

Spring 2012 Expanded Course Descriptions

ENG 200-01: Analysis and Interpretation of Literature

MR 12:15 -1:30pm

Dr. Amelia Rose: amelia1717@aol.com

Course Description:

In this course, we will study drama, prose, and poetry. We will do close readings of selected works and write both in-class and out-of-class papers on assigned topics elicited from the readings. Students will use reading and writing to understand, respond to, and critically analyze diverse writing. Observation, description, interrogation, analysis, instructor and peer response and revision enable clear, logical, analytical thinking and writing about literature.

Required Texts:

Making Literature Matter: An Anthology For Readers and Writers, 4th Edition, John Schlib and John Clifford

Standards and Style: Writing for English Studies

The most current (2009+ Edition) text or printed copy of the MLA Handbook for Writers of Research Papers

ENG 200 – 02: Analysis and Interpretation of Literature

MH 12:15 – 1:30

Robert Singleton: singletr@newpaltz.edu

This is a writing intensive course that will focus on two major literary genres: poetry and short fiction. While this is not a course in literary theory, we will begin by discussing some of the major theoretical and historical controversies in order to familiarize you with the parameters of what continues to be an ongoing debate about the creation of “meaning.” But our primary focus will be on the close reading of a diverse collection of poems and short stories. We will approach our discussions in seminar fashion with the fundamental idea that it is entirely possible to have more than one “correct” interpretation of a literary text. The acceptance of this central premise highlights the all important connection between thesis and evidence and the methods and craft involved in the writing process of creating valid interpretations. This class is not intended to be a lecture course per se but rather an active, communally organized discussion group. Our primary emphasis though will be on the creation, development, and support of analytic papers and, hopefully, on the joys of reading and writing about a chronologically arranged selection of what the late Robert Penn Warren called “the multi-dimensionality of experience.” Successful analysis and interpretation depends on a much different set of skills than reading for enjoyment, and this course will be geared toward the development of those skills. Feedback and discussion is always welcome.

Required Texts:

Charters, Ann. *The Story and Its Writer*. 8th edition compact

Shakl and Ridl. *250 Poems: A Portable Anthology*. 2nd edition

ENG 206-01: Honors English II (Nerds in Literature)

TF 1:40-2:55

Jacqueline George: georgej@newpaltz.edu

Course Description:

In this course, we will analyze and interpret texts from a variety of genres—fiction, nonfiction, film, memoir—as we explore the cultural concept of the *nerd*. As a mode of social identification, “the nerd” has been used to mark (or self-mark) individuals in ways that have had profound effects on their experiences in the world. By examining in detail a range of texts, we will seek to better understand the history of the nerd and to assess its status in our own contemporary culture. The questions we will consider include: What is a nerd? How did the concept of the nerd develop? What is the relationship between nerds and technology? In what ways does the concept of the nerd intersect with gender, race, and ethnicity? How might a critical understanding of the nerd help us to interpret literature? In addition to a substantial amount of reading, students will be required to complete four take-home essays (750-1000 words each); a reader-response blog; and a research essay (approx 1250 words).

Required Texts (subject to change):

Benjamin Nugent, *American Nerd*

Mark Haddon, *The Curious Incident of the Dog in the Night-Time*

Marisha Pessl, *Special Topics in Calamity Physics*

Jonathan Safran Foer, *Extremely Loud and Incredibly Close*

Zadie Smith, *White Teeth*

Jonathan Lethem, *Fortress of Solitude*

Sherry Turkle, *The Second Self*

ENG 210-03: Great Books Western

MR 3:05-4:20 p.m.

Professor Fred K Anderson: Permadjunct@aol.com

Course Description:

In his essay *The American Scholar*, Ralph Waldo Emerson points out that all books were “new” at the time of their writing, and that we should use their ideas, some now old, as launching pads for our own ideas. Thoreau considered writing classical when it expressed “the noblest thoughts of man.” William Faulkner considered good literature as that which, among other things, created “something that did not exist before.” In this course, we will study a number of ‘classical’ writings, covering a period from about 2000 BCE to the middle of the twentieth century CE, the persistence and development of various themes and genres, inquire into the rationale for considering a writing ‘classical;’ and the value of such literature. We will, then, consider the ideas expressed in these works and their relevance to our own time and lives—do or should we read them as they might have been understood in the past or give them meanings appropriate to our own condition.

Required Texts: (a complete list will be emailed to enrolled students after registration):

The Epic of Gilgamesh,
Homer *The Odyssey*,
Sophocles. *Oedipus Rex*,
Euripides *Medea*,
Aristophanes *Lysistrata*,
Beowulf,
Dante *The Inferno*,
Lewis Carroll *Alice in Wonderland*
Mary Shelley *Frankenstein*
Joseph Conrad *Lord Jim*
William Faulkner *Light in August*

ENG 224-01:Expository Writing

TF 9:25-10:40

ENG 224-02:Expository Writing

TF 10:50-12:05

Mary E. Fakler: faklerm@newpaltz.edu

Course Description:

What is documentary writing? Do photos and text collaborate, or are they independent of each other? Why do we like what we like?

In *Ways of Reading Words and Images*, editors David Bartholomae and Anthony Petrosky offer the reader excerpts from the writings of noted critics who discuss questions surrounding the study of photography. Writing in response to these articles, students develop critical thinking and reading abilities, in addition to developing skills in writing in various modes. The online writing focuses on weekly group discussions and an individual presentation; the culmination of the course is the creation of a photographic documentary essay.

ENG 224 – 03 Expository Writing

TR 10:50 – 12:05

Robert Singleton: singletr@newpaltz.edu

Course Description:

The aim of this course is to prepare students to write in a variety of rhetorical situations from creative memoir to the more traditional mode of argument/persuasion. It is centered on the writer's triad of purpose, method, and audience. Obviously, this is a writing intensive course and students can expect to write on a constant basis. The course is organized around the writing of college level academic papers and critically analytic reading. "Exposition" itself was originally one of the four traditional academic discourses: narration, description, exposition, and argument. However, this course takes a much more expansive format than the traditional definition. So called "personal writing" is honored in this class in addition to the academic. A brief sojourn into the dictionary will define exposition as "writing that informs," but all methods may appear in papers to varying degrees. You will be provided with as many writing options as possible to add

to your personal repertoire. The course features four areas: creative non-fiction (memoir writing), expressive writing (personal narratives) and critical analysis, as well as the typical expository (thesis and support) approaches, as well as argument/persuasion. This course may be defined as a workshop/seminar where dialogue and discussion are encouraged. My central belief as a writing teacher is that writers become more effective authors through the production of text, not through the memorization of non-contextual rules and formulas. This course includes rough drafts (works in progress) as well as small group interaction. Familiarity with MLA citation form will also be helpful.

Required Texts:

Comley, Hamilton, Klaus et al. *Fields of Reading: Motives for Writing*. 9th ed. Boston: Bedford/St.Martin's, 2010.

Any good writing handbook would also be beneficial. I recommend Hacker and Sommer's *A Writer's Reference* 7th ed.

ENG226-01 Practical Grammar

TF 3:05-4:20 pm

Tom Whalen: whalenc@gmail.com

Course Description: Practical Grammar is the study of the mechanics of the English Language for the purpose of understanding how English works and how informed use of its inherent structures makes our writing clear and effective. The work of the course is to study these inherent structures and to learn how to employ them to our advantage as writers. We will also study usage (how and why we use punctuation as we do, and why certain rules of written expression are expected in academic writing), sentence diagramming (visual "tree"-like sentence maps that aid in understanding and manipulating sentence structure), and the fundamentals of rhetoric – how we effectively connect with other people through our writing, and how the structures of English grammar enable us to do so. Hence the "practical" portion of the course's title: Practical Grammar is concerned not simply with studying grammar for its own sake, but for the sake of becoming more precise, confident, and persuasive writers.

Required Texts:

Kolln, Martha and Loretta Gray. *Rhetorical Grammar*. 6th ed. Longman, 2010.

ENG 230-01: Women In Literature

MR 9:25-10:40

ENG 230-03: Women In Literature

TF 12:15-1:30

Stella Deen: deenm@newpaltz.edu

Course Description:

In this writing-intensive class, students will read and write to understand, respond to, and critically analyze representations of women in Western literature, especially the English and American traditions. As we consider the representation of women from classical times to the twentieth century, we will compare the preoccupations and literary strategies of male authors

representing women to those of female authors speaking in their own voices. As women enter the literary marketplace, we will investigate their conception of literary tradition. To what extent do women writers accommodate themselves to an existing literary tradition, and to what extent do they reshape the conventions of poetry, fiction, and nonfiction to express their own perceptions and beliefs? This course meets the Writing-Intensive and the General Education Humanities requirements at SUNY New Paltz.

Required Texts (may include):

Austen, *Pride and Prejudice*

Gilbert and Gubar, eds., *The Norton Anthology of Literature by Women: The Tradition in English* (third edition), volume 2

Eliot, *The Mill on the Floss*

Ibsen, *A Doll's House*

Shakespeare, *Much Ado About Nothing*

Sophocles, *Antigone*

Wollstonecraft, *A Vindication of the Rights of Woman*

Woolf, *A Room of One's Own*

ENG 230-02: Women in Literature

TF 1:40-2:55 p.m.

Professor Heather Hewett: hewetth@newpaltz.edu

Course Description:

In this writing intensive course, we will examine a selection of women's writing in English. Reading texts from a variety of genres, we will consider how the idea of authorship relates to gender and how women have conceived a literary tradition of their own. How do race, class, caste, religion, culture, nationality, and sexuality complicate the stories women tell? How do these authors imagine and write about women, family, and community; desire and the body; migration, diaspora, and globalization; myth, religion, and ritual; language and literary tradition; and art and the figure of the artist? What literary choices do they make in pursuit of their artistic and political goals?

Required Texts (subject to change):

Virginia Woolf, *A Room of One's Own*

Tsitsi Dangarembga, *Nervous Conditions*

Sandra Cisneros, *The House on Mango Street*

Marjane Satrapi, *The Complete Persepolis*

Mohja Kahf, *Emails from Scheherazad*

Jennifer Finney Boylan, *She's Not There*

ENG 230-04: Woman in Literature

MR 10:50 - 12:05

Dr. Amelia Rose: amelia1717@

Course Description:

In this course, we will read a variety of 20th century women writers – African American, Asian American, Native American, Latina, and European American, which are of interest to both men and women. The course pays attention to commonalities and differences among women, the social context of women’s lives, and the formal thematic issues that make this literature such a rich and rewarding area of study for men and women. We will explore the possibilities of a “women’s tradition” in prose literature, emphasizing its diversity and intersections with other traditions.

Texts:

The Ayn Rand Reader Eds. Gary Hull and Leonard Peikoff
You’ve Got to Read This Eds. Ron Hansen and Jim Shepard
The Bell Jar Sylvia Plath
Daughter of Fortune Isabel Allende
Sula Toni Morrison
The Joy Luck Club Amy Tan

ENG231-01 American Women Writers of the Twentieth Century

MR 9:25-10:40

Professor Penny Freel: freelp@newpaltz.edu

Course Description:

This course will provide opportunities for students to critically assess, examine, and analyze literature of 20th century American women writers. We will discuss the background and backdrop for each author by examining the biographical, historical, social, and political time frame in which each author wrote. This course is designed to enhance understanding of setting, plot, character, conflict, theme, language, imagery, etc., and to help strengthen essay writing and documentation skills.

Art is a reflection of life. Through literature (prose and poetry) one can see how society and societal expectations, rules, and regulations, conduct and consideration changed and changed lives, defined and redefined lives. Over a time frame of 100 years or so, it will be interesting to see what literary themes were evident and what themes have emerged.

Required Texts: (subject to change)

The Awakening by Kate Chopin
Ethan Frome by Edith Wharton
The Handmaid’s Tale by Margaret Atwood
Bastard Out of Carolina by Dorothy Allison
Every Last One by Anna Quindlen

Selected readings of prose and poetry will be posted on Blackboard.

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

TF 12:15 – 1:30 p.m.

Claire Hero: heroc@newpaltz.edu

Course Description:

The twentieth century was a time of exciting and far-reaching changes for American women, from winning the right to vote in 1920 to the women's liberation movement of the 1970s to today's "post-feminism." In this course we'll be looking at a wide variety of texts that track the changing roles for women in the United States during the past century. We will examine the ways in which women's writing challenges notions of power, gender, race, regionalism, identity, and motherhood. We will also consider how the writer's political, economic, and social background affects her literary production. Throughout our discussions we will keep in mind the notion of a "women's literature" and what features would define such a tradition. This course fulfills the GE III diversity and writing intensive requirements.

Required Texts (will likely include):

The Awakening by Kate Chopin

Three Lives by Gertrude Stein

Their Eyes Were Watching God by Zora Neale Hurston

The House on Mango Street by Sandra Cisneros

Bastard out of Carolina by Dorothy Allison

Muse & Drudge by Harryette Mullen

Short texts from Charlotte Perkins Gilman, Flannery O'Connor, Marianne Moore, Adrienne Rich, Sylvia Plath, Anne Sexton, and others will be available on Blackboard.

ENG 231 - 04: American Woman Writers 20Century

TF 1:40-2:55

Jeanne Stauffer-Merle: Jeanne.Jam@verizon.net

Course Description:

"If I feel physically as if the top of my head were taken off, I know that is poetry," wrote Emily Dickinson in the 19th century, and American women writers—poets and novelists alike—have been pushing boundaries and exploding readers' expectations ever since. In this course, we'll begin with Kate Chopin's unorthodox novel of a woman awakening to herself and Charlotte Perkins Gilman's surreally beautiful narrative of a woman's reality breaking down. Then we'll wander into the dark social and political fictions of Gertrude Stein, Joan Didion, and Joyce Carol Oates. We'll also explore various poets such as Sylvia Plath, Jean Valentine, Gwendolyn Brooks, Jamaica Kincaid, and more experimental poets such as Ann Carson, Mary Ruefle, and others.

Along with close readings of various texts, we will use media such as art, music, and one film (TBA) to deepen our understanding of American women writers of the twentieth century.

Required Texts (subject to change):

Kate Chopin, *The Awakening*
Joan Didion, *A Book of Common Prayer*
Joyce Carol Oates, *High Lonesome*
Short fiction and essays on e-reserve
Various poetry selections on e-reserve

ENG 255-01: Contemporary Issues and Literature**TF 12:15 – 1:30****Professor Rhonda Shary: sharyr@newpaltz.edu****Course Description:**

Theme: “American Mythologies: Cowboys and Indians and We, the (Mediated) People”

Beginning with a look at some classic works based in our fabled past, we will consider the lasting influence of those “mythologies” and the American heroic archetype. Using them as springboards, we will interpret the ways in which leading contemporary narratives seek to identify the influences shaping us now, focusing on the pervasive presence of media and technology and image/identity marketing in the making of legends. We will approach these contemporary narratives as reflections of the current state of our American dreams, and nightmares, and our rapidly changing realities and national identity(ies).

Our purpose will be to examine and question more than to answer, and, therefore, the course will require rigorous critical thinking, ethical reflection, and exploration of cultural diversity, and, although some topics might be controversial, they will be pursued in the spirit of civil discourse, boundless intellectual curiosity, and creative possibility. Close analysis of the assigned literature and films will form the core of our discussions, but they will be informed also by the public discourse surrounding contemporary issues and real world concerns. With frequent in-class writing, regularly assigned background research homework, and four analytical papers, the course also fulfills the writing intensive GEIII requirement. The final list of texts will probably include no more than four novels and four films and some shorter readings to be provided on Blackboard.

Required Texts (may include):**Print**

Sherman Alexie, *The Lone Ranger and Tonto Fistfight in Heaven* (1993) and/or *War Dances* (2009)

Jennifer Egan, *Look at Me* (2001) and/or *A Visit from the Goon Squad* (2010)

Louise Erdrich, selected poetry and short stories (1980s to present)

Annie Proulx, selected stories from *Bad Dirt: Wyoming Stories 2* (2005) and *Close Range: Wyoming Stories* (2000)

Film

Stagecoach (1939) by John Ford

The Searchers (1956) by John Ford

The Man Who Shot Liberty Valance (1962) by John Ford

It's a Wonderful Life (1946) by Frank Capra

Mr. Smith Goes to Washington (1939) by Frank Capra
The Social Network (2010) by David Fincher

ENG 255-02: Contemporary Issues and Literature

TF 10:50 – 12:05

Professor Rhonda Shary: sharyr@newpaltz.edu

Course Description:

Theme: “American Identity in the 21st Century: ‘Terrorism,’ Media, and Popular Culture”

In this course, we will explore leading contemporary works of literature and film (and a couple of classics), seeking to understand anew some of the forces that have shaped our fabled nation of immigrants in the land of opportunity, where generations have been inspired by democratic freedoms and ideals. The contemporary works to be studied reflect on the social, cultural, and artistic implications of increasingly pervasive forms of contemporary media, and on political or religious violence known somewhat indistinctly as “terrorism,” and we will compare these artistic visions to those of an earlier age. We will also explore the ways in which, in these works, money, language, and popular culture converge to create our contemporary world, asking whether there is a new American (super) hero, and what form that heroic posture might take. Our purpose will be to examine and question more than to answer, and, therefore, the course will require rigorous critical thinking, ethical reflection, and exploration of cultural diversity, and, although some topics might be controversial, they will be pursued in the spirit of civil discourse, boundless intellectual curiosity, and creative possibility. Close analysis of the assigned literature and films will form the core of our discussions, but they will be informed also by the public discourse surrounding contemporary issues and real world concerns. With frequent in-class writing, regularly assigned background research homework, and four analytical papers, the course also fulfills the writing intensive GEIII requirement. The final list of texts will probably include no more than four novels and four films and some shorter readings to be provided on Blackboard.

Required Texts (may include):

Print

Look at Me (2001) and *A Visit from the Goon Squad* (2010) by Jennifer Egan

The Brief Wondrous Life of Oscar Wao (2003) by Junot Diaz

War Dances (2010) by Sherman Alexie

The Handmaid’s Tale (1985) by Margaret Atwood

Film

Children of Men (2009) by Alfonso Cuarón

Syriana (2005) by Stephen Gaghan

The Social Network (2010) by David Fincher

The Man Who Shot Liberty Valance (1962) by John Ford

It’s a Wonderful Life (1946) by Frank Capra

ENG 255-04: Contemporary Issues in Literature**TF 9:25-10:40****Nicholas Wright: wrightn@newpaltz.edu****Course description:**

Contemporary Issues and Literature, a three-credit course that satisfies multiple attributes (GE2: DIVR; GE3: DIVR; GE2A; DIVR; Effective Expression/Written; Liberal Arts/Writing Intensive) will introduce undergraduate students to contemporary themes that appear in selected North American novels, short stories, poems, and dramatic works that will serve as a basis for future personal and professional reading. While reading a variety of texts from multiple perspectives in order to better understand the concepts of “literary preference” and “contemporary literature,” and learning a critical vocabulary for contemporary literature and issues, and understanding the biography of the selected authors, students will also improve their writing skills through a variety of in-class exercises and take-home compositions. Students can expect reading quizzes, multiple papers of various lengths and styles, and classroom discussion to be the methods of evaluation.

Required Texts:Margaret Atwood’s *The Year of the Flood*Lydia Davis’s *The End of the Story: A Novel*David Henry Hwang’s *M. Butterfly*David Levithan’s *The Realm of Possibility*Donald Margulies’s *Dinner With Friends*Alice Munro’s *Hateship, Friendship, Loveship, Courtship, Marriage: Stories*Joyce Carol Oates’s *Zombie*Annie Proulx’s *Postcards*Manuel Puig’s *Kiss of Spider Woman*Sarah Ruhl’s *Dead Man’s Cell Phone*Robert Swartwood and Natalie McNabb’s *Hint Fiction: An Anthology of Stories in 25 Words or Fewer*Craig Thompson’s *Habibi*

(A selection of poems and sample of one-act plays will be discussed too.)

ENG 293-01 Visual/Verbal Storytelling**TF 1:40-2:55****Heinz Insu Fenkl: fenkli@newpaltz.edu****Course Description:**

This course focuses on the medium of comics in its range of forms and expressions: the cartoon, the comic strip, the comic book, and the graphic novel in the Western tradition and the manga/manhwa in Asian tradition. The first half of the course will be a close study of the various forms, along with instruction on the basic craft of drawing a "strip" by professional standards. The second half of the course will be a workshop in which students write and draw their own projects and critique the works of their peers. Readings and discussions will also include “mainstream” comics, anime, manga/manhwa, online comics, “webtoons,” and “indie” comics. (Basic drawing skills are required.)

Required Texts (subject to change):

Understanding Comics

Making Comics

The Best Comics of 2008

Adventures in Cartooning

The Little Prince

99 Ways to Tell a Story

Batman: The Killing Joke

Everything You Wanted to Know about Comics but Were Afraid to Draw

No Fear Shakespeare: Hamlet

Bodhisattva

ENG 299-02: Writing for Change

W April 4, 11, 18, 25, May 2 6-8:40 p.m.

Professor Heather Hewett: hewethh@newpaltz.edu

Course Description:

In this one-credit modular course, students will learn to write with authority about what they know. We will discuss the role of opinion writing in the public sphere, the ethics of opinion journalism, and the elements of good opinion writing (such as argument, evidence, and credibility). Students will examine editorials, op-eds, opinion essays, letters to the editor, reviews, columns, and blog posts. Students will also practice writing and pitching their own opinion pieces.

Required Texts:

None.

ENG 301-01: English Literature 1

MWR 3:05-4:20

Daniel Kempton: kempton@newpaltz.edu

Course Description:

A survey of English literature from the Anglo-Saxon period through Milton.

Required Text:

Norton Anthology of English Literature, Vol. 1. Ed. Stephen Greenblatt et al. 8th ed. New York: W. W. Norton, 2006.

ENG 301-02: English Literature I:**TWF 10:50-12:05****Professor Cyrus Mulready: mulreadc@newpaltz.edu****Course Description:**

Although penned over a half-millennium ago, the literature of medieval and Renaissance England maintains a powerful hold on our cultural imagination. From films such as *No Country for Old Men* to *Monty Python and the Holy Grail* to Seamus Heaney's bestselling translation of *Beowulf*, we see the continued importance of this period's literature on our own artistic expression. This course explores the very foundations of both English and American literary traditions, focusing on the period that produced many literary "firsts": the first published collection of English poetry, the first English epic, and the first professional theatrical productions in England. We will study these original sources, as well as the later adaptations that they inspired. Along the way, we will practice skills of literary analysis, critical writing, and research. Course requirements include critical writing and research exercises, group projects, class participation, and unit exams.

Required Texts (all available at the Campus Bookstore):*The Norton Anthology of English Literature* (8th Edition)Shakespeare, *Titus Andronicus* (Folger Edition)*MLA Handbook for Writers of Research Papers* (7th Edition)**ENG 301-03 English Literature 1****TWF 12:15-1:30 p.m.****Professor Michelle Woods: woodsm@newpaltz.edu****Course Description:**

This course is a survey of English literature from *Beowulf* to *Paradise Lost*. It is not only an introduction to some of the classic pre-18th century texts but a course that shows how our contemporary notions of character and plot have their genesis in these old texts. We will look at how these stories served to create a notion of English (and, by extension, American) identity from a multicultural melting pot of identities: Celts, Romans, Angles, Saxons, Normans etc. and the importance of outside influences (especially French and Italian) on 'English' literature. We will focus on the importance of myth, the supernatural, and religion in the construction of both gendered and national identity. Above all, the course will enable you to discover the excitement of stories of monsters, dragons, snakes, witches, wizards, knights, and damsels and defiant women.

Required Texts:*Norton Anthology of English Literature, Vol 1* (8th edition)

ENG 301-04: English Literature 1**MWR 9:25-10:40****Professor Thomas Festa: festat@newpaltz.edu****Course Description:**

This course is an introduction to the major works of English literature from its inception to the age of Milton. Its primary focus is on the great works of the English canon in disparate literary genres including epic, dramatic, and lyric poetry as well as a variety of prose forms of writing. The course furthermore seeks to examine what it means for a work of literature to be “canonical,” and we will therefore ask fortuitously throughout the term what makes a work literary, what makes certain works particularly important to a tradition, and what connections persist between this literature and our present culture. While emphasizing a contextual overview of the historical and social worlds from which these works emerged, we will work to establish a clear sense of the skills required to read closely and well regardless of literary period. We will also endeavor to develop the kinds of critical argumentation necessary for success in the English major.

Required Text:

The Norton Anthology of English Literature, vol. 1, 8th edition (2006). Ed. Stephen Greenblatt et al.

ENG 302-01: English Literature 2**TWF 10:50 a.m.-12:05 p.m.****Professor Vicki Tromanhauser: tromanhv@newpaltz.edu****Course Description:**

This course will introduce students to some of the major works of English literature from five distinct periods: Neoclassical, Romantic, Victorian, Modernist, and Contemporary. Throughout our survey of these periods, we will examine writing from a range of genres including poetry, drama, the novel, and the short story as well as various forms of non-fictional prose. Along the way, we will consider what grants a particular work “canonical” or exemplary status, what makes it especially representative of a period, and how it asserts its place within a tradition. The course is also intended to give students the tools for understanding literature in the light of its social and historical contexts as well as to help them to develop their skills of reading texts closely and forming critical arguments about the works.

Required texts:

The Norton Anthology of English Literature, 8th ed., vols. C, D, E, and F.

Jane Austen, *Pride and Prejudice*, ed. Donald Gray, Norton Critical Edition, 3rd ed. (2001).

ENG 302-02: English Literature 2**TWF 1:40-2:55****Professor Vicki Tromanhauser: tromanhv@newpaltz.edu****Course Description:**

This course will introduce students to some of the major works of English literature from five distinct periods: Neoclassical, Romantic, Victorian, Modernist, and Contemporary. Throughout our survey of these periods, we will examine writing from a range of genres including poetry, drama, the novel, and the short story as well as various forms of non-fictional prose. Along the way, we will consider what grants a particular work “canonical” or exemplary status, what makes it especially representative of a period, and how it asserts its place within a tradition. The course is also intended to give students the tools for understanding literature in the light of its social and historical contexts as well as to help them to develop their skills of reading texts closely and forming critical arguments about the works.

Required texts:

The Norton Anthology of English Literature, 8th ed., vols. C, D, E, and F.

Jane Austen, *Pride and Prejudice*, ed. Donald Gray, Norton Critical Edition, 3rd ed. (2001).

ENG 302-03: English Literature 2**MWR 1:40 – 2:55 PM****Professor Jed Mayer: mayere@zmail.newpaltz.edu****Course Description:**

This course will survey some of the major literary works from the last several hundred years, emphasizing connections between these works and the spread of British Empire and industry. We will explore the ways poets and novelists responded to these changes, and how literature provided an imaginative space for exploring ethical problems raised by the innovations of modernity. As the British Empire expanded its dominion, its literature came increasingly to address global concerns, and in this course we will consider these works as both critical of, and complicit with, British colonial attitudes. The environmental impact of industrialization provided a similar field for ethical speculation in British literature, and we will read a number of literary works which address concerns we continue to grapple with today. This course will emphasize close readings of many of the era's most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions and in formal essays that will help students in articulating complex issues, from the past to the present.

Required Texts:

Jonathan Swift, *Gulliver's Travels*

Aphra Behn, *Oroonoko*

Daniel Defoe, *Robinson Crusoe*

Mary Shelley, *Frankenstein*

Lewis Carroll, *Alice's Adventures in Wonderland*, and *Through the Looking Glass*

Joseph Conrad, *Heart of Darkness*

H. G. Wells, *War of the Worlds*
Virginia Woolf, *Mrs. Dalloway*
J. G. Ballard, *Empire of the Sun*

ENG 302-04: English Literature II

MWR 4:30 – 5:45 PM

Professor Jed Mayer: mayere@zmail.newpaltz.edu

Course Description:

This course will survey some of the major literary works from the last several hundred years, emphasizing connections between these works and the spread of British Empire and industry. We will explore the ways poets and novelists responded to these changes, and how literature provided an imaginative space for exploring ethical problems raised by the innovations of modernity. As the British Empire expanded its dominion, its literature came increasingly to address global concerns, and in this course we will consider these works as both critical of, and complicit with, British colonial attitudes. The environmental impact of industrialization provided a similar field for ethical speculation in British literature, and we will read a number of literary works which address concerns we continue to grapple with today. This course will emphasize close readings of many of the era's most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions and in formal essays that will help students in articulating complex issues, from the past to the present.

Required Texts:

Jonathan Swift, *Gulliver's Travels*

Aphra Behn, *Oroonoko*

Daniel Defoe, *Robinson Crusoe*

Mary Shelley, *Frankenstein*

Lewis Carroll, *Alice's Adventures in Wonderland*, and *Through the Looking Glass*

Joseph Conrad, *Heart of Darkness*

H. G. Wells, *War of the Worlds*

Virginia Woolf, *Mrs. Dalloway*

J. G. Ballard, *Empire of the Sun*

ENG 307: The Novel

TF 9:25-10:40am

Michelle Woods: woodsm@newpaltz.edu

Course Description:

What happens when novels react to world-shaking events? Can the novel be an alternative form to history? Why do some novels about horrific events employ humor, however slight or wry, when dealing with their aftermath? Is the form itself central to a subversive insight into the way the world works, a human recalibration of the inhuman? This course looks at six novels, three set in America, three in Europe, that deal with 9/11, the post WW I era, the Holocaust, and

dictatorships. All six are funny, experimental (two are short!), and debate the human in the inhuman and post-human world.

Required Texts:

Thomas Bernhard, *The Loser*

Roberto Bolaño, *By Night in Chile*

Jennifer Egan, *A Visit From the Goon Squad*

Bohumil Hrabal, *Too Loud a Solitude*

Franz Kafka, *Amerika*

W.G. Sebald, *Austerlitz*

ENG310-01 Studies in Drama

MR 3:05 – 4:20

Douglas McQueen-Thomson: mcqueend@newpaltz.edu

Course Description:

How does theater create change? In what ways can theater be revolutionary? And how does theater reflect on its own transformative capacities? In ancient Greece, the word “theater” means a “seeing place” or a space of vision in which audience and actors see and are seen. This course will examine five major moments in the history of theatre, focusing on visionary breakthroughs in which new theatrical forms emerge. Each of these moments witness the appearance of new theories of theater and major innovations in writing and performance. The five units to be covered are:

1. Ancient Greece. Readings will include Sophocles’ *Antigone* and Euripides’ *Medea*.
2. Renaissance England. Readings will include Marlowe’s *Doctor Faustus* and Shakespeare’s *Hamlet*.
3. European Anti-Realism and Epic Theater. Readings will include Pirandello’s *Six Characters in Search of an Author* and Brecht’s *Mother Courage and Her Children*.
4. Post-War Absurdism and Existentialism. Readings will include Genet’s *The Maids* and Beckett’s *Krapp’s Last Tape*.
5. Contemporary American Theater and Sexual Politics. Readings will include Tony Kushner’s *Angels in America* and Moises Kaufman’s *The Laramie Project*.

We will pay special attention to the impact of theater upon audiences – on the capacity of theater to shock, move, and transform those who share its experience. Accompanying our readings of representative plays will be examination of some key theoretical texts which reflect on the nature of theater, ranging from Aristotle to Sidney, Brecht, Benjamin, and Sartre. Each reading will address a specific historical breakthrough in theater. These readings will allow us to understand theater in practice alongside philosophical accounts – often by leading theatrical practitioners – of the possibilities for rethinking theater. This course will help you build an understanding of major developments in theater history and acquire a critical vocabulary for describing these developments. You’ll also become well acquainted with some of the most powerful theatrical writing ever produced.

No prior knowledge of theater will be assumed. There will be much on offer for those with an interest in one or more of literature, theater, or philosophy. The course will also include

possibilities for attending live theater performances.

Required Texts:

Gerould, Daniel, ed. *Theatre/Theory/Theatre: The Major Critical Texts from Aristotle and Zeami to Soyinka and Havel*. New York: Applause, 2000. ISBN: 1557835276

Genet, Jean. *The Maids and Deathwatch: Two Plays*. New York, Grove Press, 1994. ISBN: 080215056X

Jacobus, Lee A., ed. *The Bedford Introduction to Drama*. 6th ed. Boston: Bedford / St. Martins, 2009. ISBN: 0312474881

ENG 327-01: Development of Modern English

MR 3:05-4:20pm

Oksana Laleko: lalekoo@newpaltz.edu

Course Description:

The course traces the English language from its Indo-European roots to the present day. We will examine how and why the vocabulary, syntax, orthography, and sounds of the English language have changed over the last 1,500 years. We will consider the general principles of historical linguistics and language change and apply these principles to the particular history of the English language by studying phonological, grammatical, and semantic developments from Proto-Indo-European to Proto-Germanic to Old English to Middle English to Modern English. We will also consider the origins and development of specific dialects and international varieties of English, including contact-based varieties such as pidgins and creoles, and discuss how the English language might continue to change in the future. The course is conducted via lectures and discussions. Requirements include weekly readings, regular homework assignments, and two exams.

Required Texts (may change):

Barbara Fennell. *A History of English: A Sociolinguistic Approach*. Blackwell, 2009.

ENG 331-01: American Literature I

MWR 9:25-10:40

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

Course Description:

This course is an introduction to American literature through 1900. We will begin with the writings of the early explorers and recorded Native American myths and continue through to the naturalist writers of the late 1800s. The authors chosen for this course represent only some of the many writers whose works reflect the cultural climate of this nation from the early colonial settlements through the Civil War and to the end of the nineteenth century. This course will help you to put some of America's national literature into an historical and social perspective that will add to your understanding of the "American" experience. In an attempt to understand how these texts have come to be defined as "American," we will examine their historical, social, and political contexts. We will approach selected canonical and non-canonical works as active agents that have participated in the creation of multiple visions of "American" identity. As we proceed through the class, we will entertain the following questions: How do these writers deal with the problem of "American" identity? What are the metaphors and images of "American"

identity and the “American” experience that are represented in the texts? How do these works shape concepts of the American character? We will specifically focus on ways that these texts create versions of American identity and character.

Required Texts:

The Norton Anthology of American Literature, Seventh Edition, Volumes A and B
Selected Stories by Kate Chopin

ENG 331-02: American Literature 1

MWR 12:15 – 1:30

Pauline Uchmanowicz: uchmanop@newpaltz.edu

From the Puritan poetry of Anne Bradstreet to the hip-hop poetics of Jay-Z, American literature has evolved over the course of its history. This course is an introduction to American literature to 1900. In studying representative texts and contexts, we will work together to construct a narrative of American identity and nationhood. Writings and oratory will be assigned from the following periods: exploration and colonization (seventeenth century), revolution and early nationalism (eighteenth century), and civil war and renaissance (nineteenth century). Along with recorded Native American myths, chants, and oratory; theological texts, and political tracts, we will read literary works by diverse authors. As course instructor, I introduce texts and concepts, serve as a discussion leader, and act as a writing coach. I likewise offer student-teacher conferences about your ongoing progress in the course. Writing requirements include two papers, midterm, and final exam.

Required Texts:

Chopin, Kate. *The Awakening and Selected Stories*. 1899. New York: Penguin, 2003. Print.

Gordon, Charlotte. *Mistress Bradstreet: The Untold Life of America's First Poet*. New York and Boston: Little Brown & Company, 2005. Print.

Hawthorne, Nathaniel. *The Scarlet Letter*. 1850. New York: Penguin, 2003. Print.

Twain, Mark. *The Adventures of Tom Sawyer*. 1876. New York: Penguin, 2006. Print.

Whitman, Walt. *Song of Myself and Other Poems*. 1855. Ed. Robert Hass. Berkeley, CA: Counterpoint, 2010. Print. (**Please obtain this edition.**)

Selected shorter works: Electronic Reserve available via Blackboard. (E)

ENG 331-03: American Literature I

TWF 1:40-2:55

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

This course is an introduction to American literature through 1900. We will begin with the writings of Puritan New England and continue through to the naturalist writers of the late 1800s. By the end of this course, you should (1) be familiar with the works on the syllabus and the major voices of American literature through 1900, (2) have a rough understanding of the lives of these writers, (3) be able to identify and describe the major eras and movements of early American literature (including Puritan culture & theology, the Enlightenment, Romanticism, and

Realism), and be able to show how particular works relate to those eras and movements, (4) be able to identify and describe significant genres and forms of early American literature, (5) be able to describe the development of poetry, fiction, and the memoir in American literature through 1900, and (6) know how the major historical events of early American history impacted American literature.

Required Texts:

Baym, Nina, Ed. *The Norton Anthology of American Literature, 7th Ed.* Vols. A, B, & C. New York: W. W. Norton, 2007.

ENG 331-04: American Literature I

TWF 9:25 a.m.-10:40 a.m.

Matt Newcomb: newcombm@newpaltz.edu

Course Description:

American Literature I features texts from the colonial period through the end of the nineteenth century. Readings will include letters, essays, short stories, poetry, and at least one full-length novel. Pieces from within and beyond the traditional canon will be included to provide multiple perspectives on each historical period and literary movement. Students will be expected to recognize correlations between key texts and their historical, social, and political contexts; to examine critical themes like religious freedom, slavery and abolitionism, native and colonial land ownership, democracy and the formation of a new nation; and to discern the diverse approaches to founding national identity within pieces. The theme of writing/making new worlds will be prevalent throughout the course. Students will write multiple papers about the class readings, initially doing closing interpretive readings and later including some research.

Required Texts(subject to change):

W.W. Norton Anthology of American Literature, Shorter 7th Edition (Volume 1-ISBN 0393930580)

ENG 332-01 American Literature 2

TWF 9.25-10.40 am

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

This 4-credit survey course covers twentieth-century American literature from the perspectives of modernity and post-modernity. Important social, technological, and artistic changes are linked to some of the most influential and innovative writers of the past 100 years including Gertrude Stein, Ernest Hemingway, Langston Hughes, Tennessee Williams, Sylvia Plath, Jack Kerouac, and Toni Morrison. The multidisciplinary approach includes movie clips, painting, and music and makes extensive use of Blackboard for both online discussion and supporting materials. Through close analysis of texts in class we will test various interpretations and practice the skill of literary argument. Class time will be a combination of open discussion, small group activities, and in-class writing. You will take midterm and final exams consisting of short answer and essay

sections, and you will write two papers, one short response piece and a longer research paper. Attendance is required and regular participation is expected.

Required Texts:

The Norton Anthology of American Literature Volumes D and E.
A Glossary of Literary Terms by M.H. Abrams

ENG 332-03: American Literature 2

MWR 10:50-12:05

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

This course will introduce students to key formal developments in American literature, while covering such modes of writing as naturalism, modernism, and postmodernism. It will also touch on important socio-historical moments and their related literary movements, including the Jazz Age, the Harlem Renaissance, the Civil Rights era, four major wars, and contemporary ethnic pluralism. As we move through a century of poetry and prose, we will examine how our notions of what language is and what it can do have evolved dramatically. And we will consider how, again and again in their stunningly diverse ways, American writers contemplate the role of language and letters in creating, shaping, and making sense of both self and world. Appropriately, 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.

Required Texts(may change):

Heath Anthology of American Literature, vols. D and E
Jonathon Safran Foer, *Extremely Loud and Incredibly Close* (2005)
Ernest Hemingway, *The Sun Also Rises* (1926)
Zora Neale Hurston, *Their Eyes Were Watching God* (1937)

ENG 332 - 04: American Literature II

TWF 1:40–2:55 p.m.

Professor Sarah Wyman: wymans@newpaltz.edu

Course Description:

In this introduction to 20th-century canonical texts of North American literature, we will encounter a broad spectrum of views and voices. Various authors, playwrights and poets writing between the turn of the century and the present examine and expound upon the human condition. We will trace aesthetic movements that shaped U.S. culture over time, including the Harlem Renaissance in New York and the confessional poetry trend in New England. We will study stylistic developments including Naturalism and Imagism. We will consider influential theories of discourse and storytelling such as T. S. Eliot's *objective correlative*, and Hemingway's *iceberg theory*. Mapping the contours of U.S. literature over time will allow us to compare and contrast elements of a multi-cultural nation in constant transition.

Required Text:

The Norton Anthology of American Literature Vols. D & E, 7th ed.
A copy will be on reserve at the Sojourner Truth Library

ENG 345-02: Creative Writing I Workshop**TF 10:40 – 12:05****ENG 345-03: Creative Writing I Workshop****TF 1:40 – 2:55****Laurence Carr, Lecturer: carrl@newpaltz.edu****Course description:**

This is an introduction to creative writing where students learn the foundation components: plot, character, point of view, genre, and theme among other basic writing tools. Students explore their “writer’s voice” through a series of writing exercises and short formal assignments. Over the course of the semester, students work on a variety of forms and genres including the memoir, short story, dramatic scene and poetry (both free and metered verse).

Writing Assignments: Given throughout the semester in
Microfiction/Micromemoir
Memoir
Short Fiction
Dramatic (Dialogue) Scene
Poetry

Peer critiques, both written and oral
Weekly readings of memoir, fiction and poetry- TBA
Final project: Portfolio, Self-Evaluation and Close-out Meeting

Work completed in and out of class will be reviewed by the Instructor at mid-semester and at the end of the semester.

A writing session may be included as part of class time. Be prepared to work on specific ideas/objectives during these sessions.

Students may be asked to talk about, pitch and talk about portions of projects before the due date.

Be prepared to discuss work in class.

Grade Breakdown:

Writings and rewrites: 70% of the grade

Response papers and formal evaluations: 20% of the grade

Class discussion and attendance: 10% of the grade

Required texts:

A Good Style and Grammar Book

Strunk, William, Jr. and White, E.B., *The Elements of Style* 3rd edition or newer, New York: MacMillan, 1979.

-or-A similar style book that is accepted by the Instructor

Readings from the following texts, on reserve or e-reserve in the SUNY Library, distributed as handouts, or read aloud in class.

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage/Randon House, 1983.

Forster, E.M. *Aspects of the Novel*. New York: Harcourt, Brace & World, Inc., 1927, 1954 (or later edition)

Goldberg, Natalie. *Writing Down the Bones*. Boston: Shambhala, 1986 (or other editions).

Bernays, Anne and Pamela Painter. *What If?: Writing Exercises for Fiction Writers*. New York: Harper Collins, 1995.

Bishop, Wendy. *Thirteen Ways of Looking for a Poem: A Guide to Writing Poetry*. New York: Addison Wesley Longman, 2000.

ENG 345-06: Creative Writing Workshop I

TF 3:05 – 4:20 p.m.

Claire Hero: heroc@newpaltz.edu

Course Description:

As the name of the course indicates, Creative Writing Workshop I is the first course in the Creative Writing sequence. In this course students will learn the foundational components of poetry, short fiction and creative nonfiction. Also, as this is a multi-genre course, we will be considering the ways in which these genres overlap, creating hybrid forms (such as the prose poem). Each class will include both discussion and writing exercises, and we will participate in workshops during the semester that enable students to read each other's work and provide feedback. The class aims to make students better creative writers in both genres by giving them the space to experiment with different techniques and modes of writing. Students will also be improving their creative writing by thinking about the kinds of decisions writers make and the effects of those decisions; to achieve this goal, we will be reading and discussing a wide variety of poems, stories, essays, and hybrid texts, using these texts as models for what we can do in our own work.

ENG 355-01 The Bible

MR 10:50 a.m-12:05 p.m.

Christopher Link: linkc@newpaltz.edu

Course Description: This course is a formal introduction to the academic study of the Bible, a collection of diverse texts which function as the sacred Scriptures of Jewish and Christian religious traditions and which also stand significantly in the background of much Western (as well as non-Western) literature and culture. The aim of the course is to familiarize students—at least in part—with texts from both the Hebrew Bible (known, in different configurations, as *Tanakh* or as the Old Testament) and the New Testament. In addition to becoming acquainted with many of the significant narratives, characters, and themes of the Bible, students will also gain a basic understanding of the formation of the biblical canon(s) and will be introduced to the methods and problems of biblical interpretation. Intended to be much more than an “appreciation

course,” ENG 355 is designed to help students think critically about these profoundly influential ancient texts. Course grades are based on quizzes, analysis/exegesis papers, attendance and participation, and a final exam.

Required Texts:

The New Oxford Annotated Bible (with the Apocrypha), 4th Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2001.
Harris, Stephen L., *Exploring the Bible*, New York: McGraw-Hill, 2010.

ENG 361: European Literature

MR 03:05-04:20PM

Julia Friday: fridayj@newpaltz.edu

Course Description:

The exponential growth of the urban metropolises throughout the nineteenth and early twentieth century inspired modernist authors to *trace* the shifting, fast evolving city landscapes and at the same time, to *blur* the boundary between the empirical study of the urban context and the fictionalized literary account. From reading about the slums of London, streets of Paris, the grand shopping arcades of the nineteenth century to the study of class mobility, institutions of power and the psychic pressures of urban life, this course investigates the representations of the European cities in several Modernist novels, critical theory texts and more recent literature. Exploring the relation of the urban site and the imagined/imaginary spaces of the literary narrative, we will address the problematic of space as a central trope. By questioning how cities function as sites at which identities are constructed and contested, we will closely analyze the figure of the metropolis and its inhabitants: the city dweller, the flâneur, the alien, the gendered subject. In short, in this course we will unpack each text as a *provisional* literary topography.

Literary Texts:

Baudelaire, *The Parisian Prowler* (1862, poetry selection)

Bely, *Petersburg* (1916)

Calvino, *Invisible Cities* (1972)

Dickens (excerpts)

Kafka, “An Old Manuscript” (1919)

Poe, “The Man of the Crowd” (1840)

Sebald, *Austerlitz* (2001)

Sebald, *On the Natural History of Destruction* (2003)

Woolf, “Street Haunting. A London Adventure” (1967)

Woolf, *Mrs. Dalloway* (1925)

Critical Theory Texts (mostly excerpts):

Augé, *non places. Introduction to an anthropology of supermodernity* (1992)

Benjamin, “A Small History of Photography” (1978); *The Arcades Project* (2002)

de Certeau, *The Practice of Everyday Life* (1984)

Harvey, *Consciousness and the Urban Experience* (1985)

Heidegger, “Building Dwelling Thinking” (1971)

Lefebvre, *The Production of Space* (1974)
Nora, *Lieux de Memoires* (1984-1992)
Simmel, "The Metropolis and Mental Life" (1903)
The Situationists (excerpts from McDonough's *The Beautiful Language of My Century* (2007))

Films (clips):

Rossellini's *Europa '51*
Resnais' *Hiroshima Mon Amour*
Reggio's *Koyannasquatsi*
Iñárritu's *Biutiful*

ENG 372-01 Fiction into Film

MR 1:40-2:55 p.m. / Screenings on W 1:40-4:20 p.m.

Christopher Link: linkc@newpaltz.edu

Course Description: This course will provide a critical introduction to the relationships between written fictional narratives (novels, novellas, short stories) and the films derived from them. As such, the course should in no way be considered exhaustive in its survey of fiction or cinema. Nevertheless, students may expect to gain a stronger understanding of each art form through a study of the techniques they share (e.g., plot, characterization, symbolism, etc.) as well as those they don't (e.g., selective literary description, filmic montage, etc.). Students will also develop significant critical approaches to literary texts and motion pictures through close reading, in-class discussion, and written analyses. In addition to the study of specific text-and-film combinations, this Spring 2012 section of the course will feature a unit on *film noir* adaptations and a three-film unit devoted to selected works by director John Huston.

Anticipated Required Texts (for purchase):

Graham Greene, *The Third Man*. 1950; New York: Penguin, 1999. (ISBN: 0140286829)
James M. Cain, *Double Indemnity*. 1936; New York: Random House, 1992. (ISBN: 0679723226)
Richard Schickel, *Double Indemnity*. London: BFI Film Classics, 2003. (ISBN: 0851702988)
Cormac McCarthy, *No Country for Old Men*. New York: Vintage Books, 2005. (ISBN: 0375706674)
B. Traven, *The Treasure of the Sierra Madre*. 1935; New York: Farrar, Straus, and Giroux, 2010. (ISBN: 0809092972)
Flannery O'Connor, *Wise Blood*. 1952; New York: Farrar, Straus and Giroux, 2007. (ISBN: 0374530637)
Vladimir Nabokov, *The Annotated Lolita*, Ed. Alfred Appel, Jr., New York, Vintage Books, 1991. (ISBN: 0679727299)
Joseph Conrad, *Heart of Darkness*. 1899; Norton Critical Edition, 4th Edition, New York: W.W. Norton, 2006. (ISBN: 0393926362)
Additional selections will be made available on Blackboard.

Anticipated Course Films:

The Third Man (dir. Carol Reed, 1949, 104 min.)
Rear Window (dir. Alfred Hitchcock, 1954, 112 min.)

Double Indemnity (dir. Billy Wilder, 1944, 107 min.)
The Killers (dir. Robert Siodmak, 1946, 105 min.)
No Country for Old Men (dir. Joel & Ethan Coen, 2007, 122 min.)
The Treasure of the Sierra Madre (dir. John Huston, 1948, 126 min.)
Wise Blood (dir. John Huston, 1979, 106 min.)
The Dead (dir. John Huston, 1987, 83 min.)
Lolita (dir. Stanley Kubrick, 1962, 152 min.)
Lolita (dir. Adrian Lyne, 1997, 137 min.)
Apocalypse Now (dir. Francis Ford Coppola, 1979, 153 min.)

ENG 399-01: Digital Rhetoric

M 6:00 -8:40

Matt Newcomb: newcombm@newpaltz.edu

Course Description:

This 1-credit modular course examines some of the current issues in rhetoric with the turn to a digital, online, information-based society. Through exploring many theoretical readings and looking at various web sites and technologies, we will think about how persuasion, language, and writing work in new or different ways in a digital environment. Students will write weekly responses and have a final project. Particular topics of interest may include: human-computer interfaces, privacy, multimodal writing, social networking sites, media convergence, and access. We will meet for five weeks in the first half of the semester.

Required Texts (subject to change):

Convergence Culture by Henry Jenkins

Little Brother by Cory Doctorow

Rhetoric Online: Persuasion and Politics on the World Wide Web by Barbara Warnick

Multiple articles to be made available electronically

ENG 404-01 Medieval Literature

MR 1:40P-2:55P

Daniel Kempton: kempton@newpaltz.edu

Course Description:

The title of this course refers to literature written before 1500 in either Old or Middle English. It is a vast body of work that cannot be covered in its entirety in a single semester, and we will therefore focus upon a particular topic: aristocratic literature of love and war and popular imitations/critiques of this body of literature. We will also restrict ourselves to the late medieval period and give special emphasis to one author, Geoffrey Chaucer, whom we will read in the original Middle English. We will expand the purview of the course in one way, however, by studying selected works from the French traditions out of which late medieval English literature developed.

Required Texts:

Chaucer, Geoffrey. *The Canterbury Tales*. Ed. V. A. Kolve. New York: W. W. Norton, 2005.
Chrétien de Troyes. *Arthurian Romances*. Trans. Carleton W. Carroll. Harmondsworth: Penguin, 2004.
Froissart, Jean. *Chronicles*. Trans. Geoffrey Brereton. Harmondsworth: Penguin, 1978.
Guillaume de Lorris. *Romance of the Rose*. Trans. Frances Horgan. Oxford: Oxford UP, 1999.
Marie de France. *Lais*. Trans. Glyn S. Burgess and Keith Busby. Harmondsworth: Penguin, 2003.

ENG 406-01: Shakespeare I**MR 12:15 – 1:30****ENG 406-02 Shakespeare I****MR 10:50 – 12:05****Douglas McQueen-Thomson: mcqueend@newpaltz.edu****Course description:**

In this course we will be reading eight of Shakespeare's plays and spanning the full chronological range of his career, from the early history play *Richard III*, to comedies such as *All's Well That Ends Well* and *The Comedy of Errors*, to the tragic scope of *Hamlet* and *Antony and Cleopatra*, and the reflective maturity of *The Tempest* and *The Two Noble Kinsmen*. We will investigate the contexts of Shakespearean theater, including the conditions of early modern performance and the interpretative possibilities today on stage and film. We will also read selected criticism and engage with current debates and disagreements surrounding these plays. Also included will be a selection of Shakespeare's poetry. By the end of this course, students will become familiar with the major genres of Shakespeare's plays and poetic writing, the course of his career as a writer, major currents of recent critical debate, and trends in contemporary interpretation.

Required text:

The Norton Shakespeare, ed. Stephen Greenblatt et al. 2nd ed. New York: Norton, 2008. ISBN: 0393929914

ENG 407-01: Shakespeare II**TF 1:40-2:55****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 plays selected from each of the three major genres (comedies, tragedies and histories), including *The Merchant of Venice*, *Richard II*, *Henry IV*, *Henry V*, *Macbeth*, and *King Lear* as well as *The Rape of Lucrece*, one of Shakespeare's narrative poems. Lectures, discussions and writing assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language and how his plays were performed, but also on investigating the deeper social questions raised by his plays. How should a society treat criminals, foreigners, and other outsiders? Are gender roles and class positions like actors roles, parts to be learned and played? How does our history affect

the present? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama on our own time.

Required Texts (all available at the Campus Bookstore):

The Norton Shakespeare (1st or 2nd Edition)

Optional Texts:

The Bedford Companion to Shakespeare (2nd Edition)

MLA Handbook for Writers of Research Papers (7th Edition)

ENG 414: The Rise (and Decline?) of the Novel

TF 1:40-2:55pm

Michelle Woods: woodsm@newpaltz.edu

**This course satisfies the pre-1800 requirement

Course Description:

Traditional theories of the novel articulated a path that began in the post-Enlightenment West and ended in modernism, due to the rise of capitalism and individualism. But these theories have been challenged in the past few years, with questions about where the novel actually arose, what form it took, and why the form exists at all. Today, with the rise of new technological platforms, the validity and relevance of the form is being questioned. This course charts the debates the rise of the novel, beginning with pre-Enlightenment world literature, from Japan (The Tale of Genji) and the Middle East (1001 Nights), through to the contemporary digital text. Questions about history, politics, sex, (farting!), and economics, as well as the relationship between humor, fact and fiction, will inform a reading of the novel. It asks why the form exists and what the form of the novel does.

Required Texts (will likely include):

Short excerpts from: *The Tale of Genji*, *1001 Nights*, *The Decameron*, *Don Quixote*, *Gargantua and Pantagruel*, *Tristram Shandy*.

Daniel Defoe, *Moll Flanders*

Leo Tolstoy, *Anna Karenina*

Milan Kundera, *The Unbearable Lightness of Being*

Jennifer Egan, *A Visit From the Goon Squad*

Theoretical material:

Steven Moore, *The Novel: An Alternative History*

Milan Kundera, *The Art of the Novel*

Mikhail Bakhtin, *Rabelais and His World*

Ian Watts, *The Rise of the Novel*

EM Forster, *Aspects of the Novel*

George Lukacs, *The Theory of the Novel*

ENG 420-01: Literary Criticism

MR 4:30-5:45

Stella Deen: deenm@newpaltz.edu

Course Description:

This course will introduce you to the history of literary criticism and theory from Plato to the twentieth century. Our texts will raise questions such as “What is the source of literature?” “Does literature serve society, harm it, or stand apart from it?” “What are the rules for literary genres?” “What constitutes great literature?” “What is the nature and role of literary taste?” Through reading, discussion, and critical writing, we will gain a history of ideas about art and literature, an intellectual history that we will find to be in dialogue with political and social history.

Required Texts (may include):

The Norton Anthology of Theory and Criticism, second edition

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

MR 3:05-4:20 p.m.

Professor Nancy E. Johnson: johnsonn@newpaltz.edu

Course Description:

This course is an introduction to the major schools of twentieth-century literary criticism and theory, such as New Criticism, Marxism, Gender Theory, Postmodernism, and Postcolonialism. We will be reading selections from the work of major theoretical and philosophical figures whose work influenced or dominated twentieth-century thought, such as Eichenbaum, Marx, Freud, Bloom, Sedgwick, Bakhtin, Foucault, Jameson, and Said. We will examine each theory individually and in relation to theoretical movements. In addition, we will read two contemporary novels in the context of various theories to gain some practice in the application of theory to the literary text.

Required Texts (subject to change):

The Norton Anthology of Theory and Criticism, 2nd ed., W.W. Norton.

Marguerite Duras, *The Lover*

Milan Kundera, *The Unbearable Lightness of Being*

ENG 427: British and American Literature since 1945**MR 1:40-2:55****Professor Mary Holland: hollandm@newpaltz.edu****Course Description:**

The “contemporary period” is a puzzling term, the literature signified and collected by it changing according to who defines it and when. Further complicating its canon-forming, the period of the contemporary constantly grows and shifts as we drag it along with our unfolding present. We will wrestle with various approaches to and understandings of the “contemporary” as we read novels, short stories, and poems written after 1945 by some of its most well-known and respected British and American authors. Along the way, we will consider how “contemporary” overlaps with and/or diverges from other currents within recent literature, including postmodernism, poststructuralism, and ethnic pluralism, while also revising earlier modes and movements such as realism and minimalism. We will do so in the context of cultural and historical forces that inform this literature, asking how the literature comments on them both. Whatever else it is, the contemporary period is certainly one of shocking upheaval, shattering change, and fiercely intellectual contemplation of a new linguistic landscape. But in the midst of these heady attempts to theorize a world never before conceived, we will find individual voices doing what they have always done in writing—describing and creating their own piercingly intimate visions of now.

Required Texts (may change):Samuel Beckett, *Endgame* (1958) or *Waiting for Godot* (1953)Angela Carter, *Nights at the Circus* (1984)Don DeLillo, *White Noise* (1985)Jonathan Safran Foer, *Extremely Loud and Incredibly Close* (2005)Cormac McCarthy, *The Road* (2006)Toni Morrison, *Beloved* (1987)Thomas Pynchon, *The Crying of Lot 49* (1965)

Electronic reserve: poetry (Sylvia Plath, Ted Hughes, Philip Larkin, Eavan Boland), short stories (Salman Rushdie, Raymond Carver), essays (Joan Didion)

ENG 445-02: Creative Writing II Workshop**MR 10:50 – 12:05****Laurence Carr, Lecturer: carrl@newpaltz.edu****Course Description:**

This second level creative writing course continues the work begun in Creative Writing I, and explores the various forms of narrative and poetry. Students will write micro-fiction, memoir, short story, dramatic monologues and scenes and poetry in both free verse and structured forms. Lectures on the components of creative writing will be delivered by the Lecturer throughout the semester. Greater emphasis is given to analysis of readings, group work, peer critiquing and oral presentation, all of which will be a major part of the student’s assessment. A final portfolio of the semester’s work will constitute the final project. This class prepares the

student writer for the higher level craft classes in fiction, creative non-fiction, poetry and dramatic writing.

Assignments and Information:

Short Stories, Poems, Creative Non-Fiction and Dramatic Scenes will be assigned throughout the semester.

Rewriting will be required on most assignments.

In class, writing exercises and assignments will be given throughout the semester; Attendance is most important.

Peer evaluations will be delivered both verbally in class and in writing.

Preparation for and participation in class readings and evaluations will be an important part of the course.

Class participation in all discussions is also important.

The FINAL:

Portfolio of semester's final and intermediate drafts in preparation for further Craft Courses

A 1-2-page self-evaluation of one's personal growth throughout the semester will be turned in with the last story

An in-person close-out meeting with the instructor on or near the day of the final exam is required.

Grade Breakdown:

Writings and rewritings throughout the semester: 50%

The Final Portfolio: 10%

Peer Evaluations: 30%

Class Participation, Attendance, Punctuality and Commitment: 10%

Required texts:

A Style Book

Strunk, William, Jr. and White, E.B., *The Elements of Style* 3rd edition or newer, New York: MacMillan, 1979, -OR- A similar style book that is accepted by the Instructor

Reading from the following texts, on reserve or e-reserve in the SUNY Library, or as hand-outs:

Gardner, John. *The Art of Fiction: Notes on Craft for Young Writers*. New York: Vintage/Randon House, 1983.

Forster, E.M. *Aspects of the Novel*. New York: Harcourt, Brace & World, Inc., 1927, 1954 (or later edition)

Goldberg, Natalie. *Writing Down the Bones, Freeing the Writer Within*. New York: Shambhala, Bantam, 1986 (and later editions).

Bishop, Wendy. *13 Ways Looking for a Poem*. New York: Addison, Wesley, Longman, 2000.

ENG 451-01: Senior Seminar: Postmodernism Then & Now
W 3:05-5:45
Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

Right now, an enormous and exciting shift is occurring in contemporary British and American fiction, out of the disaffected irony and language games that have so long caused readers to characterize postmodern literature as meaningless, impotent, and uninterested in literature's traditionally humanist goals. In the past five years, five books and one special journal issue have begun to explore this shift, which they call the "end of postmodernism." Is the postmodern period over? What was it? What is this new thing happening now and how does it relate to postmodernism? In this course, we will examine five pairs of texts, each consisting of a formative postmodern text, published in the 50s or 60s, and a twenty-first century text that explores or implements the same ideas and techniques of its earlier counterpart. Each of these pairs will allow us to consider the evolution, from beginning to "end" of the period, of one or more defining methodologies or themes of postmodern fiction, including metafiction, the crisis of signification, self-reflexivity, technological dystopia, apocalypse, and the death of the author. Taken together, these pairs of texts will allow us to consider how literature at the "end" of the postmodern period does postmodernism with a difference, using the techniques of breakthrough post-WWII fiction toward the humanist ends which we more readily associate with pre-postmodern fiction. And while we might easily—if we are hasty—assume that such returns to meaning, empathy, and belief through language signal the end of postmodernism, we might rather ask whether what we are seeing now is really postmodernism's final culmination.

Required Texts(may change):

Ballard, J. G. *The Atrocity Exhibition* (1969)
Barth, John. *Lost in the Funhouse* (1968)
Beckett, Samuel. *Endgame* (1955)
Beckett, Samuel. *Molloy* (1951)
Foer, Jonathan Safran. *Extremely Loud & Incredibly Close* (2005)
McCarthy, Cormac. *The Road* (2006)
McEwan, Ian. *Atonement* (2001)
Mitchell, David. *Cloud Atlas* (2004)
Pynchon, Thomas. *The Crying of Lot 49* (1965)
Wallace, David Foster. *Brief Interviews with Hideous Men* (1999)

ENG 451-02: Senior Seminar - Globalization and Literature
W 12:15-2:55 p.m.
Professor Heather Hewett: hewetth@newpaltz.edu

Course Description:

In this course, students will explore the relationship of globalization and literary production, circulation, and reception. Students will read interdisciplinary cultural theory in conjunction with a variety of texts (primarily twentieth- and twenty-first century fiction, nonfiction, poetry, drama, and film) written in English by writers from all over the world. We will explore

questions related to the development of world literature and the world novel; space, location, and migratory flows; the construction of self-identity, family, and (transnational) community; culture, transculturation, and hybridity; (post)colonialism and globalization; nationalism and transnationalism; language and representation; and memory, history, and homelands.

Required Texts (subject to change):

Salman Rushdie, *Midnight's Children*
Jamaica Kincaid, *Annie John*
Uwem Akpan, *Say You're One of Them*
Rohinton Mistry, *A Fine Balance*
J.M. Coetzee, *Disgrace*
Zadie Smith, *On Beauty*
Joseph O'Neill, *Netherland*

ENG 451-03: Senior Seminar

T 12:15-2:55

Daniel Kempton: kempton@newpaltz.edu

Course Description:

The Senior Seminar is a capstone course for the major, in which students complete a major research project. The topic for this section of Senior Seminar will be detective fiction. We will read Edgar Allan Poe's foundational texts, the Dupin trilogy, from the 1840s; the Sherlock Holmes stories by Arthur Conan Doyle, which popularized the genre at the end of the nineteenth century; modernist developments with the fiction of Raymond Chandler and Georges Simenon from the mid twentieth century; and post-modern parodies of the genre by Jorge Luis Borges and Alain Robbe-Grillet. We will begin the course with the first great mystery in Western culture, the story of Oedipus.

Required Texts:

Borges, Jorge Luis. *Labyrinths*. New York: New Directions, 2007.
Chandler, Raymond. *The Long Goodbye*. New York: Vintage, 1988.
Doyle, Arthur Conan. *The Adventures and Memoirs of Sherlock Holmes*. New York: Penguin, 2001.
Poe, Edgar Allan. *Selected Writings of Edgar Allan Poe*. Ed. G. R. Thompson. New York: W. W. Norton, 2004.
Robbe-Grillet, Alain. *La Maison de Rendez-vous and Djinn*. Trans. Richard Howard. New York: Grove, 1994.
Simenon, Georges. *Maigret and the Headless Corpse*. New York: Harcourt, 1967.
Sophocles. *The Three Theban Plays*. Trans. Robert Fagles. New York, Penguin, 2000.

ENG 453-01: The Craft of Poetry

MR 3:05 – 4:20

Pauline Uchmanowicz: uchmanop@newpaltz.edu

Course Description:

Designed for those interested in writing poetry—for pleasure or publication—this course focuses on how to craft fixed form verse (e.g., sonnet, villanelle, sestina), theme poems (e.g., aubade, elegy, ode), and open form/free verse (*vers libre*). Aiming to craft poems that achieve what critic Paul Fussell calls “absolute density” (i.e., approaching “economy and coherence of parts,” including shape, tone, meter, images, and sound patterns), we consider poetic prosody (i.e., stylistic technique). Class meetings focus on three interconnected tasks: reading and discussing poetry by contemporary writers; generating and responding to in-class and take-home poetry writing exercises; and participating in writing “workshops” in which the group works collectively to appreciate and critique poems by writers in our class, offering constructive feedback. Additionally, the course offers an overview of literary publishing. As course instructor, I introduce texts and concepts, serve as a discussion leader, and act as a writing coach. I likewise offer student-teacher conferences (at least two mandatory) about your ongoing writing, praising strengths and recommending strategies for revision. Writing requirements include quarterly, midterm, and final portfolios, with students aiming to complete a chapbook-length manuscript of work overall. **Registration is by permission of instructor.** Interested student should email uchmanop@newpaltz.edu and supply their **Banner/registration numbers.**

Required Texts:

Bonhince, Paula. *Incident at the Edge of Bayonet Woods*. 2008. Print.

Kooser, Ted. *Delights and Shadows*. 2004. Print.

---. *The Poetry Repair Manual: Practical Advice for Beginning Poets*. 2005. Print.

Ryan, Kay. *The Best of It: New and Selected Poems*. 2010. Print.

Simic, Charles. *My Noiseless Entourage: Poems*. Orlando, FL: Harcourt, 2005. Print.

Selected shorter works: Electronic Reserve available via Blackboard. (E)

ENG 455-01: The Craft of Dramatic Writing

MR 10:50 – 12:05

Lecturer Larry Carr: carrl@newpaltz.edu

Coursed description:

The Craft of Dramatic Writing: This second level dramatic writing course explores the art, craft and business of dramatic writing through writing exercises, readings, lecture, discussion and student presentation. Writers are mentored through three major projects in preparation for the competitive film, TV, and theatre markets and graduate writing programs.

A sample of the work to be covered:

The Art of the Story: Where stories come from and why they are important

The Craft of Story Structure and creating a marketable work.

Sources for Stories: Where do ideas come from? Researching Stories.

Organizing the formal page/ Layout. Writer’s Block (and why it doesn’t have to happen)

The Personal Story; The Mythic Story: The Hero’s Journey and Archetypes; The Social and Political Story

The major components of Dramatic Writing: Theme and Ideas; World of the Story; Story Structure; Character; Dialogue

Reading a published play such as Edward Albee's, *The Sandbox* to discuss theme, structure and conflict.

Required texts:

Paging Playwrights, The Basics of Dramatic Writing. A lecture series and organized exercise workbook by Laurence Carr. This book will be offered on BlackBoard.

A variety of books and articles from theatre and film will be on both regular and electronic reserve the SUNY library. These include:

Books:

Writing Your First Play by Stephen Sossaman

Take Ten: New Ten Minute Plays edited by Eric Lane and Nina Shengold

Vanguard Voices of the Hudson Valley: New Plays from the SUNY New Paltz Dramatic Writing Program

30 Ten-Minute Plays for Two Actors edited by Dixon, Wegener and Petruska

Writing the Killer Treatment by Michael Halpern

Elements of Style for Screenwriters by Paul Argentini

ENG 460-01 Classic Juvenile Fantasy Literature

MR 9:25-10:40

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

While this course has been designed with English Education majors in mind, English Liberal Arts and Creative Writing majors are equally welcome. We will read a wide range of classic fantasy for children and young adults from the Victorian period to the present, including *The Princess and the Goblin* by G. MacDonald, *Peter Pan* by J.M. Barrie, *The Wizard of Oz* by L. F. Baum, *The Lion, The Witch, and the Wardrobe* by C.S. Lewis, *Harry Potter and the Sorcerer's Stone* by J.K. Rowling, and *Coraline* by Neil Gaiman. Scholarly and theoretical articles will be paired with the primary texts on Blackboard. 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 include an interview paper, an 8-10 page research paper, midterm and final exams, and regular participation in class discussion.

ENG 465-01: Young Adult Literature

MR 12:15-1:30

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

Course Description:

This multi-genre, multicultural course will focus on major genres and forms of young adult literature for the 12-18 age group. It will include such classic traditional works as Harper Lee's *To Kill a Mockingbird* as well as such contemporary, multicultural works as Gene Yang's graphic novel *American Born Chinese*, and Sherman Alexie's *The Absolutely True Diary of a part-time Indian*. The course will introduce students to major authors, genres, and trends in young adult literature as well as psychological, developmental issues for adolescents and approaches to literacy learning and reading and writing instruction in the middle and high school. Another objective of the course will be to develop students' competence in analyzing

and evaluating fictional and nonfictional texts for young adults in a variety of formats including, print, visual, and electronic media.

This fall semester the thematic focus of the class will be teaching young adult literature as a mode of critical literacy-- as a means of understanding the global world that we inhabit-- as well as a mode of civic engagement and social responsibility. The focus will be on the intersection of critical pedagogy and teaching young adult literature.

Some of the Required Texts:

Sherman Alexie, *The Diary of a Part-Time Indian*

Laurie Halse Anderson, *Speak*

M.T., Anderson, *Feed*

Sandra Cisneros, *House on Mango Street*

Harper Lee, *To Kill a Mockingbird*

Patricia McCormick, *Sold*

J.D. Salinger, *Catcher in the Rye*

Gene Yang, *American Born Chinese*

ENG 465-02: Young Adult Literature

MR 9:25-10:40

Jacqueline George: georgej@newpaltz.edu

Course Description:

In this course, we will read rigorously and think critically about literature for “young adults.” We will analyze and interpret texts from a variety of genres—fiction, poetry, memoir, drama—as we examine the development of young adult literature as a generic category. The questions we will consider include: Who gets to define what a “young adult” is, and how has this definition changed in our recent history? Who writes young adult literature, and what does this literature look like? What is the relationship between “young adult literature” and “adult literature”? What does it mean to call a text “literature,” and what is at stake when we read young adult literature *critically*?

Required Texts (subject to change):

J.D. Salinger, *The Catcher in the Rye*

Lorraine Hansberry, *A Raisin in the Sun*

Harper Lee, *To Kill a Mockingbird*

William Golding, *Lord of the Flies*

Anonymous, *Go Ask Alice*

Robert Cormier, *The Chocolate War*

Katherine Paterson, *Jacob Have I Loved*

Laurie Halse Anderson, *Speak*

Walter Dean Myers, *Monster*

Sherman Alexie, *The Absolutely True Diary of a Part-Time Indian*

Marjane Satrapi, *Persepolis*

Suzanne Collins, *The Hunger Games*

ENG 470-01: Milton**MR 12:15-1:30****Professor Thomas Festa: festat@newpaltz.edu*****N.B.: This course satisfies the pre-1800 requirement for Liberal Arts English Majors****Course Description:**

A revolutionary poet and an outspoken radical, John Milton immersed himself in the leading controversies of his day, including those that surrounded freedom of the press, the right to kill an unjust ruler, and the liberty to divorce. Since his own time, Milton's writing has encouraged questions about what it means to be radical, an investigation notoriously associated with the figure of Satan in *Paradise Lost*. Through a close study of the major poetry and prose, this course will consider Milton in terms of the literary and historical constructions of such concepts as "liberty" and "evil" that affected his writing and continue to affect his reputation. In addition to Milton's major canonical works, we will further consider selected literary, philosophical, and religious writings seeking to address "the problem of evil." These will include texts both ancient and modern that situate the yearning for justice in relation to the experience of suffering, and emphasize considerations of gender, genocide, and generation as they reflect on the question of the existence of God.

Required text (additional readings will be available via Blackboard):

John Milton, *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen M. Fallon (New York: Modern Library, 2007) ISBN: 978-0679642534 (\$37 acc. to Amazon.com)

ENG 470-02: Major Authors: Whitman & Dickinson**MR 3:05-4:20****Professor Andrew Higgins: higginsa@newpaltz.edu****Course Description:**

Walt Whitman and Emily Dickinson never met but together they changed the face of poetry the world over. They could hardly have been more different. He was exuberant, a full-throated poet of the nation seeking to wrap his arms around the entire American experience, including it all--the human body, work, cities, sex, politics, and more. She was reclusive, enigmatic, yet witty and possessed of a razor-sharp intellect. Though she barely left her house, much less her hometown, she crafted a body of poetry that probed farther into the questions of faith, passion, and self than any other poet of nineteenth-century American literature. In this course we will explore the lives and poetry of these two transformative poets to find out both how their work grows out of their times and how it shaped the poetry that followed.

Required Texts:

Dickinson, Emily. *The Poems of Emily Dickinson: Reading Edition*. Ed. R. W. Franklin. Cambridge, MA: Belknap P, 2005.

Pollak, Vivian R. *A Historical Guide to Emily Dickinson*. New York: Oxford UP, 2004.

Reynolds, David S. *Walt Whitman*. New York: Oxford UP, 2005.

Whitman, Walt. *Whitman: Poetry and Prose*. Ed. Justin Kaplan. New York: Library of

America, 1996.

ENG 470-03: Major Authors – The Brontës

MR 9:25 – 10:40

Professor Jed Mayer: mayere@zmail.newpaltz.edu

Course Description:

In this course we will explore the wild and wuthering world of the Brontës, from their beginnings as precocious children creating rich worlds of fantasy to their mature poetry and prose. In addition to such well-known masterpieces as *Jane Eyre* and *Wuthering Heights*, we will also read works by Charlotte and Emily's lesser known siblings, Ann and Branwell. Hailing from the austere landscape of northern England, the Brontës provide a rich opportunity for considering the role of local environments on writing, and we will consider these writers in their specific regional, ecological, and economic contexts. Elizabeth Gaskell's famous biography of Charlotte Brontë will also provide us with an opportunity of learning how literary reputations were made in the nineteenth century, as we consider the role of gender in the cultural marketplace. Novelistic and film adaptations of the Brontës' work will also enable us to pursue the posthumous life of literary works, and to consider the influence of this creative family on later writers, artists, and film-makers.

Required Texts:

Emily Brontë, *Wuthering Heights*, Ed. Ian Jack, Oxford UP.

Charlotte Brontë, *Jane Eyre*, Ed. Margaret Smith, Oxford UP.

Charlotte Brontë, *Villette*, Ed. Margaret Smith, Oxford UP.

Ann Brontë, *Agnes Grey*, Ed. Robert Inglesfield, et al, Oxford UP.

The Brontës, *Tales of Glass Town, Angria, and Gondal: Selected Early Writings*
Ed. Christine Alexander, Oxford UP.

Elizabeth Gaskell, *Life of Charlotte Brontë*, Ed. Angus Easson.

Jean Rhys, *Wide Sargasso Sea*, Ed. Judith L. Raitskin, W.W. Norton & Co.

ENG 493-02 Literature, Evolution & the Brain

MR 12:15-1:30

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

People have been dancing, singing, telling stories, and crafting beautiful objects since the beginning of recorded history — and probably long before that. Why? Recently, some scholars have begun to explore the roots of art in human nature and the human body (including the brain). Some have even suggested that there is a kind of art instinct. This course will explore this idea, looking at literature through the lens of human psychology as understood by the fields of evolutionary and cognitive psychology, exploring the way biology and culture interact in the creation and consumption of works of art. We will do so at the level of content (identifying evolutionary themes within works of literature), form (identifying the ways artistic objects reflect and meet the needs of an evolved human nature and the brain), and institution (exploring the way

the institutions of the arts are themselves shaped by an evolved human nature). Along the way, we will explore the origins of the arts in the human mind and attempt to better understand how literature pleases the human animal.

Required Texts:

Boyd, Brian, Joesph Carroll, and Jonathan Gottschall, eds. *Evolution, Literature, and Film: A Reader*. New York: Columbia UP, 2010.

Fitzgerald, F. Scott. *The Great Gatsby*. New York: Scribners, 1999.

ENG 493-03: Shakespeare and Cinema

M 4:30-7:10

Thomas Olsen: olsent@newpaltz.edu

Course Description:

This course will focus on the drama of Shakespeare and on the rich 100+ year history of his works on the silver screen. During the course of the semester, we will study approximately 6-7 plays in depth, in each case also studying at least one full cinematic production or adaptation of that play. Students will gain an understanding of the dramatic works of Shakespeare, explore the cultural and theatrical conditions of his age, and gain an introductory knowledge of major cinematic techniques and some key critical approaches for analyzing them. In addition to purchasing a suitable edition of Shakespeare's works (the *Norton Shakespeare* is recommended and ordered), students will need to arrange to borrow or purchase several DVD or VHS productions of the cinematic works we will study. I will make recommendations for obtaining these films. Requirements for the course will include short papers and quizzes, a longer independent research paper comparing two film versions of play, and a final examination. Assignments will include careful reading of the selection of Shakespeare plays and careful viewing, at home, of their cinematic versions.

Plays and their accompanying film versions may include such choices as *Hamlet*, *King Lear*, *Othello*, *Romeo and Juliet*, *The Merchant of Venice*, *The Taming of the Shrew*, *Twelfth Night*, *The Tempest*, *Henry V*. This list is representative and will be finalized somewhat closer to the beginning of the spring semester.

Required Texts:

The Norton Shakespeare, 2nd ed., edited by Greenblatt et al. (Norton)

Shakespeare and Film: A Norton Guide, [Samuel Crowl](#) (Norton)

The MLA Handbook

Additional readings will be made available through Blackboard

Important Notes:

1. For Liberal Arts and Sciences majors this course CAN count as a pre-1800 course (Progress Report category 2) **or** as a 400-level elective (category 5), but not both.
2. It **WILL** count as a Shakespeare course for Elementary English majors (category 3) and Adolescence Education English majors (category 4).

3. In addition, it CAN BE counted as a print/non-print media course for Adolescence Education English majors (category 9), so long as it is not used to fulfill the Shakespeare requirement (category 4).

ENG 500 – 01: Graduate Proseminar

M 6:00 – 8:40 p.m.

Sarah Wyman: wymans@newpaltz.edu

Course Description:

This course provides a rigorous introduction to contemporary approaches to the literary text. Students will hone their skills in *close reading* by studying elements of style and rhetorical devices, prosody, genre, and narrative structures. Through this practice of literary exegesis or *explication de text*, they will come to better attend to and understand the literary work. Once well trained in this analytic process, students will examine literary texts through various theoretical lenses, including Marxist, feminist, queer, eco-critical, etc. Finally, students will consult secondary sources to deepen their knowledge of particular texts and to practice critical research methods. The structure and assignments for this course are based on the departmental standards developed by our faculty.

Required Texts:

R. S. Gwynn & A. Lindner, eds. *Contemporary American Poetry*. Pearson/Longman/Penguin, 2005.

Mary Shelley, *Frankenstein*. NY: Signet, 2000.

Helen Vendler, *The Art of Shakespeare's Sonnets*. Harvard UP, 1997.

Julian Wolfreys, R. Robbins, K. Womack, eds. *Key Concepts in Literary Theory*. Edinburgh UP, 2002. (On reserve: PN44.5 W65 2006)

ENG 505: Shakespeare

W 6:00-8:40

Cyrus Mulready: mulreadc@newpaltz.edu

(Note: This Course Fulfills the Pre-1800 Requirement)

Course Description:

Shakespeare was not “of an age, but for all time!” wrote his friend and fellow playwright, Ben Jonson in 1623. Indeed, Shakespeare’s work is still thought of today as “timeless” and transcendent, but that broad cultural viewpoint conceals 400 years of fascinating transformations in the understanding his work. This graduate-level introductory course will therefore investigate Shakespeare’s writing as it has been interpreted in criticism and performance throughout history. What are the origins of some of our most enduring ideas (and, perhaps, myths) about Shakespeare and his art? How does the work of scholars and editors shape our perceptions of his plays? What contributions have performances and film adaptations made to the study of his work? These questions will guide our exploration of a wide variety of Shakespeare’s plays, some of his poems, and selections from important criticism. Work for the course will include engaged class participation, a short response paper, a longer research paper, a group presentation, and a final

exam.

Required Texts (all available at the Campus Bookstore):

The Norton Shakespeare (1st or 2nd Edition)

The Bedford Companion to Shakespeare (2nd Edition)

MLA Handbook or Standards & Style

Critical selections on electronic reserve

ENG 508-01: Milton

R 6:00-8:40 p.m.

Professor Thomas Festa: festat@newpaltz.edu

****N.B.: This course satisfies the pre-1800 requirement***

Course Description:

A revolutionary poet and an outspoken radical, John Milton immersed himself in the leading controversies of his day, including those that surrounded freedom of the press, the right to kill an unjust ruler, and the liberty to divorce. Since his own time, Milton's writing has encouraged questions about what it means to be radical, an investigation notoriously associated with the figure of Satan in *Paradise Lost*. Through a close study of the major poetry and prose, this course will consider Milton in terms of the literary and historical constructions of such concepts as "liberty" and "evil" that affected his writing and continue to affect his reputation. In addition to Milton's major canonical works, we will further consider selected literary, philosophical, and religious writings seeking to address "the problem of evil." These will include texts both ancient and modern that situate the yearning for justice in relation to the experience of suffering, and emphasize considerations of gender, genocide, and generation as they reflect on the question of the existence of God.

Required texts (additional readings will be available via Blackboard):

John Milton, *The Complete Poetry and Essential Prose of John Milton*, ed. William Kerrigan, John Rumrich, and Stephen M. Fallon (New York: Modern Library, 2007) ISBN: 978-0679642534 (\$37 acc. to Amazon.com)

The Cambridge Companion to Milton, 2nd edition, ed. Dennis Danielson (Cambridge: Cambridge UP, 1999) ISBN: 978-0521655439 (\$29 acc. to Amazon.com)

ENG 527-01: Development of Modern English

R 6-8:40pm

Oksana Laleko: lalekoo@newpaltz.edu

Course Description:

The course traces the English language from its Indo-European roots to the present day. We will examine how and why the vocabulary, syntax, orthography, and sounds of the English language have changed over the last 1,500 years. We will consider the general principles of historical linguistics and language change and apply these principles to the particular history of the English language by studying phonological, grammatical, and semantic developments from Proto-Indo-European to Proto-Germanic to Old English to Middle English to Modern English. We will also

consider the origins and development of specific dialects and international varieties of English, including contact-based varieties such as pidgins and creoles, and discuss how the English language might continue to change in the future. The course is conducted via lectures and discussions. Requirements include weekly readings, regular homework assignments, two exams, and a research paper.

Required Text (may change):

Barbara Fennell. *A History of English: A Sociolinguistic Approach*. Blackwell, 2009.

ENG 560-01: Forms of Autobiography

T 6:00-8:40

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

Course Description: The course will introduce students to forms of contemporary, multiethnic women's autobiography. The class will provide an historic and critical overview of the genre; discuss features of autobiographical writing; analyze selected contemporary women's autobiographies; explore themes of women's lives; and prompt students to engage in acts of autobiographical reminiscing, reflecting, and writing.

Some of the texts include the following:

Alison Bechtel, *Fun Home*

Charlotte Bronte, *Jane Eyre*

Edwidge Danticat, *Brother, I'm Dying*

Marguerite Duras, *The Lover*

Lucy Grealy, *Autobiography of a Face*

bell hooks, *bone black*

Maxine Hong Kingston, *The Woman Warrior: Memoir of a Girlhood Among Ghosts*

Mary Jane Moffat and Charlotte Painter, eds. *Revelations: Diaries of Women*

Jean Rhys, *Wide Sargasso Sea*

Virginia Woolf, *Moments of Being*

ENG 577-01 Studies in English Romanticism (Romanticism and Ecology)

T 6:00-8:40

Jacqueline George: georgej@newpaltz.edu

Course Description:

In this course, we will investigate the relationship between Romantic literature and the environment. Drawing upon literary works from the late eighteenth and early nineteenth centuries, including (but not limited to) poetry by William Wordsworth, fiction by Mary Shelley, and non-fiction prose by Romantic-era philosophers and scientists, we will investigate the complex and often unexpected role that nature plays in Romantic literature. We will discuss how nature gets defined and how it helps determine Romantic notions of freedom, subjectivity, gender, nation, and imagination. Along the way, we will read key works of "ecocriticism," or

the study of the relationship between literature and the physical environment, and discuss what, if anything, ecology has to do with the kind of work we do in English classes.

Required Texts (subject to change):

Norton Anthology of English Literature, 8th edition, volume D

Greg Garrard, *Ecocriticism*

Mary Shelley, *The Last Man*

ENG 586-01: Studies in Contemporary American Literature

W 6.00-8.40

Professor Fiona Paton patonf@zmail.newpaltz.edu

Course Description:

A multi-genre, interdisciplinary study of literary responses to the Vietnam War. Required reading includes texts from the protest era of the 1960s, plus adult and young adult fiction, poetry, and non-fiction spanning the 1970s up to the present, with the last text being the 2011 best-selling novel *Matterhorn* by Karl Marlantes. In our exploration of this material, we will look at changes and continuities in representations of the Vietnam War over time, and assess what Vietnam has come to represent in the national consciousness. Authors include Denise Levertov, Tim O'Brien, Bobbie Anne Mason, Ron Kovic, Yusef Komunyakaa, and David Rabe.

Course requirements: midterm and final exams (in-class essays); an oral presentation on an assigned topic about the Vietnam War, and an extensive research paper (15-20 pages).

ENG 593-01: Beastly: Humans and Other Creatures in Twentieth-Century Literature

M 6:00-8:40 p.m.

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

In this seminar we will track the human being as a creature shadowed by forms of life and nonlife, animal and machine, that give it meaning. The twentieth century has dealt some hard knocks to humanity and its privileged place at the cosmic center through global wars, discoveries in the evolutionary and biological sciences, advances in technology, and ecological disasters. We will explore some of the century's seminal writers with an eye toward understanding how they come to terms with human identity as it suffers such losses of dignity and how these writers attempt to think beyond the kinds of distinctions that have dominated anthropocentric thought: nature and culture, organism and machine, human and animal, body

and soul. From its scientific and philosophical origins in the late nineteenth century to its elaboration in the fictional and theoretical writings of the twentieth century, we'll develop an archive of beastly life—an attribute paradoxically reserved for humans, since animals don't have to be called beastly to be beasts. As we do so, we'll think about the social spaces in which the boundaries between human and nonhuman orders of being are most fraught: the medical laboratory, the high-rise building, the zoo, the factory farm, and the dinner table.

Required Texts (provisionally):

D. H. Lawrence, *Women in Love*

Virginia Woolf, *To the Lighthouse*

Samuel Beckett, *Endgame*

J. G. Ballard, *High Rise*

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

Katsuo Ishiguro, *Never Let Me Go*

Margaret Atwood, *Oryx and Crake*

A selection of critical and theoretical writings by Freud, Nietzsche, Derrida, Haraway, Rohman, and others on Blackboard.

ENG 593-02 Critical Approaches to the Bible as Literature

W 6:00-8:40 p.m.

Christopher Link: linkc@newpaltz.edu

Course Description: This course is an intensive, graduate-level introduction to the literary-critical study of the Bible. Through close reading of biblical texts, related literary works, and key secondary critical literature, students will examine a number of literary-critical approaches to the Hebrew Bible and the New Testament. Students will also consider a brief selection of literary texts inspired by biblical themes, characters, and situations. Graduate students with little or no previous knowledge of the Bible will find the course a useful introduction to this important cornerstone of Western culture and literature. All students—including those with more advanced knowledge of the Bible—will be invited to consider complex matters of textual and intertextual interpretation. The course is conducted as a seminar with lecture material; a significant degree of student participation is expected in weekly discussions.

Anticipated Course Texts:

The New Oxford Annotated Bible (with the Apocrypha), 4th Edition, New Revised Standard Version (NRSV)

Robert Alter, *The Art of Biblical Narrative*

Phyllis Trible, *God and the Rhetoric of Sexuality*

John Milton, *The Complete Poetry* (ed. John T. Shawcross)

David Rhoads et al., *Mark as Story: An Introduction to the Narrative of a Gospel* (2nd Ed.)

D.H. Lawrence, *Apocalypse*

Additional selections will be made available on Blackboard.