

Summer 2020

EXPANDED COURSE DESCRIPTIONS

ENG 300-01: Seminar in Critical Practices: “Reading *Moby-Dick*: Allusion, Symbol, History, Prophecy”

(4 Credits, ONLINE)

Professor Christopher A. Link linkc@newpaltz.edu

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

Course Description: This introductory seminar will be focused principally on the close, critical reading of Herman Melville's 1851 novel, *Moby-Dick*. Critical attention will be devoted not only to the novel's major and minor characters, plot, digressions, themes, and symbols but also to many of its key, intertextual allusions (the Bible, Milton, Shakespeare, Coleridge, etc.). In addition to a careful examination of the novel and its intertexts, students will also consider some of *Moby-Dick*'s historical sources and contexts, Melville's biography, and—importantly—aspects of American slavery and Abolitionism in the wake of the Compromise of 1850 (including the Fugitive Slave Law). The book's critical reception and lasting influence will also be treated, in part. Student assignments will likely include written character sketches, short response papers, one online student presentation (PowerPoint), a final research paper, and online discussion board activity. There will be an online final exam concerning *Moby-Dick* at the end of the course.

Required and Recommended Course Texts:

Herman Melville. *Moby-Dick*. 1851; Norton Critical Edition (2nd Rev. Ed.), 1999. (ISBN: 9780393972832)

Herman Melville, *Typee*. 1846; Modern Library, 2001. (ISBN: 9780375757457)

S. T. Coleridge. *The Rime of the Ancient Mariner (and Other Poems)*. Collins, 2016. (ISBN: 9780008167561)

The Bible (*King James Version*). Penguin Classics. 2006. (ISBN: 9780141441511)

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

William Shakespeare. *King Lear*. Simon & Schuster (Folger Shakespeare), 2004. (ISBN: 9780743482769)

{Other editions of *King Lear* are OK.}

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

ENG307.01: The Novel

ONLINE

Instructor: Rachel Rigolino rigolinr@newpaltz.edu

Course Description: “The short novel is a direct form especially fitted for use in this country . . . Forget the epic, the masterwork . . . you have only time to explode.” – Nathanael West

West's observation is a fitting theme for this summer course, which will examine six representative American novels, all of them between 100-250 pages long. The semester begins with a consideration of Toni Morrison's novel, *A Mercy*, about life in the American colonies before slavery; followed by James Weldon Johnson's *The Autobiography of an Ex-Coloured Man*, which purports to chronicle the life of an early 20th century man who has chosen to "pass" as white. Next, we will enter the bleak landscapes of Wharton's tragic *Ethan Frome* and Henry James's psychological thriller, *The Turn of the Screw*. The semester ends with Nathanael West's prescient satire in *Miss Lonelyhearts* and stories of the Haitian-immigrant experience in Edwidge Danticat's *The Dew Breaker*.

ENG 345-01: Creative Writing Workshop I

ONLINE

Instructor: 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, online workshop setting, students can evaluate one another and improve drafts for revision. Students will play with the basic elements of a story/poem/memoir before combining them together into complete, formalized pieces. Students will experiment with new forms, opening up possibilities for future work.

Required Texts:

None

ENG 423-01: Major Trends in Twentieth-Century Criticism

Online

Instructor: Matt Newcomb newcombm@newpaltz.edu

Course Description: This course offers undergraduate students a broad introduction to different schools of literary theory in the 20th century 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):

Steven Lynn, *Texts and Contexts*

Norton Critical Edition, *Alice in Wonderland*

Norton Anthology of Theory and Criticism

ENG 465-01: Young Adult Literature

Online

Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description: This course focuses on literature written for and (in more contemporary examples) marketed to young adults, a group consisting of 12 to 18-year-olds. The course will address key questions like: what is a young adult? When did the young adult category develop, and how does the category fuse sociological and commercial interests? What do you bring to a discussion of young adult literature as college students, as people who love reading, and perhaps as future educators? By focusing throughout the course on the prominent themes in young adult literature, we will discuss both universal and particular expressions of adolescence, as well as key issues (like coming-of-age, rites of passage, and identity formation) within the course material. We will examine these major issues within the literature itself as well as within its social, historical, political, and artistic contexts—ultimately looking at the multiple, interdisciplinary conversations relating to young adult literature.

Required Texts:

Acevedo, Elizabeth. *The Poet X*. HarperTeen, 2018.

Farmer, Nancy. *The House of the Scorpion*. Atheneum, 2004.

#NotYourPrincess: Voices of Native American Women, edited by Lisa Charleyboy and Mary Beth Leatherdale, Annick Press, 2017.

Hutchinson, Shaun David. *The Apocalypse of Elena Mendoza*. Simon Pulse, 2018.

Satrapa, Marjane. *Persepolis*. Pantheon, 2007.

Stiefvater, Maggie. *All the Crooked Saints*. Scholastic, 2017.

Valente, Catherynne. *The Girl Who Circumnavigated Fairyland in a Ship of Her Own Making*. Square Fish, 2012. Print.

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

Yang, Gene Luen. *American Born Chinese*. Square Fish, 2008.

Zusak, Marcus. *The Book Thief*. Alfred Knopf, 2007.

Additional readings on Blackboard.

Fall 2020

Expanded Course Descriptions

ENG 230.01: Women in Literature

TF 9:30-10:45

Professor Stella Deen deenm@newpaltz.edu

Course Description: Women in Literature will focus on British women writers of the late nineteenth and early twentieth centuries, a time of enormous political and social upheaval as well as advances in philosophical and psychological knowledge. Literary innovation follows from and contributes to such change. Much British women's writing challenges tradition while experimenting with visions of the new. Featured authors may include Enid Bagnold, Vera Brittain, H.D., Winifred Holtby, Katherine Mansfield, Una Marson, Rebecca West, and Virginia Woolf. Students will practice a variety of critical writing forms, including close reading and analytical essays. This course meets the GE Humanities requirement.

ENG 231.01: American Women Writers of the Twentieth Century

TF 9:30-10:45

Dr. Erin Newcomb newcombe@newpaltz.edu

Course Description: In this writing-intensive class, students will read and analyze literature by American women of the 20th century. The course will consider questions like: how do ideas about femininity change and stay the same throughout the century? How do history and culture account for the expression of women in their writings? How do factors like race, class, religion, and nationality intermingle with gender in these texts? We will study a variety of genres to understand and appreciate the depth and breadth of expression by American women writers. We will also use students' own writing to develop greater comprehension of the course texts. This class fills the GE III diversity and writing intensive requirements, so students should expect writing to play a central role in the course.

Required Texts:

Danticat, Edwidge. *Krik? Krak!* Soho Press, 2015.

Erdrich, Louise. *Future Home of the Living God*, Harper Perennial, 2018.

Fajardo-Anstine, Kali. *Sabrina & Corina*, One World, 2019.

Le Guin, Ursula. *Tehanu*, Atheneum Books for Young Readers, 2012.

Additional Readings on Blackboard

ENG 300.02: Seminar in Critical Practices (4 credits, Writing Intensive)

TF 11:00-12:15 (hybrid)

Professor Jackie George

Course Description: In this introduction to the field of literary studies, we will explore how texts produce meaning by addressing other texts—both directly (allusion, quotation, revision) and indirectly (genre, mode, style). Drawing on key theoretical works, we will use intertextuality and analyze and interpret literature from multiple genres, paying close attention to form and content. Our discussions, as well as the reading, writing, and research assignments for this course, will prepare students for the more advanced work they will do as English majors.

Required Texts:

Coming soon!

ENG 303-01: Introduction to British Literature

MR 3:30-5:15 p.m.

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description: This 4-credit course will introduce students to selections from 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 colonization and empire. This semester we will focus on monsters and monstrosity as a central theme. 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 guided research 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.

Probable Texts:

Beowulf, trans. Heaney (Norton, 9780393320978)

Sir Gawain and the Green Knight, trans. Hermitage (Norton, 9780393334159)

William Shakespeare, *The Tempest*, ed. Mowat and Werstine (Folger, 9780743482837)

Mary Shelley, *Frankenstein* (Oxford, 978099537150)

E. M. Forster, *A Passage to India* (Harvest, 9780156711425)

Other texts may be added to this list; the final list will be communicated to students before the start of the semester.

Supplemental materials will be available on Blackboard, YouTube, and various web sites

ENG 308.02: Short Story

ONLINE

Rachel Rigolino rigolinr@newpaltz.edu

Course Description: This writing-intensive course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives. One module will focus upon women writers of the Harlem Renaissance period. 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.”

ENG 327.01 Development of Modern English

ONLINE

Professor Daniel Kempton kempton@newpaltz.edu

Course Description

This course will provide an introduction to the history of the English language from its Indo-European roots through the eighteenth century, when the language had largely achieved its modern form. Attention will be given to the political and cultural context in which the language developed and to the literature produced at each major stage of language development. The course will cover the following topics:

The Indo-European family of languages and the distinctive features of the Germanic languages, to which English belongs.

Old English phonology (or the sound of the language), inflectional forms, vocabulary, and literature.

Middle English phonology, inflectional forms, and literature.

The early modern period and the language of Shakespeare.

The eighteenth century and the first dictionaries.

Note that this is a three-credit course in an online format running the second half of the fall semester.

Required Text:

Baugh, Albert C. and Thomas Cable. *A History of the English Language*. 6th ed., Routledge, 2012.

ENG 345.01: Creative Writing Workshop I

MR 12:30-1:45

Instructor: Mr. Kristopher Jansma jansmak@newpaltz.edu

Course Description: Introducing fiction, poetry, and memoir, this course will pair classic texts with contemporary ones. We'll examine works that have defined literature for decades and pieces that make bold, fresh attempts to revitalize the forms. In doing this, students will develop both an appreciation for the canon and a curiosity towards the writing of their own peers. Students will explore the basics of character, setting, plot, theme, style, and voice in these texts, as well as in a series of instructive writing exercises. In a constructive, workshop setting, students

can evaluate one another and improve drafts for revision. Students will play with the basic elements of a story/poem/memoir before combining them together into complete, formalized pieces. Students will experiment with new forms, opening up possibilities for future work.

Required Texts:

None

ENG 355-01 : The Bible

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

Professor Christopher A. Link linkc@newpaltz.edu

Please note: This course fulfills the SUNY New Paltz GE (III & IV) requirement for Western Civilization (WEST).

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

Required Texts:

The New Oxford Annotated Bible (with the Apocrypha), 5th Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2018. (Earlier editions—e.g., 3rd or 4th—are perfectly acceptable.)

Harris, Stephen L., *Exploring the Bible*, 2nd Ed., New York: McGraw-Hill, 2013.

ENG 385.01: Theories of Writing (Writing Intensive)

W 3:30-6:20 p.m.

Professor Matthew Newcomb newcombm@newpaltz.edu

Course Description

This course is designed to aid students in thinking about writing and in teaching writing in a research-informed, theoretically-backed, and consciously-chosen manner. The course will provide students with a history of major debates in how writing has been taught, mostly at

secondary and postsecondary levels. Students will also learn about and practice numerous strategies and approaches to teaching writing. Aspects of teaching writing that the course will focus on include invention (coming up with material or an idea), argument, grammar and style, forms of assessment, lesson planning, connections between reading and writing, research and citation, and narrative. Students will be expected to do their own writing, respond to the writing of others, and create writing opportunities and lessons in the course. Readings will include numerous articles about writing and teaching writing.

Texts (subject to change)

Concepts in Composition by Irene L. Clark

Writing Environments by Sidney Dobrin and Christopher J. Keller

ENG 406-01: Shakespeare I

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

Professor Thomas Olsen: olsent@newpaltz.edu

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

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

Requirements will probably include 3-4 short papers (3 pp.), one paper of medium length (5-7 pp.), and one final test. Interactive in-class work in small groups is a central part of the curriculum and we will read some published criticism as well.

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

Required Texts:

You will need a high-quality edition of the works of Shakespeare, on paper. I have ordered the 3rd edition of Stephen Greenblatt et. al, eds. *The Norton Shakespeare*, in the easier-to-carry 2-volume format (978-0-393-26402-9). However, any prior edition of *The Norton Shakespeare* is acceptable, as are high-quality 1-volume or single-play critical editions (Arden, Cambridge, Norton, Oxford, Riverside, etc.). Please contact me before making a major purchase; some budget editions will not serve you well and are false economies.

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

IMPORTANT NOTES:

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

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

ENG 407.01: Shakespeare II (4 credits)

MR 3:30-5:20 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. My hope is that by the end of the semester students will have a deeper understanding and greater appreciation of Shakespeare's works, their artistry and the many cultural and political issues they raise. In studying Shakespeare's plays, we will consider them not just as literary and cultural texts, but also as dramas meant to be performed. To this end, students will have the option of enacting speeches and scenes from the plays and then writing about what they have learned about these works through performing them. We shall also examine scenes from Shakespearean film. ENG 407.01 may be taken for Honors Program credit. In addition to Shakespeare's narrative poem *Venus and Adonis*, we are likely to read the following plays: *Richard II*, Part I of *Henry IV*, *Henry V*, *The Merchant of Venice*, *As You Like It*, *Measure for Measure*, *King Lear*, and *Macbeth* (this list is subject to last-minute change!).

ENG 423.01: Contemporary Literary Theory (hybrid)

TF 2-3:15 p.m.

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 very much including Sigmund Freud, like Martin Heidegger, Jacques Lacan, Walter Benjamin, 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, 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.

Required Texts:

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

ENG 423-02: Contemporary Literary Theory

MR 11:00-12:15 AM

Credit Hours: 4 - HYB

Professor Jed Mayer: mayerj@newpaltz.edu

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

Required Texts:

The Norton Anthology of Theory and Criticism, 3rd ed.
Lewis Carroll, *Alice's Adventure's in Wonderland and Through the Looking Glass*
Mary Shelley, *Frankenstein*

ENG 445.01: Creative Writing Workshop II

MTH 9:30-10:45 (Hybrid)

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

Course Description: This second course in the creative writing sequence will continue the development of the creative writing skills gained in Creative Writing Workshop I. The course will focus on forms of fiction, poetry, and nonfiction and memoir. The course will focus on three intertwined activities: reading works in the three genres as models for writing and analysis, creating works in the three genres, and working on the process of writing through initial writing activities such as brainstorming, listing, freewriting, and in-class writing exercises, drafting and revision, and peer review. Attention will be paid to gaining expertise in writing original works in all three genres, developing a repertoire of creative writing

techniques, and developing a critical vocabulary and approach to exploring and evaluating each form of writing.

The course also will examine forms of writing created by new forms of media such as the narrative story slams sponsored by The Moth.

Required Texts:

An Apple in her Hand, Edited by Colleen Geraghty et al. (Codhill Press)

Barbara Drake, *Writing Poetry*

Janet Burroway, *Writing Fiction, Seventh Edition* (Pearson Longman)

ENG 451-01: Senior Seminar, Engendering Voice in 20th Century U.S. Poetry

Tuesdays and Fridays, 11:00 – 12:15 p.m. (hybrid)

Sarah Wyman: wymans@newpaltz.edu

Course Description: In this seminar, we will consider the way contemporary poets 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, Louise Glück, and Yusef Komunyakaa respond to the legacy of Modernism. These celebrated poets establish identity through the creation of personas and the invention of aesthetic worlds in which to locate them. Through a formalist lens, we will investigate verbal and visual patterning as structuring devices. We will employ primary texts as well as critical articles to investigate poetry's interface with politics, gender, psychology, postcolonial theory, sustainability topics, and the visual arts. Students will hone their skills in rhetorical analysis and written expression by completing a major research paper. Each student will develop this project in stages over the course of the semester.

Required Texts

Louise Glück, *The First Four Books of Poems* (Ecco, 1995)

ISBN 0-88001-421-0

Robert Hayden, *Collected Poems (Liveright or Norton)*

ISBN-13: 978-0871406798

Yusef Komunyakaa, *Neon Vernacular* (Wesleyan UP, 1993)

ISBN 978-0-819574534

Frank O'Hara, *The Selected Poems of Frank O'Hara* (Ed. Mark Ford, Knopf, 2008) ISBN 978-0-307-26815-0 or Vintage

Sylvia Plath, *Ariel: The Restored Edition* (Harper Perennial, 2004)

ISBN 0-06073259-8

ENG 451-02: Senior Seminar – The Nonhuman Turn

MR 2:00-3:15 PM

Credit Hours: 4 - HYB

Professor Jed Mayer: mayer@newpaltz.edu

Course Description: Humans have long enjoyed a comfortable position at the top of the food chain, a place that has shaped, and been shaped by, an ideological position in which we regard ourselves as exceptional, disavowing our connections with, and responsibilities toward, the nonhuman world. But as we begin to see the catastrophic effects of such attitudes, in the proliferation of toxic environments, human-induced climate change, and the mass extinction of nonhuman species, the need for perspectives that look beyond the human becomes more urgent. We are witnessing an unprecedented turn towards the nonhuman in many fields at the moment, and in the humanities this has produced a radical break with a longstanding human-centric focus. In this course we will read a wide range of texts in which the nonhuman plays a central role, examining them through a number of new critical perspectives that expand our thinking beyond our own species, and that raise challenging questions about our place in a more-than-human world.

Required Texts (subject to change):

Marianne Moore. *Observations*.

Joan Lindsay. *Picnic at Hanging Rock*.

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

Han Kang. *The Vegetarian*.

Richard McGuire. *Here*.

ENG 454.01: The Craft of Creative Nonfiction

MR 11:00 – 12:15 (Hybrid)

Instructor: 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 477.02 Holocaust Literature

MTH 9:30-10:45 (Hybrid)

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

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

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

Selected Texts:

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

Charlotte Delbo, *Auschwitz and After*

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

Cynthia Ozick, *The Shawl*

Bernhardt Schlink, *The Reader*

Art Spiegelman, *MAUS I* and *MAUS II*)

Elie Wiesel, *Night*

ENG 493.01: The Persistence of *Frankenstein* (4 credits)

TF 2:00-3:15 (hybrid)

Professor Jackie George

This is an upper-division course in literature before 1900.

Course Description: Although written over 200 years ago, the cultural force of Mary Shelley's *Frankenstein* shows no signs of waning. From bolt-necked Halloween masks to denunciations of "frankenfoods," iterations of *Frankenstein*—no matter how disparate—are commonplace. In this course, we will examine the persistence of *Frankenstein* by diving deeply into texts related to the political, scientific, and cultural milieus of Shelley's life and work. Then, we will consider how, and to what ends, *Frankenstein* has been appropriated and transformed in contemporary literature and film.

Required Texts:

Mary Shelley, *Frankenstein; or, The Modern Prometheus* (1818 edition), *Matilda*

William Godwin, *Caleb Williams*

Mary Wollstonecraft, *Mary* and *The Wrongs of Woman*

Ahmed Saadawi, *Frankenstein in Baghdad*

ENG 493.02: Adaptation and Rewriting

TF 11:00-12:15

Professor Michelle Woods woodsm@newpaltz.edu

Course Description: We either love or hate adaptations, judge them through an evaluative and emotional lens: what worked, what didn't, what they got wrong, and what they even got more wrong. This course wants to rethink how we read adaptations and to question whether these texts can be useful hermeneutic tools. Can adaptations, in other words, make us reread the originals? Can they open up the textuality of the originals and make us question what we mean by the original? Can they make us rethink literary judgment and canonicity? Modules will include: *The Simpsons* rewrite David Foster Wallace's "A Supposedly Fun Thing I'll Never Do Again"; Leo Tolstoy puts Beethoven to paper in "The Kreutzer Sonata" and his wife, Sophia, horrified at her husband's misogyny, writes a story, "Whose Fault?" as a riposte; Shakespeare's *Macbeth*, its origins, Nikolai Leskov's "Lady Macbeth of Mtsensk" Shostakovich's opera (that Stalin walked out of it) based on Leskov's story and Akira Kurosawa's *Throne of Blood*; Euripides' *Medea*, Marina Carr's Irish traveller retelling, *The Bog of Cats* and Toni Morrison's *Beloved*; Jean Rhys's pre-text to Charlotte Brontë's *Jane Eyre*, *Wide Sargasso Sea*; as well as ekphrastic poetry (Ocean Vuong, Seamus Heaney) and rewritings of fairy-tales.

Likely Texts:

Charlotte Brontë, *Jane Eyre*

Marina Carr, *The Bog of Cats*

Euripides, *Medea*

Nikolai Leskov, "Lady Macbeth of Mtsensk"

Toni Morrison, *Beloved*

Jean Rhys, *Wide Sargasso Sea*

Leo Tolstoy, "The Kreutzer Sonata"

Sophia Tolstaya, "Whose Fault?"

The Simpsons, "Totally Fun Thing That Bart Will Never Do"

William Shakespeare, *Macbeth*

David Foster Wallace, "A Supposedly Fun Thing I'll Never Do Again"
