

SUMMER 2024 COURSES

ENG226.01 Practical Grammar

Dr. Andrew Higgins

3 Credits

Modality: Online Asynchronous

Course Description:

The word “grammar” strikes terror in the heart of most people, but the reality is that everyone is a grammar expert. What’s more, if you are a native speaker of English, you mastered English grammar before the age of five. Since then, you have been producing an endless number of grammatically correct sentences. What you may not be, though, is expert at describing the grammatical system that you know so well. This course will help you do that.

If we are all already experts in grammar, why do so many people struggle with grammar when they write? There are two reasons. First, writing is a technology, not a natural system of communication. Second, the writing people encounter in school is frequently aimed at social groups that students are unfamiliar with.

This course will give writers and education majors the tools to describe and explain the grammatical system they already know. Gaining conscious knowledge about grammar will give you more control over your writing, make it easier for you to adapt to different writing situations, and to write for a wider range of audiences, all the while giving you a deeper understanding of your own writing processes.

Required Text

- Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, 8th Edition. Pearson, 2016.

ENG574: Studies in Shakespeare—“The Scottish Play”

Professor Cyrus Mulready: mulreadc@newpaltz.edu

3 Credits

Modality: Online Asynchronous

Course Description:

In this summer intensive study of Shakespeare, we will be focusing our attention on *Macbeth*—its sources in history, legacies in performance, critical traditions, various adaptations, and, yes, even the superstitions that lead actors and directors to refer to it only as “The Scottish Play.” Through these readings we will explore what has made this play one of the most enduring blueprints for storytelling even 400 years after its first performance. Work for the summer will

include an in-depth study of the play itself along with readings of adaptations in drama, fiction, and film. Students will write several short responses and prepare one virtual presentation.

FALL 2024 COURSES

ENG 210-01: Great Books Ancient

Professor Usha Vishnuvajjala

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

3 Credits

Modality: Fully Seated

Course Description:

This course will explore some of the most influential and enduring texts of the ancient world, broadly conceived, from the Epic of Gilgamesh through the early Middle Ages. Texts will be drawn from east, south, and central Asia as well as Ancient Greece and Rome. We will also consider the material history of storytelling and writing, read about how ancient texts are preserved and translated so that we can read them, and discuss how and why texts from some parts of the world survive while others don't. All readings will be in modern English but students will have opportunities to see what some texts look like in their original languages and materials. Many of our readings will be excerpts of longer texts, and we will focus in particular on the themes of love and friendship, war, gender, and encounters with the natural world.

ENG 210-02: Great Books Ancient

Prof. Heinz Insu Fenkl - fenklh@newpaltz.edu

3 Credits

Modality: Online Asynchronous

Course Description:

This section of Great Books Ancient is an introduction to the ancient cultures of Asia through their seminal literatures. By examining selected literary/religious texts, we will attempt to understand fundamental ideas that form the worldviews of some of the great cultures of Asia. Throughout the semester, we will be studying texts that give insight into Hinduism, Buddhism, and Taoism—religious/philosophical systems that form the infrastructure of contemporary Asia and which have a profound influence even today. Although we will be reading “old” texts, a significant amount of our time will be spent in drawing comparative or illustrative examples from contemporary Asian and Western culture, including films and comic books as well as the culture of legitimate science and the “pseudoscience” of misguided interpretations and appropriations.

Required Texts:

- *Eastern Philosophy for Beginners*, Jim Power & Joe Lee
 - *The Nine Cloud Dream*, Kim Man-jung (Penguin Classics)
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ENG226.01 Practical Grammar

Dr. Andrew Higgins

3 Credits

Modality: Online Asynchronous

Course Description:

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Required Text

- Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, 8th Edition. Pearson, 2016.
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ENG230-02: Women in Literature

Professor Fiona Paton: patonf@newpaltz.edu

TF 9.30-10.45

3 Credits

Modality: Fully Seated

Course Description:

Our primary focus throughout the semester will be the retelling of classical Greek and Roman myth as a conscious device used by women writers to explore issues of gender and

power. By reading a variety of female writers, we will be exploring how women have engaged and responded to cultural and literary

traditions that have historically been dominated by men. In doing so, we will explore the social dimensions of literature from a variety of perspectives—the aesthetic, the psychological, the religious, the educational, and the political. You will be doing a variety of writing in the class, both formal and informal. Readings will include poetry, novels, short stories, and drama.

Required Texts

- The Penelopiad by Margaret Atwood
- Girl Meets Boy by Ali Smith
- Medea by Catherine Theis
- All other readings are available electronically on Brightspace

ENG 231-01: American Women Writers of the 20th Century

Professor Stella Deen: deenm@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

The first half of the twentieth century was a time of enormous political and social upheaval that included the first World War, women's suffrage, the expansion of travel and mobility, and racial conflict. Considering that art both contributes to and responds to change, we will examine how women writers challenged tradition while experimenting with visions of the new. Authors may include Willa Cather, Sandra Cisneros, Lucille Clifton, Zora Neale Hurston, Maxine Hong Kingston, Toni Morrison, Annie Proulx, Adrienne Rich, Edith Wharton. Students will practice a variety of critical writing forms, including close reading and analytical essays. These hybrid sections will meet in person for about eighty percent of the time. This course fills the Writing-Intensive and the GE5 Diversity, Equity, Inclusion, and Social Justice (DEI&SJ) requirements.

ENG 231-02: American Women Writers of the 20th Century

Professor Stella Deen: deenm@newpaltz.edu

TF 8:00-9:15 a.m.

3 Credits

Modality: Fully Seated

Course Description:

The first half of the twentieth century was a time of enormous political and social upheaval that included the first World War, women's suffrage, the expansion of travel and mobility, and racial conflict. Considering that art both contributes to and responds to change, we will examine how women writers challenged tradition while experimenting with visions of the new. Authors may include Willa Cather, Sandra Cisneros, Lucille Clifton, Zora Neale Hurston, Maxine Hong Kingston, Toni Morrison, Annie Proulx, Adrienne Rich, Edith Wharton. Students will practice a variety of critical writing forms, including close reading and analytical essays. These hybrid sections will meet in person for about eighty percent of the time. This course fills the Writing-Intensive and the GE5 Diversity, Equity, Inclusion, and Social Justice (DEI&SJ) requirements.

ENG255: Contemporary Issues and Literature

Professor Elizabeth Guthrie: guthrie@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

Contemporary Issues and Literature - Focus Beat Lineage: In this course, we will be exploring themes and relationships in and amongst texts of the Beat Lineage of practitioners from their inception in Post-WWII America through their various Schools to the current day as an active international community. These works of varied cultural origins, translations, and forms across the American and global sociopolitical landscape address the "space in literature and the literature in space" and appear in genres such as the novel, short story, theater, text-based performance, poetry, prose poetry, conceptual writing, autobiography, travel log, and essay. Themes may include, but are not limited to identity, culture, cross-culture, spatial studies, dharma art, nation, globalization, circulation, translation, appropriation, decolonialization, exile, diaspora, migration, and memory. This is not a comprehensive encapsulation of Beat Lineage concepts and texts but rather an inquiry into the history and implications of the evolving field of a literary, artistic, and political movement that continues in contemporary practice and discourse.

ENG300-01 Seminar in Critical Practices

Professor Rachael Schwartz

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

4 Credits

Modality: Hybrid

Course Description:

This semester we will seek the voices of the silenced who are so often ignored or hidden by the more “traditional” voices of the white male majority. Among the voices we explore will be those of First Nation people, people of color, and woman. Using a variety of literary critical approaches and a multitude of perspectives and theoretical works, we will investigate narrative dynamics, social, political, and historical contexts, and examine how cultural and literary structures can be understood through literary critical lenses as we read and find new ways to appreciate texts we might not otherwise have found.

ENG300-02 Seminar in Critical Practices

Dr. Andrew Higgins

MR 2:00-3:15

4 Credits

Modality: Hybrid

Course Description:

Most people dislike written poetry, or at best find it confusing. Few people read it today. Yet we live in a time when there are arguably more skilled poets writing than ever before. What’s more, this is a time when spoken poetry is everywhere. Song lyrics, nursery rhymes, children’s books (which are often poems), rap, and spoken-word poems are all over our culture. This apparent contradiction suggests that there’s a disconnect somewhere. On the one hand, most people dislike poetry, yet on the other hand, people thirst for the poetic.

This course will attempt to understand that contradiction by exploring the world of written poetry. We will begin the course by studying technical aspects of poetry, including prosody, rhyme and other aural effects, and form. The goal of the first half of the course will be to help you reach a place where you can confidently read poetry and identify its formal elements. In the second half of the course, we will explore aesthetics—the study of beauty—and find ways of talking about what we value in poetry. Throughout this course, we will approach poetry as a living art form that people read for pleasure rather than as coded language that must be interpreted.

The overarching goals of this course are (1) to help you become a more skilled and confident reader of poetry and (2) to help you find a language for productively talking about aesthetic values and differences.

Required Texts

- Ferguson, Margaret, Jim Kendall, and Mary Jo Salter. The Norton Anthology of Poetry, 6th edition. W. W. Norton, 2018. ISBN: 978-0-393-67902.

- Orr, David. Beautiful & Pointless: A Guide to Modern Poetry. HarperCollins, 2011. ISBN: 9780062079411.

ENG300-03 Seminar in Critical Practices

Professor Rachael Schwartz

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

4 Credits

Modality: Hybrid

Course Description:

This semester we will seek the voices of the silenced who are so often ignored or hidden by the more “traditional” voices of the white male majority. Among the voices we explore will be those of First Nation people, people of color, and woman. Using a variety of literary critical approaches and a multitude of perspectives and theoretical works, we will investigate narrative dynamics, social, political, and historical contexts, and examine how cultural and literary structures can be understood through literary critical lenses as we read and find new ways to appreciate texts we might not otherwise have found.

ENG300-04: Seminar in Critical Practices: What is it like to be a bat?

Professor Kim Wozencraft: wozencrk@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

Twenty-first century humankind continues to impact planet Earth and its non-human inhabitants in significant ways, to the point that we may be on the verge of entering a new epoch: the Anthropocene (the era of humans). The label indicates just how immense human impact on the planet and its solar system has been, and one of the reasons for that impact is our humancentric approach to our planet and our existence. In this seminar in critical practices, we will read and critique literature that explores the relationships between humankind and nature, humankind and other-than-human life forms, humankind and technology, and humankind and itself. These works may lend themselves to examination through the lens of ecocriticism, but other schools of criticism will also be covered and may be appropriately utilized by students as they wish. Readings will include novels, stories, and creative non-fiction essays, as well as theoretical and critical writings. This course fulfills the college’s GE Writing Intensive (WI)

requirement by offering students ample practice in close reading, critical analysis, and written assignments in a variety of genres and modes

ENG 303: Introduction to British Literature

Professor Usha Vishnuvajjala

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

4 Credits

Modality: Hybrid

Course Description:

This section of Intro to British Lit will cover literature in the multiple languages of Britain from the early Middle Ages to today, focusing on moments of cultural or political conflict or transition. We will read both well-studied texts and those that you may not have heard of, considering how narratives of British cultural history can obscure the voices and experiences of those who don't easily fit into those narratives. For example, how did individual people experience civil wars, shifts in language, and pandemics? How do the voices of women and ethnic and religious minorities tell a different story about the formation of the modern British nation and its relationship to its empire? And how do we grapple with the role of texts that were extremely popular in the period that produced them but almost unheard of today, or vice versa? Texts may include selections from the Canterbury Tales and recent adaptations; the Lais of Marie de France; early modern drama; Jane Austen's Mansfield Park or Northanger Abbey; The History of Mary Prince: A West Indian Slave; and novels by Virginia Woolf, Zadie Smith, or Kazuo Ishiguro.

ENG 303-02 - Introduction to British Literature

Professor Jackie George: georgej@newpaltz.edu

TF 11:00-12:50

4 Credits

Modality: fully seated

Course Description:

In this introductory survey, we will explore relationships between literature and the concept of "Britishness." Along the way, we will draw connections between the formal and thematic elements of a range of texts that engage with and challenge notions of race, class, gender, and nation. We will consider these texts within their diverse cultural contexts, emphasizing role literature has played—and continues to play—in contested discourses of citizenship and national identity in the United Kingdom, the British Empire, and the Commonwealth.

ENG 303-04: Introduction to British Literature

Professor Jed Mayer: mayere@newpaltz.edu

TF 12:30-1:45 PM

Credits: 4

Modality: Hybrid

Course Description:

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:

- Esi Edugyan, *Washington Black*.
- *The History of Mary Prince*.
- William Shakespeare, *The Tempest*
- Mary Shelley, *Frankenstein*
- Virginia Woolf, *Mrs. Dalloway*

ENG 307-01: The Novel

Professor Michelle Woods: woodsm@newpaltz.edu

TF 9.30-10.45

Credits: 3

Modality: Seated, in person

Course Description:

“Comics have shifted from being an icon of illiteracy to becoming one of the last bastions of literacy” Art Spiegelman writes. How have comics morphed from a kind of fan fiction to some of the most urgent literary novels of our time? We’ll look at the genre of the graphic novel, what it is, how it relates to other forms of the novel. We’ll also look at how the graphic novel is tackling some of the large issues of our time: queer identity, the civil rights movement and race, neuronormativity, trauma, mental health, climate change, migration and exile, the Holocaust, totalitarianism and the fallout of history.

Required Texts (subject to change):

- Alison Bechdel, Fun Home
- Thi Bui, The Best We Could Do
- Nora Krug, Belonging
- John Lewis, The March: Vol II
- Richard McGuire, Here
- Marjane Satrapi, Persepolis
- Art Spiegelman, Maus
- Zoe Thorogood, It’s Lonely at the Centre of the Earth

ENG 307-02 -The Novel

Professor Jackie George: georgej@newpaltz.edu

TF 9:30-10:45

3 Credits

Modality: fully seated

Course Description:

Do you like to read long-form fiction, but struggle to pay attention for more than a few pages? Do you want to train yourself to resist distraction by engaging with a good book? Do you want to understand how different kinds of reading affect our brains? If you answered *yes* to any of the above, then this course is for you. Together, we will learn more about how the digital attention economy is changing the ways we interact with texts and bring this knowledge to bear on the novel, a genre of literature that (in some arenas) has been dismissed with some iteration of “TL;DR.” Reading some contemporary works along with some classics, we will experiment with techniques designed to cultivate habits of deep reading and explore the role that reading might play in our intellectual, personal, and civic lives.

ENG308-02: The Short Story

Professor Rachel Rigolino: rigolinr@newpaltz.edu

3 Credits

Modality: Asynchronous Online

Course Description:

This asynchronously delivered, Writing-Intensive (WI) course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives.

While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect—as editor Joyce Carol Oates so wonderfully describes it— the “richness and diversity of the American literary imagination.”

Required Texts:

- The *Oxford Book of American Short Stories* [Paperback] [2nd Edition] Joyce Carol Oates, Editor ISBN-13: 978-0199744398
- *The Sleeper Wakes: Harlem Renaissance Stories* by Women Marcy Knopf-Newman, Editor ISBN-13: 978-0813519456

ENG308-01: Short Story

Professor Carol Goodman: goodmanc@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

We will discuss, analyze and write about a story each class, exploring relevant themes, literary styles and using the elements of fiction to guide discussion and criticize. We will consider the context and history of the short story and explore the forms and genres that short story writers have employed from the beginning of the form to the present day. Class discussion on the short stories will focus on reading critically, developing a viewpoint on what you have read, making a coherent argument to support your thesis, collecting and evaluating the evidence to support your argument, and synthesizing the materials you have read. Writing assignments (both formal essays and informal responses posted on Brightspace) will give you the opportunity to use these skills to express your own insights into your reading. I believe that writing can teach us how to see literature, and the world, in a new way. It is the goal of this class to celebrate the many exciting ways that writers have made sense of the world over the centuries and to give you the tools to enter into that discussion.

ENG333.01 Introduction to American Literature

Professor Fiona Paton: patonf@newpaltz.edu

TF 11.00-12.15

4 Credits

Modality: Hybrid

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 literary movements like the Harlem Renaissance, the Confessional Poets, the Beats, and the Black Arts Movement. Throughout the semester, whether we are reading Phillis Wheatley or Gerald Vizenor, Emily Dickinson or Allen Ginsberg, our focus will be on how language is used to define, contest, and celebrate the experience of being American.

ENG333-02: Introduction to American Literature

Professor Clare Hero: heroc@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

From the first, America was a story. In this survey course of American literature from its Puritan origins to the present, we will explore how diverse authors have created and challenged the cultural mythologies and ideologies that have come to define America and American culture. While we will read works by many of the canonical authors of America, such as Nathaniel Hawthorne, Edgar Allan Poe, Emily Dickinson, and William Faulkner, we will also be reading works by many authors who are challenging, both directly and indirectly, that established canon. Our goal this semester is to strengthen our ability to read and write critically about literature as

we gain a deeper understanding of American literary history and how it has shaped who we were and who we will be.

ENG 343-01 - Transnational Literature

Prof. Christopher A. Link linkc@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

“Outcasts of the Universe: Exiles, Refugees, Border-Crossings, and Other Worlds”

This section of Transnational Literature will focus on the theme of “transnational identities,” especially as forged from the experiences of exile and/or alienation, whether politically necessitated, accidental, or self-elected. Recurring themes in the course texts include not only exile, alienation, and the experience of “otherness” (i.e., the fish-out-of-water, stranger-in-a-strange-land motif) but also literary self-reflexiveness (i.e., metafictional self-consciousness, authorial characters and narrators); the blending and blurring of memoir, history, and fiction; the roles of love, desire, and curiosity in transnational exchanges; and the uses of fantasy and the imagination in the construction of the self and others. Some thoughtful attention will be devoted to the broad range of meanings attending the term “transnationalism”—fraught with diverse political overtones and associations—as well as to the biographies of the course authors as they relate in various ways to the notion(s) of transnationalism. Course texts span from the 18th to the 21st Centuries but are largely centered on twentieth-century fiction. Additional brief texts (short stories, poems, criticism) may be made available on Brightspace. Assignments will likely include quizzes, short response papers, and a final exam. ONLINE work consisting of student blogs, regular online group discussions, and supplemental enrichment activities (HYBRID course) will be required as well.

Anticipated Course Texts (TBD/Subject to change or abridgement):

- Voltaire, *Candide* (1759)
- Joseph Conrad, *Lord Jim* (1900)
- Anna Seghers, *Transit* (1944)
- Camara Laye, *The Radiance of the King* (1954)
- Haruki Murakami, *Hard-Boiled Wonderland and the End of the World* (1985)
- Audre Lorde, *Zami: A New Spelling of My Name* (1982)
- W.G. Sebald, *The Rings of Saturn* (1995)
- Plus short selections (short stories and excerpts) by Jorge Luis Borges, Nathaniel Hawthorne, Clarice Lispector, Marcel Proust, and Can Xue.

ENG 345-01: Creative Writing Workshop I

Professor Kristopher Jansma: jansmak@newpaltz.edu

MR 12:30-1:45

3 Credits

Modality: Fully Seated

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

ENG345-05: Creative Writing Workshop I

Professor Elizabeth Guthrie: guthriee@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

In this intermediate course in creative writing, we will focus on the relationship between the artist and the historical, sociopolitical, theoretical, and aesthetic landscape by which they communicate expression. This will be a close study and practice of the forms and areas of Creative Writing, including Creative Non-fiction, the Short Story, Poetry, and Hybrids combining forms of text and expressive communication. We will read various works by largely American Modern and Post-Modern practitioners of the Beat Lineage and beyond and create original work informed by our collective and personal inquiry as well as analyze and contextualize these works within the larger literary discourse. The creative work will be workshopped within the class culture and culminate in a Final Portfolio, one piece of which will be submitted for publication.

ENG 353 Multiethnic and Diasporic Literature: Transit, Transition, Translation

Professor Marcela Romero Rivera: romerorm@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

In this class we will read new Latin American literature—novels, short-stories, and poetry—in translation. These works will allow us to explore notions of movement, change, persistence, and resistance in two ways: thematically, as well as analyzing the context of production, translation, publication, and reception of these works in the US. These are stories about personal, social, political, and planetary change, which in turn acquire new dimensions and meaning in the process of being adapted and adopted for the US context. Readings will include Valeria Luiselli, Francisco Goldman, Cristina Rivera Garza, Camila Sosa Villada, Gabriela Cabezón Cámara, Mariana Enriquez, Selva Almada, and Dolores Dorantes, among others.

ENG 355-01 – The Bible

Prof. Christopher A. Link linkc@newpaltz.edu

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

4 Credits

Modality: Hybrid

Please note: This course fulfills the SUNY New Paltz GE III and IV requirement for Western Civilization (WEST) and the GE V requirement for World History and Global Awareness.

Course Description:

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

Anticipated Required Texts:

- The New Oxford Annotated Bible (with the Apocrypha), 5th Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2018. (Earlier editions—e.g., 3rd or 4th—are perfectly acceptable.)
 - Harris, Stephen L., Exploring the Bible, New York: McGraw-Hill, 2nd Ed. 2013
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ENG399-01: Understanding Poetry

Professor Joann Deiudicibus: deiudicj@newpaltz.edu

T 5:00-7:50p.m. (5 in-person sessions)

1 Credit

Modality: Fully Seated

Course Description:

This is a one-credit modular course meeting once a week over five weeks with the intent to cultivate an appreciation for poetry. Students will explore diverse poetic forms and literary perspectives, considering the transformative possibilities that poetry can explore--from the effects of both lyric and narrative poems to the power of brief, epigrammatic forms, to the influence of the tradition. Students will see that there is no one agreed-upon definition for what poetry is but will hone a clearer sense of what poetry is for them, and how it may coalesce with contemporary culture. Here we hope to reclaim poetry as an art of argument and music, meditation, storytelling, political and social critique, and as communal text. Authors may include Patricia Smith, Ocean Vuong, Ezra Pound, Archibald MacLeish, Dylan Thomas, Theodore Roethke, Anne Sexton, Ilya Kaminsky, Terrance Hayes, Jericho Brown, Joy Harjo, Mary Oliver, ee cummings, Martín Espada, et al.

This modular course will not provide an overview of all poetic terms, sub-genres, forms, and movements; it is not a creative writing course. It may include only basic prosody.

*The class is graded as S/U. To earn a satisfactory grade, students will complete weekly online, and in-class written responses, as well as a grammatical, ethically cited, analytical paper (6-8 pages) in response to the course material. Students must also attend all meetings per the university attendance policy.

*Course may begin after the first week of the semester; please check the online schedule for updates.

*No textbook required; all materials will be provided on Brightspace or in class.

ENG 406: Shakespeare I

Professor Thomas Festa festat@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

This course is a survey of the works of William Shakespeare, and as such we will read a variety of plays that span his career in the theater. Although this is a 400-level course, the discussion will offer something of an introductory emphasis in the hope that this will lead to a more profound engagement with Shakespeare's language and culture and therefore with the author's works. We will proceed according to a rough chronology to facilitate the growth of a sense of the scale and nature of Shakespeare's accomplishment. Along the way, through careful readings as well as screenings of select performances on film and stage, we will ask questions about the relationship between identity and performativity, considering the categories of race, class, and gender. The course will challenge you to think hard about what it means to read well and deeply, and this entails developing an appreciation of the various contexts in which these amazing works were written, performed, and variously conceived. You are welcome to take this course even if you have already taken Shakespeare II (ENG 407), but no prior knowledge of Shakespeare's writing is required.

Required Text:

- The Norton Shakespeare, 3rd edition, edited by Stephen Greenblatt et al. (2015) ISBN 978-0393934991

ENG 423-01: Contemporary Literary Theory

Professor Mary Holland: hollandm@newpaltz.edu

MR 2-3:15

4 Credits

Modality: Hybrid

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 Russian formalism; Marxism; new historicism; feminist, gender, and sexuality studies; race and ethnicity studies; and of course all those "posts": postcolonialism, postmodernism, poststructuralism, and posthumanism. Readings will include many of the great thinkers of the last century, including Simone de Beauvoir, Jacques Derrida, bell hooks, Frederick Jameson, Judith Butler, and Donna Haraway. We will discuss each school's framework for reading literature in the context of how that framework can help us read texts in productive

and insightful ways: the goal here is not, and should never be, to slap some theory or other onto a text to see if it will stick, or to impress your friends. To that end, we will read theory and criticism in conjunction with example texts, both fiction and film. Students will ultimately produce written and oral work that applies theoretical and/or critical frameworks to texts of their choosing.

Please note that you will spend the vast majority of your time in this course reading and discussing not literature but theory, which tends to be dense and difficult and require slow and repeated reading. Plan the rest of your semester accordingly: this course is likely to demand more time than you are used to devoting to one course.

Required texts:

- The Norton Anthology of Theory & Criticism, 2nd edition
- Conrad, Joseph. Heart of Darkness. Norton critical 3rd edition
- DeLillo, Don. White Noise. Viking critical edition
- Short texts available on Brightspace

ENG 423-02: Contemporary Literary Theory

Matt Newcomb: newcombm@newpaltz.edu

TF 2:00-3:15

4 Credits

Modality: Hybrid

Course Description:

This course offers undergraduate students a broad introduction to different schools of literary theory in the 20th and 21st centuries and an introduction to applying literary theory to the reading of texts. Some ability in the close reading of texts will be assumed for this course. Students will read numerous primary sources in literary theory, seeking to understand the uses and disadvantages of each. Approaches to literary criticism that we will explore include (but are not limited to) historicism, new historicism, cultural studies, neo-marxist, reader-response, feminist theory, critical race theory, psychoanalytic theory, new criticism, postcolonial criticism, and deconstruction. The course will explore the relationships between some of these approaches and the arguments between them. Students will develop a series of reading tools from these theories that can be used for future cultural and literary texts. Students will apply these critical approaches to literary texts in the course and will begin to develop their own preferred critical reading strategies. Students will be expected to carefully work through theoretical texts and to post responses to numerous readings and to other students' comments.

Required Texts (subject to change):

- *How to Interpret Literature: Critical Theory for Literary and Cultural Studies* by Robert Dale Parker
- *My Year of Meats* by Ruth Ozeki*
- Norton Critical Edition, *Alice in Wonderland* by Lewis Carroll* *Norton Anthology of Theory and Criticism*

*(students will choose either the Ozeki or the Carroll book but do not need both)

ENG 445-01: Creative Writing Workshop II.

Professor Timothy Liu: liut@newpaltz.edu

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

4 Credits

Modality: Fully Seated

Course Description:

Students taking this course will have experience as creative writers, having developed skills in the introductory course Creative Writing Workshop I, or the equivalent. This course will further explore the complexities embodied in verse and prose as we examine ultra-contemporary examples collected in the Best American series. The anthologies will be supplemented with some genre bending/blurring works provided in a course pack. Following discussions of selected readings to kick off each week, students will have their own pieces workshopped, with an eye on assembling a final portfolio of their best revised works to submit at the end of the semester.

Required Texts:

- The Best American Poetry 2020 (Paisley Rekdal, ed.)
- The Best American Short Stories 2021 (Jesmyn Ward, ed.)

ENG451-01: Senior Seminar: Engendering Voice

Prof. Sarah Wyman: wymans@newpaltz.edu

TF 9:30 – 10:45 a.m.

4 Credits

Modality: Hybrid

Course Description:

“something patterned, wild, and free” - Robert Hayden

In this seminar, we will consider the way contemporary poets and fiction writers in the United States have engendered voice in their work. Our comparative study will highlight modes in which Robert Hayden, Sylvia Plath, Frank O’Hara, Carolyn Forché, Leslie Silko, Louise Glück, Yusef Komunyakaa, Ocean Vuong, Maggie Nelson, and Danez Smith respond to the

legacy of U.S. Modernism. These celebrated authors establish identity through the creation of personas situated in social structures that engage aspects of environmental, social, and economic sustainability. Through a formalist lens, will investigate verbal and visual patterning as structuring devices. We will employ primary texts as well as critical articles to investigate literature's interface with politics, gender, psychology, environmental justice, and the visual arts. Students will hone their skills in rhetorical analysis and written expression by completing a major research project that will develop in stages over the course of the semester

ENG 452-01 CRAFT OF FICTION

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

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

4 Credits

Modality: Synchronous Online

Course Description:

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

Texts for each semester to be announced.

ENG 453-01: The Craft of Poetry

Professor Timothy Liu: liut@newpaltz.edu

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

4 Credits

Modality: Fully Seated

Course Description:

The Craft Course in Poetry is for students accepted as creative writing majors and minors. The prerequisite is ENG 345 and ENG 445. Students taking this course will already enjoy both reading and writing poetry and desire to cultivate a passion for the art form spanning the gamut from traditional to radical forms. Following discussion of selected readings from our anthology to kick off each week, students will have their own poems workshopped. Students will consider what makes a poem "finished" (even publishable) as they work all semester long assembling a final portfolio of their best revised poems in anticipation of making their marks in the world at large.

Required Texts:

- Best of the Best American Poetry: 25th Anniversary Edition (Robert Pinsky, ed.)
-

Classics of Juvenile Fantasy ENG460.01

Professor Paton: patonf@newpaltz.edu

MR 3.30-5.20pm

4 Credits

Modality: Fully Seated

Course Description:

This course has been designed with English Education majors in mind, but it is also open to English and creative writing majors as an elective. We will read a wide range of classic fantasy for children and young adults from the Victorian period to the present, ending with several more contemporary works that are perhaps destined to be “classics” of the future. Scholarly and theoretical articles will be paired with the primary texts in order to develop a rich understanding of the social and literary dimensions of juvenile fantasy. Class discussion will focus on both literary technique and content, with some attention given to the psychology of young readers and the role of fantasy in childhood development.

Required Texts

- Alice’s Adventures in Wonderland by Lewis Carroll (Available free online at www.gutenberg.org)
 - Peter Pan by J. M. Barrie (Available free online at www.gutenberg.org)
 - The Wonderful Wizard of Oz (Available free online at www.gutenberg.org)
 - The Lion, the Witch, and the Wardrobe by C.S. Lewis
 - A Wrinkle in Time by Madeleine L'Engle
 - Harry Potter and the Sorcerer's Stone by J.K. Rowling
 - The Tale of Despereaux by K. DiCamillo
 - Coraline by Neil Gaiman
 - Haroun and the Sea of Stories, by Salman Rushdie
-

ENG 493-03: From Supernovas to Cell Splicing—Public Science Writing

Matt Newcomb: newcombm@newpaltz.edu

4 Credits

Modality: Asynchronous Online

Course Description:

An introduction to public writing within and about the sciences (primarily but not exclusively natural sciences). Communicating scientific information and data in effective ways to a variety of expert and non-expert audiences is a key component to the work here. Units will focus on topics ranging from public health to environmental issues to artificial intelligence (and others) with projects enacting a different element of writing explored in each unit. Each week of this online course will prioritize a different science writing strategy. The course takes a rhetorical approach to public writing skills and includes some emphasis on document design, information delivery, affect, and visuals. We will have readings about doing science writing and will read a variety of examples of science writing, mostly written for non-experts. Students from all disciplines are welcome. Some scientific interest is helpful, but no scientific expertise is expected.

*Counts as a writing category course for English Secondary Education majors and Elementary Education (English emphasis) majors.

Required Texts (subject to change):

- *The Craft of Science Writing* (essays also available on Brightspace—you can buy the book or use the free online materials)
- *The Best American Science and Nature Writing of 2023*
- Additional resources linked or posted on Brightspace

ENG 493-01: Graphic Literature Workshop

Professor Heinz Insu Fenkl fenklh@newpaltz.edu

MR 12:30-1:45

4 Credits

Modality: Synchronous Online

Course Description:

After focusing on the history and the technical details of comics production in the first half of the semester, this course will shift into workshop mode in the second half, with students creating their own “non-mainstream” style comics. Readings will include Asian, American, and European comics and graphic novels, including the works of Osamu Tezuka, Belle Yang, Art Spiegelman, Alan Moore, Joann Sfar, and Guy DeLisle with a special emphasis on “indie” comics and manga/manhwa from Japan and Korea and their cross-cultural influence.

ENG493-02: The Gothic

Professor Jed Mayer: mayere@newpaltz.edu

TF 2:00 PM-3:15 PM

Credits: 4

Modality: Hybrid

Course Description:

While tales of terror have been around as long as people have told stories, the Gothic is a distinct form of literature that emerged in the late-eighteenth century, a period of violent revolution and social upheaval. Since then, the Gothic has evolved in strange and surprising ways in response to the fears and anxieties of changing cultural contexts. In this course we will trace the Gothic's twisted history as we read works from the genre's early beginnings through its more recent transformations, as we consider the ways in which distinctive gender, ethnic, and class perspectives have altered this enduring literary form.

Required Texts:

- Jane Austen, *Northanger Abbey*
- Emily Brontë, *Wuthering Heights*
- Shirley Jackson, *The Haunting of Hill House*
- Toni Morrison, *Beloved*
- *The Oxford Book of Gothic Tales*

ENG 493: Home/Land Struggles Across the Americas

Professor Marcela Romero Rivera: romerorm@newpaltz.edu

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

4 Credits

Modality: Hybrid

Course Description:

We can read the history of our shared hemisphere for over the last five centuries as a sequence of struggles for the right to occupy—inhabit, control, exploit, and/or protect—this land. Making or finding a home is a basic need and right for every human being, and it is also a powerful motivation that has animated movements, revolutions, migratory waves, and even national and international conflicts. In this course, we will analyze cultural objects from across the Americas —chronicle, literature, photography, and film—that have made possible to keep a record of our collective struggles for home and land. The cases we will study include historical events like the War of Canudos in the Northeast of Brazil, the Mexican Revolution and its parallel struggles for land in the US, and Chile's War of the Pacific; we will also analyze contemporary cases, such as the Landless Workers' Movement from Brazil, the generalized

gentrification and real estate speculation in the hemisphere's major cities, and the urban and rural movements in Mexico and the US to defend people's housing rights.

FALL 2024 GRADUATE COURSES

ENG505: Shakespeare, Foul and Fair

Professor Cyrus Mulready: mulreadc@newpaltz.edu

T 5:00-7:40 p.m.

3 Credits

Modality: Fully Seated

Course Description:

Shakespeare remains one of the most popular and acclaimed authors of our time, a reputation that dates back at least to the publication of his 1623 folio, where his contemporary Ben Jonson called him the "star of poets." Contrary to this glowing praise, some of Shakespeare's works have been viewed through time as less than praiseworthy. In this course, we will read these "bad" plays (Pericles, Timon of Athens, Titus Andronicus) as other well as work that has been deemed more "foul" than "fair": the so-called "bad quartos" of Hamlet, Romeo and Juliet, and other plays thought to be printed from inferior sources, plays that have generated controversy for their political or racialized content, adaptations that have disappointed scholars and audiences alike, and apocryphal or forged materials that attempted to cash in on the popularity of Shakespeare's name, typically with little success. Work for the course will include a series of short essay assignments, an oral presentation, and engaged participation in class discussion.

ENG 515-01: Modern Theories of Writing

Matt Newcomb: newcombm@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

This course will both prepare you to teach writing in a theoretically informed way and involve you in contemporary research and conversations about writing, composition, and rhetoric. While the course will cover some key historical figures for composition studies (Aristotle, Plato, Quintilian), the majority of the time will be spent on key debates and issues in the field of composition studies as it has existed since the first Conference on College Composition and Communication in the middle of the twentieth century. Those topics will

likely include (but are not limited to) the rhetorical situation, theories of argument, the role of composition courses, assessment concerns, new technologies and writing, the role of the author, approaches to grammar and style, public and cultural aspects of writing, and writing across the curriculum. Many readings will be key journal articles and academic books from the last several decades. Students will also gain a larger historical understanding of the movements within composition studies and will be encouraged to develop and try alternative theories and strategies in their writing and in their teaching of writing. Students will enact their own research into the field of composition and will prepare materials for teaching writing as well (such as lesson plans, syllabi, textbook reviews, and/or assignment sheets). We will also spend time talking about our current composition courses and sharing ideas for immediate teaching.

Required Texts:

- Berlin, James A. *Rhetoric and Reality: Writing Studies in American Colleges 1900-1985*. Southern Illinois UP, 1987.
- Numerous additional readings on Brightspace as assigned (from Rhetoric and Composition journals)

ENG 542-01: Graduate Workshop in Fiction and Memoir

Mr. Kristopher Jansma: jansmak@newpaltz.edu

R 5:00-7:50

3 Credits

Modality: Fully Seated

Course Description:

In this workshop course, students will share and critique original works of fiction in a constructive environment dedicated to discovering, or rediscovering, the “fun” in our writing process. Through conversation and readings emphasizing the role of “work as play” in fiction, you will, “go deep inside yourself and illuminate precisely the stuff you don’t want to see or let anyone else see [...] precisely the stuff all writers and readers everywhere share and respond to feel.” We will also engage in weekly constructive critiques that will help each writer to create and revise such stories. Our discussions will revolve around close readings of student work, with readings and exercises chosen to suit the particular nature of the class's projects. One-on-one conferences will be held biweekly to give more personal feedback.

Required Text:

- Meander, Spiral, Explode: Design and Pattern in Narrative, Jane Alison

ENG 585-Studies in Contemporary Criticism and Theory

Professor Marcela Romero Rivera: romerorm@newpaltz.edu

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

3 Credits

Modality: Fully Seated

Course Description:

What is the purpose of cultural theory and criticism? What have been the political uses of literature, art, and mass-culture in the last century and a half? How can we, as cultural critics and educators, use theory to intervene, and effect change in our social and political contexts? These are the questions that will structure the curriculum and discussions of this course. We will read and assess the use value of the work of revolutionary philosophers and theoreticians such as Rosa Luxemburg, Walter Benjamin, Alexandra Kollontai, Raymond Williams, E.P. Thompson, Benedict Anderson, Ghassan Kanafani, Amílcar Cabral, Susan Buck-Morss, Gabriel Rockhill, and Jennifer Ponce de León.

ENG 586-01: Studies in Contemporary Literature: Autofiction

Professor Mary Holland: hollandm@newpaltz.edu

R 5-7:50

3 Credits

Modality: Fully Seated

Note: This is a change from the current Schedule of Classes, which will be updated.

If you have taken ENG 526, you may still take this course for credit.

Course Description:

While autofiction—fiction that incorporates biographical details of its author’s life—goes back to twentieth century postmodernism, it has been exploding over the last twenty years or so. Thus, autofiction is quickly becoming a dominant genre of contemporary literature. In this course, we will read a wide variety of autofiction by a diverse group of writers, as well as examples of a related genre, autotheory. During a period when fiction had already been blurring the lines between language and the body, representation and reality, and fiction and nonfiction, autofiction goes one step further, raising complicated questions about authorship, truth, authenticity, and the status of the real. Meanwhile, by building intimacy between writing and life, such texts also enable fiction to not simply refer to the real world but to aspire to reshaping it. Our survey of contemporary autofiction will enable us to reconsider literature’s potential for doing activist work, while also considering how the eruption of autofiction relates to previously established facets of “post-postmodern” literature, such as contemporary realism and the “new sincerity.”

Possible texts include:

- Carson, Anne. Nox. New Directions, 2010.

- Cole, Teju. Tremor. Random House, 2023.
- Cusk, Rachel. Transit. Picador, 2016.
- Ernaux, Annie. Simple Passion (1991 French/1993 English) or Happening (2000/2001) or The Years (2008/2017).
- Heti, Sheila. How Should a Person Be? Henry Holt, 2012.
- Knausgaard, Karl Ove. My Struggle, Book 1. FSG, 2013. Translated from Norwegian.
- Krause, Chris. I Love Dick. Semiotexte, 1997.
- Lerner, Ben. The Topeka School. Picador, 2014.
- Lockwood, Patricia. No One Is Talking About This. Riverhead, 2021.
- Nelson, Maggie. The Argonauts. Grove Press, 2015.
- Ní Ghríofa, Doireann. A Ghost in the Throat. Biblioasis, 2020.
- Watkins, Claire. I Love You But I've Chosen Darkness. Riverhead, 2021.

ENG 588-01: Studies in Comparative Literature – Autotheory

Professor Michelle Woods: woodsm@newpaltz.edu

W 5-7.50

Credits: 3

Modality: Seated, in person

Course Description:

Autotheory, Lauren Fournier writes, “takes one’s embodied experiences as a primary text or raw material through which to theorize, process, and reiterate theory”; it is “an emergent term, [that] is very much in the zeitgeist of contemporary feminist and queer feminist cultural production today.” This course analyzes the relationship of autotheory with the traditional canon of theory, reading autotheoretical texts and the theoretical texts they engage with, challenge, and develop, while taking into account marginalized bodies, tongues and ontologies. We’ll read experimental creative non-fiction that plays with and troubles critical theory and the posited, abstracted critical self, from Maggie Nelson’s “many gendered mothers of the heart” through to contemporary autotheoretical texts that, like Nelson’s, blend theory, memoir, close reading, and critical exegesis.

Possible Texts:

- Gloria Anzaldúa, Borderlands/La Frontera
- Roland Barthes, “Death of the Author” and (extracts), Roland Barthes and A Lover’s Discourse
- Alison Bechdel, Are You My Mother?
- Kate Briggs, This Little Art
- Judith Butler, Gender Trouble (extract)

- Hélène Cixous, “The Laugh of the Medusa”
- Jacques Derrida, “Living On: Borderlines”
- Michel Foucault, The History of Sexuality (extract).
- Édouard Glissant, Poetics of Relation (extract)
- bell hooks, All About Love
- Olivia Laing, The Lonely City
- Audre Lorde, Sister Outsider
- Maggie Nelson, The Argonauts
- Doireann Ní Ghríofa, A Ghost in the Throat
- Claudia Rankine, Citizen: An American Lyric
- Adrienne Rich, “Compulsory Heterosexuality and Lesbian Existence”