

Summer 2022 Undergrad Expanded Course Descriptions

ENG 170-01: Writing and Rhetoric

Asynchronous Online

4 Credits

Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:

Training in rhetorical situation analysis and argument writing. Focus on research, critical analysis, and academic genres. Oral presentation and library components. Papers assigned to develop collection and integration of materials, evidence-based analysis, and argument invention. In this section, we will focus on the Wicked Question “What Is Childhood for?”

Required Texts:

Lowry, Lois. *The Giver*. Houghton Mifflin Company, 2014.

Additional Materials on Blackboard.

ENG226-01: Practical Grammar

Online Asynchronous

Dr. Andrew C. Higgins: higginsa@newpaltz.edu

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.

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

ASYNCHRONOUS ONLINE: Summer Session I, June 1 - July 7

4 Credits

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 summer, ship out to sea! That is...er...go online! This intensive five-week introductory summer seminar will be focused 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 several of its key, intertextual allusions (selections from the Bible, Milton, Shakespeare, Coleridge, etc.). In addition to a carefully paced examination of the novel and its intertexts (allusions), 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). Consideration will also be given to book’s critical reception and lasting influence. Student assignments will include written character sketches, short response papers, one online student presentation (PowerPoint), regular online discussion, a final research paper, and regular Discussion Board posts and commentary (WI). Active online participation in the seminar discussion is expected and there will be an online final exam concerning *Moby-Dick* at the end of the course. (1-2+ very short modular quizzes may also be required during the accelerated summer term.)

Required Course Texts:

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

*Please note: a 3rd Norton Critical Edition has since come out, but it lacks many of the important critical essays intended as required reading for this course; used copies of the excellent SECOND (Revised) edition (tattoo cover) are plentiful and inexpensive, albeit sometimes hidden from view when searched on amazon.com (the following link will help:

<https://www.amazon.com/dp/0393972836/ref=olp-opf-redir?aod=1&ie=UTF8&condition=used&qid=&sr=>

Herman Melville, *Typee*. 1846; Modern Library, 2001. (ISBN: 9780375757457) – required for first week of session

Recommended Course Texts (Optional for purchase/Online Editions are OK)

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.

ENG308 The Short Story

Asynchronous Online

3 Credits

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Course Description:

This eight-week (6/13-8/2), 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

ENG 423-01: Contemporary Literary Theory

Online

4 Credits

Matt Newcomb: newcombm@newpaltz.edu

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

ENG 465-01: Young Adult Literature**Asynchronous Online****4 Credits****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.

Atta, Dean. *The Black Flamingo*. Balzer + Bray, 2020.

#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.

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

Thomas, Aiden. *Cemetery Boys*. Swoon Reads, 2020.

Additional readings on Blackboard.

Fall 2022 Undergrad Expanded Course Descriptions

ENG 170-17: Writing and Rhetoric

Asynchronous Online

4 Credits

Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:

Training in rhetorical situation analysis and argument writing. Focus on research, critical analysis, and academic genres. Oral presentation and library components. Papers assigned to develop collection and integration of materials, evidence-based analysis, and argument invention. In this section, we will focus on the Wicked Question “What Is Childhood for?”

Required Texts:

Lowry, Lois. *The Giver*. Houghton Mifflin Company, 2014.

Additional Materials on Blackboard.

ENG 170-21: Writing and Rhetoric

Asynchronous Online

4 Credits

Dr. Erin Newcomb: newcombe@newpaltz.edu

Course Description:

Training in rhetorical situation analysis and argument writing. Focus on research, critical analysis, and academic genres. Oral presentation and library components. Papers assigned to develop collection and integration of materials, evidence-based analysis, and argument invention. In this section, we will focus on the Wicked Question “What Is Childhood for?”

Required Texts:

Lowry, Lois. *The Giver*. Houghton Mifflin Company, 2014.

Additional Materials on Blackboard.

ENG 210-02: Great Books Western

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

3 Credits

Professor Thomas Festa: festat@newpaltz.edu

Course Description:

This course is an introduction to the major works of the Western canon, from (roughly) Homer to Virginia Woolf. As such, the syllabus will necessarily traverse enormous stretches of time and geography. We will explore the most influential texts in translation with some attention to the original linguistic and cultural contexts, but this is primarily a course about stories and their relationships within a tradition. While analyzing works in diverse genres including epic, tragedy, novels, and essays, we will also ponder the meanings and coherence of this tradition, the sources and politics of its authority. At the same time, we will keep in view the dynamic and ongoing

conversation among texts that constitutes this extremely selective field of “great books.” In a sense, this is the one humanities course that no one should miss, as these are the books that have always been the cornerstone of a liberal education.

Selections will be made from some of the following works:

The Epic of Gilgamesh
Homer, *Iliad or Odyssey*
The Bible
Sophocles, *Oedipus the King*
Plato, *Republic*
Virgil, *Aeneid*
Dante, *Inferno*
Cervantes, *Don Quixote*
Voltaire, *Candide*
Woolf, *Mrs. Dalloway*
Borges, *Ficciones*

ENG230-01 Women in Literature

TR 3:30-4:45 p.m. Seated Class (two meetings per week)

3 Credits

GE3: HUM; GE4: Humanities, Liberal Arts

Professor Fiona Paton: patonf@newpaltz.edu

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.

Course requirements

Midterm and final exams (multiple choice): 30%
Reflective Paper (5 pages): 25%
10 blogs of 200 words each: 40%
Participation: 5%

Required Texts

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

ENG 230-02: Women in Literature

3 Credits

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

Professor Jackie George: georgej@newpaltz.edu

Course Description:

In this course, we will think critically about the representations of women in literary works from several genres and literary-historical periods. We will discuss what these works can teach us about the history of women and the ways in which discourses of race, class, and nation intersect with that of gender. Our approach will be global as we read works in English by writers from Africa, Europe, Asia, and the Americas.

ENG 231-01: American Women Writers 20th Century

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

3 Credits

Professor Crystal S. Donkor: donkorc@newpaltz.edu

Course Description:

Women on the margins of American identity are at the forefront of this course's study of sexism, racism, queerness, and simply, coming into being. Together, we will bear witness to how American women writers explore these issues using humor, tragedy, and mystery to shape the realities of what it means to be both seen and unseen. In this course, we will trace how the personal experiences of our characters reflect the social, ethical, and political concerns of women at America's margins, more broadly. Personal reflections, digital projects, and critical writing assignments will guide us as we creatively process women's poetry, novels, and short fiction.

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

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

3 Credits (Hybrid)

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 (and sometimes the 21st 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.

In this particular section, we will focus on representations of beauty, speculative fiction (including Afrofuturism), and feminist metaphors.

Required Texts:

Le Guin, Ursula. *Tehanu*. Atheneum Books, 2008

Mon e, Janelle. *The Memory Librarian and Other Stories of Dirty Computer*. HarperCollins Publishers, 2022.

Tan, Amy. *The Bonesetter's Daughter*. Ballantine Books, 2003.

Additional materials are available on Blackboard.

ENG300-01: Seminar in Critical Practices

4 Credits

MR 11:00a.m.-12:14p.m.

Dr. Andrew C. Higgins: higginsa@newpaltz.edu

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 the 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 to 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.

ENG 300-02: Seminar in Critical Practices: "Environmental Writing"

4 Credits, Hybrid

TF 12:30-1:45 p.m. (in-person) + asynchronous online

Professor Matt Newcomb: newcombm@newpaltz.edu

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

Course Description:

Environmental writing can be nature writing, public policy documents, memoirs connected to place, scientific writing, or a mix of those and other genres. This course will work with a variety of those genres to explore the connections and various relationships conceived between nature and culture. In fact, following Donna Haraway's notion of "natureculture," one hypothesis of this class is that nature and culture are not opposites but aspects of a whole with fuzzy lines between them at best. Some of our work will involve the theoretical fields of cultural studies and of ecocriticism as significant approaches to literature and culture in a contemporary context. We will think about technologies, animals (human and non-human), plants, places, processes (natural and otherwise), and what counts as an environment. Our readings will include books you choose, critical and creative work online, and a reader focusing on diverse voices in writing about nature and culture together. Student work will include trying a couple of genres of environmental writing and a presentation.

Tentative Required and Recommended Course Texts:

Deming, Alison H. and Lauret E. Savoy, editors. *The Colors of Nature: Culture, Identity, and the Natural World*, Milkweed, 2011.

The Purdue OWL Family of Sites. The Writing Lab and OWL at Purdue and Purdue U, 2008, owl.english.purdue.edu/owl.

Two selections (your choice) from the following list:

Birth of the Anthropocene by Jeremy Davies

Black Nature: Four Centuries of African American Nature Poetry edited by Camille Dungy

Braiding Sweetgrass by Robin Wall Kimmerer

Field Notes from a Catastrophe by Elizabeth Kolbert

Flight Behavior by Barbara Kingsolver

Future Home of the Living God by Louise Erdrich

A History of Bees by Maja Lunde

New York 2140 by Kim Stanley Robinson

Lagoon by Nnedi Okorafor

Additional course texts (short primary texts, videos, websites) will be made available through Blackboard.

ENG 300-03: Seminar in Critical Practices: "Environmental Writing"

4 Credits, Hybrid

TF 2:00-3:15 p.m. (in-person) + asynchronous online

Professor Matt Newcomb: newcombm@newpaltz.edu

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

Course Description:

Environmental writing can be nature writing, public policy documents, memoirs connected to place, scientific writing, or a mix of those and other genres. This course will work with a variety of those genres to explore the connections and various relationships conceived between nature and culture. In fact, following Donna Haraway's notion of "natureculture," one hypothesis of this class is that nature and culture are not opposites but aspects of a whole with fuzzy lines between them at best. Some of our work will involve the theoretical fields of cultural studies and of ecocriticism as significant approaches to literature and culture in a contemporary context. We will think about technologies, animals (human and non-human), plants, places, processes (natural and otherwise), and what counts as an environment. Our readings will include books you choose, critical and creative work online, and a reader focusing on diverse voices in writing about nature and culture together. Student work will include trying a couple of genres of environmental writing and a presentation.

Tentative Required and Recommended Course Texts:

Deming, Alison H. and Lauret E. Savoy, editors. *The Colors of Nature: Culture, Identity, and the Natural World*, Milkweed, 2011.

The Purdue OWL Family of Sites. The Writing Lab and OWL at Purdue and Purdue U, 2008, owl.english.purdue.edu/owl.

Two selections (your choice) from the following list:

Birth of the Anthropocene by Jeremy Davies

Black Nature: Four Centuries of African American Nature Poetry edited by Camille Dungy

Braiding Sweetgrass by Robin Wall Kimmerer

Field Notes from a Catastrophe by Elizabeth Kolbert

Flight Behavior by Barbara Kingsolver

Future Home of the Living God by Louise Erdrich

A History of Bees by Maja Lunde

New York 2140 by Kim Stanley Robinson

Lagoon by Nnedi Okorafor

Additional course texts (short primary texts, videos, websites) will be made available through Blackboard.

ENG 303-01: Introduction to British Literature

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

4 Credits

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 extend 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 British 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. Armitage (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)

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

Zadie Smith, “Two Men Arrive in a Village” (download text from course portal)

This list may change slightly; the final one will be communicated to students before the start of the semester when I distribute the syllabus. Additional short readings and supplemental materials will be available on our course portal, YouTube, and various web sites.

ENG303-02: Intro to British Literature

4 Credits

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

Professor Usha Vishnuvajjala

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 the recent adaptation *Telling Tales* by Patience Agbabi, the *Lais of Marie de France*, short Old and Middle English poetry, a selection of early modern drama, Margaret Cavendish's *The Blazing World*, 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 307-01 The Novel

3 credits (GE)

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

Professor Michelle Woods: woodsm@newpaltz.edu

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, climate change, immigration and exile, the Holocaust, totalitarianism and the fallout of history.

Possible Texts:

Alison Bechdel, *Fun Home*

Thi Bui, *The Best We Could Do*

Nora Krug, *Belonging*

John Lewis, *The March: Vol II*

Richard McGuire, *Here*

Summer Pierre, *All the Sad Songs*

Marjane Satrapi, *Persepolis*

Art Spiegelman, *Maus*

ENG308-01 Short Story

TF 11:00-12:15 p.m.

3 Credits

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.

ENG308-02 Short Story

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

3 Credits

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

ENG333-01 Introduction to American Literature

TWF 11:00 a.m.-12:15 p.m. Seated Class (three days a week)

4 Credits

Critical Thinking Introductory, Diversity, Liberal Arts

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 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.

Course requirements

Weekly Quizzes: 45%

Midterm and Final Exam Essays: 30%

Research Paper (5 pages): 20%

Participation: 5%

Required Texts

This course is primarily OER with all readings on Blackboard. You will purchase only one text: *A Raisin in the Sun* by Lorraine Hansberry

ENG 333-02: Introduction to American Literature

Online Async

Professor Mary Holland: hollandm@newpaltz.edu

Course Description

What is America and what is American literature? Whose is it, where is it from, and where is it going? We will read and discuss texts spanning hundreds of years, by diverse authors and in a variety of genres (tale, slave narrative, story, novel, poem, drama, essay), to see how people living in the territory now known as the “United States” have answered these questions in various ways, at various points in history, and to various ends. Along the way, this course will introduce students to key formal developments in U. S. literature, while covering such modes of writing as transcendentalism, naturalism, modernism, and postmodernism. It will also touch on important socio-historical moments and their related literary movements, including the colonial and revolutionary periods, the Civil War and slavery, the emerging women’s rights movement, the Harlem Renaissance, the Civil Rights era, four major wars, and the contemporary period. As we move through four centuries of poetry and prose, we will examine how our notions of what language is and what it can do have evolved alongside our changing notions of “America.” And we will consider how, again and again in their stunningly diverse ways, writers in the U. S. contemplate the role of language and letters in creating, shaping, and making sense of both self and world. Our method of reading will be close textual analysis: looking carefully at textual form and language as the basis for drawing larger conclusions about the work as a whole.

This 4-credit course is online and asynchronous: while I encourage you to meet with me independently during office hours—on campus or via Webex—we will not meet as a class. You

will spend course time reading, watching recorded lectures, and writing responses and essays on the material. If you think you will learn more effectively in a seated setting, please note that seated sections of this course are also being offered this semester. The prerequisite is ENG 180 (or equivalent).

Required Texts

Kate Chopin, *The Awakening*, ed. Nancy A. Walker. 2nd ed. Bedford, 2000 (1899).

Zora Neale Hurston, *Their Eyes Were Watching God* (1937). Perennial.

Stories, essays, poems, etc available on Blackboard

ENG 333-03: Introduction to American Literature

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

Dr. Erin Newcomb: newcombe@newpaltz.edu

4 Credits (Hybrid)

Course Description:

This course serves as an introduction to American Literature, and, as such, attempts to canvas a breadth of texts from the pre-colonial period to the twenty-first century. To connect the broad range of genres and historical time periods, we will examine the course literature from the perspectives of mobility, movement, and transportation. Throughout the course, we will consider the ways that movement illustrates American values and American conflicts. Our discussions will particularly consider issues of age, race, gender, and religion, and our exploration of texts from different time periods will help us to consider the ways that these attributes change as history and geography develop. Major themes for the course will include utopian visions for America; Westward expansion; land and nature; slavery, abolition, and race; and immigration. We will investigate how the literary and historical portrayals of national identity intersect with and inform both historical and contemporary literary, social, and political visions of America.

Required Texts:

Baum, L. Frank. *The Wonderful Wizard of Oz*. Project Gutenberg, 2020.

<https://www.gutenberg.org/files/55/55-h/55-h.htm>.

Gillman, Melanie. *Stage Dreams*. Graphic Universe™, 2019. (Link goes to SUNY Library version)

Park, Linda Sue. *Prairie Lotus*. Clarion Books, 2020. (Link goes to SUNY Library version)

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

Yang, Gene Luen. *Superman Smashes the Klan*. DC Comics, 2020.

Additional required texts will be available on Blackboard.

ENG 343-01: Transnational Literature: “Exiles, Refugees, and Border-Crossings”**MR 11:00-12:15****4 Credits (Hybrid)****Professor Christopher A. Link: linkc@newpaltz.edu****Course Description:**

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 of memoir, history, and fiction; the roles of love and desire in transnational exchanges; the role of the imagination in the construction of the self and others; and characters and narrators who consider transnational literary and political matters. Some 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. Additional brief texts (short stories, poems, criticism) and audio-visual materials will be made available on Blackboard. Assignments will likely include quizzes, short response papers, and a final research paper. 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: may be subject to substantial changes...I’m still thinking about it):Voltaire, *Candide* (1759)Joseph Conrad, *Lord Jim* (1900)B. Traven, *The Death Ship* (1926)Anna Seghers, *Transit* (1944)Camara Laye, *The Radiance of the King* (1954)Brief selections from Clarice Lispector, *The Complete Stories of Clarice Lispector* (2015)Audre Lorde, *Zami: A New Spelling of My Name* (1982)Laurent Binet, *HHhH* (2010)

ENG 345-01: Creative Writing Workshop I**MR 12:30-1:45 p.m.****3 Credits**

Professor Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

ENG345-02 Creative Writing Workshop 1

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

3 Credits

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.

ENG 353-01: Multiethnic and Diasporic Literature: The African Diaspora

Online Asynchronous

4 Credits

Professor Crystal S. Donkor: donkorc@newpaltz.edu

Course Description:

How does the African diaspora write itself? What do writers of the diaspora take to be the collective experiences of a people forcibly dispersed across land and sea? Perhaps it is as Richard L. Jackson argues: “a persistent identifier of diasporic literature is that writers of African ancestry ‘never seem to be at one or at home racially’ within the societies in which they now live.” Or, is it as other scholars maintain? – that the history of slavery and suffering unite members of the diaspora and define diasporic literature? This course will contend with not only these claims, but others that will help us begin to examine articulations of the phenomenon of diaspora in literature. As we theorize diaspora throughout this course, we will bear witness to how memory, Black girlhood, underground as a theoretical concept, and Bildungsroman get imagined in diasporic fiction. We will be attentive to the fantastic styles of writers like Yaa Gyasi and Dionne Brand, who trace diaspora quite literally in their stories of descent, and the more realist and narrow depictions of Black life presented by Piri Thomas and Alice Walker. We will also critique the very idea of African diasporic literature by analyzing how issues of time, class, culture, and environment might challenge Diasporic consciousness.

ENG 353-02: Multiethnic and Diasporic Literature: The African Diaspora

Online Asynchronous

4 Credits

Professor Crystal S. Donkor: donkorc@newpaltz.edu

Course Description:

How does the African diaspora write itself? What do writers of the diaspora take to be the collective experiences of a people forcibly dispersed across land and sea? Perhaps it is as Richard L. Jackson argues: “a persistent identifier of diasporic literature is that writers of African ancestry ‘never seem to be at one or at home racially’ within the societies in which they now live.” Or, is it as other scholars maintain? – that the history of slavery and suffering unite members of the diaspora and define diasporic literature? This course will contend with not only these claims, but others that will help us begin to examine articulations of the phenomenon of diaspora in literature. As we theorize diaspora throughout this course, we will bear witness to how memory, Black girlhood, underground as a theoretical concept, and Bildungsroman get imagined in diasporic fiction. We will be attentive to the fantastic styles of writers like Yaa Gyasi

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ENG 355-01: The Bible

MR 2:00-3:50

4 Credits

Professor Christopher A. Link: linkc@newpaltz.edu

***Please note: This course fulfills the SUNY New Paltz GE 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 some 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, online participation (Discussion Board), and a final exam. Occasional/optional/recorded synchronous review sessions will take place remotely via Webex in advance of quizzes and exams, roughly four times during the term (scheduling TBD by class survey).

Anticipated Required Texts (subject to change):

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.

Robert Alter, *The Art of Biblical Narrative*. 2nd Ed. Basic Books, 2011.

ENG399-01: Understanding Poetry

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

1 Credit

Professor Joann Dejudicibus: dejudicj@newpaltz.edu

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. We will host lecturers and/or performers for some class meetings. Thus, students will be exposed to a variety of poetic forms and literary perspectives; a variety of ways of looking at the genre, and the possibilities that poetry can explore, from the effect 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 perhaps hone a clearer sense of what ideal poetry is for them, and how it may remain relevant in and 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. This modular course will not provide an overview of all poetic terms, sub-genres, forms, and movements, and 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 reflections, as well as a grammatical, ethically cited, sufficiently analytical paper (4-5 pages) in response to the course material; students must also attend all meetings per the university attendance policy.

*Course may begin in September; check online schedule for updates.

*No textbook required; all materials will be provided on Brightspace or online

ENG 406-01: Shakespeare I

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

4 Credits (Hybrid)

Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description:

This course will offer students an in-depth look at the drama and poetry of Shakespeare and the culture of his early modern England. We will read a wide range of plays and poetry as we consider Shakespeare's canon in all of its stunning variety: from teasing love poetry to political thrillers, piercing revenge tales to moving stories of mercy and forgiveness. Texts will likely include *Much Ado about Nothing*, *A Midsummer Night's Dream*, *Twelfth Night*, *Othello*, *Richard III*, *Hamlet*, *The Tempest*, and selections from the Sonnets. Lectures, discussions and writing

assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language, how his plays were performed, and the scholarly criticism that it has inspired. Along the way, we will also find opportunity to probe the deeper social questions raised by his plays. How should a society treat people of different races and classes? Are gender and sexuality like actors' roles, parts to be learned and played? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at several modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama in our own time.

Required Texts

The Norton Shakespeare (3rd Edition)

Optional Texts

MLA Handbook for Writers of Research Papers (9th Edition)

*All available at the Campus Bookstore

ENG 407.01: Shakespeare II

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

4 Credits

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

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

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

Requirements will probably be weekly short writing assignments, including some short papers (2-3 pp.) and one paper of medium length (5-7 pp.). There will be a final exam, possibly conducted individually and orally.

Our plays will probably come from this list: *Richard II*, *1 Henry IV*, *Henry V*, *Titus Andronicus*, *King Lear*, *Macbeth*, *Coriolanus*, *As You Like It*, *The Taming of the Shrew*, *The Merchant of Venice*, *Measure for Measure*. We may also study one of Shakespeare's two narrative poems, *Venus and Adonis*. The final list of plays and assignments will be established on the syllabus, which will be sent to registered students a week or two in advance of our first class meeting.

Required Texts:

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

Supplemental materials, including performance clips and critical readings, will be available on our course portal.

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

ENG 408-01 Seventeenth-Century Literature

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

4 Credits (Hybrid)

Professor Thomas Festa: festat@newpaltz.edu

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

This class is designed as an exploration of the interrelatedness of two concepts that might at first seem to pull in opposite directions: on the one hand, “modernity,” holding out its promise of progress, technological advancement, and political liberation; on the other, “melancholy,” extending its gloomy, static worldview and antiquated science of the humours. Yet poets and artists, long before the modern age, always appreciated that melancholy holds within itself contrary forces and therefore confers the power to unleash “the wakeful anguish of the soul,” as John Keats called it. We will come to grips with these multiple and sometimes contradictory powers by reading poems, essays, meditations, travel journals, and medical treatises from the early modern period. We will additionally put our principal texts into dialogue with examples

from the visual arts and will conclude with some examples from recent film engaged in perhaps analogous endeavors. Throughout, the course will move between and among two nodes or clusters of thought about our subject—early modern literature of melancholy, and modern philosophical, psychological, and aesthetic understanding of the experience.

Works to be included:

John Donne, *Poems and Devotions upon Emergent Occasions*

George Herbert, *The Temple*

Andrew Marvell, *Poems*

Matsuo Bashō, *Narrow Road to the Interior*

Sir Thomas Browne, *Religio Medici and Urn Burial, or Hydriotaphia*

Jorge Luis Borges, “Tlön, Uqbar, Orbis Terrius”

W.G. Sebald, *The Rings of Saturn*

ENG 418-01: Victorian Literature

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

4 Credits (Hybrid)

Professor Jed Mayer: mayere@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

ENG 423-01: Contemporary Literary Theory**TF 2:00-3:15 p.m.****4 Credits (Hybrid)****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 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 Blackboard

ENG 423-02: Contemporary Literary Theory**MR 9:30-10:45 a.m.****4 Credits (Hybrid)****Professor Jed Mayer: mayere@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 Adventures in Wonderland* and *Through the Looking Glass*

Mary Shelley, *Frankenstein*

ENG445-01 Creative Writing Workshop 2

MR 2:00-3:50 p.m.

4 Credits

Professor Dennis Doherty: dohertyd@newpaltz.edu

Course Description

This is creative writing 2, second in a 4 class sequence. As such, a high level of motivation and engagement is expected, and writing will be judged at a higher standard than the introductory course. During the semester, students considering moving on should keep an eye toward compiling a portfolio of their best work for review and acceptance into the program, and into the next course in the program, a genre-specific Craft Course.

Required Texts:

Poems. Poets. Poetry, Helen Vendler, ed., Bedford/St. Martins.

Doubletakes, T.C. Boyle, ed., Wadsworth.

ENG 445-03: Creative Writing Workshop II

4 Credits

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

Professor Timothy Liu: liut@newpaltz.edu

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.

Texts:

The Best American Poetry 2020 (Paisley Rekdal, ed.);

The Best American Short Stories 2021 (Jesmyn Ward, ed.)

ENG451-01 - Senior Seminar: Fiction in the Age of Austen

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

4 Credits (Hybrid)

Professor Jackie George: georgej@newpaltz.edu

Course Description:

This seminar will be devoted to a critical study of late-18th and early 19th-century fiction, with special attention given to the novels of Jane Austen. As the capstone course for the English major, this class will provide advanced students the opportunity to dive deeply into one of the most important periods in the history of the English novel and to consider how the formal and thematic concerns of this period continue to shape the production and reception of texts today. In addition to Austen, we will read a range of authors whose works engage with issues including class, politics, aesthetics, war, human rights, and gender. Students will be responsible for active participation in the planning and carrying out of seminar discussions, as well as the development of individual research projects, culminating in a substantial literary-critical research paper and presentation.

ENG 452-01: The Craft of Fiction

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

4 Credits

Professor Kristopher Jansma: jansmak@newpaltz.edu

Course Description:

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

Required Texts:

How Fiction Works – James Wood

A Visit from the Goon Squad – Jennifer Egan

ENG453-01: The Craft of Poetry

4 Credits

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

Professor Timothy Liu: liut@newpaltz.edu

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.)

ENG 454-01: The Craft of Creative Nonfiction

MR 2:00 – 3:15 p.m. Online Synch

4 Credits

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

Course Description:

Students will explore a range of their own experiences and how they relate the world around them. While examining the many subgenres of creative nonfiction (from the lyric essay to literary journalism to the comic-book memoir), this course will explore both classic and contemporary models. Students will build on a basic understanding of various forms of nonfiction and develop their craft through a series of writing exercises. In a workshop setting, students will evaluate each other's work and improve their own. Each student will build on original drafts of their work to develop one final piece of full-length nonfiction with the goal of submitting to a journal for publication.

Required Texts (to be purchased); other texts available online:

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

ENG460-01 Classics of Juvenile Fantasy

TWF 9:30-10:45 a.m. Seated Class (three meetings per week)

4 Credits

Professor Fiona Paton: patonf@newpaltz.edu

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.

Course Requirements:

10 blogs of 250+ words each: 40%

Midterm & Final Exams (multiple choice): 30%

Research Paper (8 pages): 25%

Participation: 5%

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 476-01 Graphic Literature

4 Credits (Hybrid)

TF 11:00 a.m.-12.15 p.m.

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

“With its juxtaposed frames,” Hillary Chute writes, “comics constantly calls readers’ attention to what they see, or don’t see, and why. What can be seen within the frame – and what can’t be seen, or isn’t supposed to be seen ... We can say that its very grammar, then, evokes the unsaid, or inexpressible.” How have comics – graphic novels – become a form that deals both with private and public upheaval, unsayability, unseeability? This course, with readings on comics theory (Scott McCloud and Hillary Chute), picture theory (WJT Mitchell), looks specifically at three areas of the contemporary graphic novel: memoir, memoir and political upheaval, and formally innovative works, to question how we see identity, history, political and philosophical change, and finally how we see artistic innovation: how we might challenge how we read even when we’re reading without words. We’ll be looking at queer identity, neuronormativity, climate change, the civil rights movement and race, immigration and exile, the Holocaust, totalitarianism and the fallout of history. We’ll be looking at what we can see, what we can read, and what we can’t.

Possible Texts:

Alison Bechdel, *Fun Home*
Thi Bui, *The Best We Could Do*
Ken Krimstein, *The Three Escapes of Hannah Arendt*
Nora Krug, *Belonging*
John Lewis, *The March: Vol II*
Scott McCloud, *Understanding Comics*
Richard McGuire, *Here*
Summer Pierre, *All the Sad Songs*
Marjane Satrapi, *Persepolis*
Art Spiegelman, *Maus*
