu

Office: JFT316 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.

ENG 477.01 Holocaust Literature HYBRID

TF 11:12:15

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*

Marcus, Zusak, *The Book Thief*

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):

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)