

Spring 2021

## EXPANDED COURSE DESCRIPTIONS

**ENG 210.01: Great Books Western (3 Credits)**

**TF 9:30-10:45 (Online Synchronous)**

**Professor James Schiffer:** [schiffej@newpaltz.edu](mailto:schiffej@newpaltz.edu)

**Course Description:** This course offers an introduction to a number of classics of the Western Tradition, including Homer's *The Odyssey*, Sophocles' *Oedipus Rex*, Chaucer's *The Canterbury Tales*, Walt Whitman's *Leaves of Grass*, Virginia Woolf's *To the Lighthouse*, and Toni Morrison's *Beloved*. This list of readings is subject to last-minute change! In addition to tracing a "journey motif," in these works, we shall investigate why they are considered "great," as well as what each teaches us about what it means to be human. We shall meet twice each week in Online Synchronous class sessions at the scheduled times.

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**ENG 210.02: Great Books Western (3 Credits)**

**MR 3:30-4:45 (Online Synchronous)**

**Dr. Andrew Higgins:** [higginsa@newpaltz.edu](mailto:higginsa@newpaltz.edu)

**Course Description:** This course is an exploration of some of the most famous works of Western literature. We shall range as far back as early ancient Greece and as late as the present day. In the process, we will read books that have been read and treasured by generations of readers – among them the most accomplished writers in Western civilization. As we do so, we will attempt to understand what these works tell us about Western civilization and human nature, what they tell us about love, jealousy, anger, faith, sex, violence, honesty, integrity, and war. But more importantly, we will try to understand why so many readers – some who are now ashes and dust and some who are still living – have found these books so important and beautiful. This latter question leads us to the realm of aesthetics: the study of beauty. As we explore that larger questions, we'll ask question such as: What is literature and how does it differ from ordinary art? Why are so many great works of art so difficult to read and understand? What qualifies something as a great book? Who decides which books are great and which are ordinary? Is the idea of a great book still relevant in our modern world?

### **Required Texts:**

Coetzee, J. M. *Waiting for the Barbarians: A Novel*. 1980. New York: Penguin, 1999. 978 – 0140283358.

Dante. *The Inferno of Dante*. Trans. Robert Pinsky. New York: Farrar, Straus and Giroux, 1994. ISBN: 0374524521

Homer. *The Odyssey*. Trans. Robert Fagles. New York: Penguin, 1997. ISBN: 9780140268867

Ovid. *Metamorphoses: A New Translation*. Trans. Charles Martin. New York: W. W. Norton, 2005. 978-0393326420

Voltaire. *Candide, Zadig, and Selected Stories*. Trans. Daniel M Frame. New York: Signet, 2001. ISBN: 0-451-52809-3

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**ENG 211.01: Great Books Asian Classics (3 Credits)**

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

**Professor Heinz Insu Fenkl: [fenklh@newpaltz.edu](mailto:fenklh@newpaltz.edu)**

**Course Description:** This course is an introduction to the ancient cultures of Asia through their seminal literature. By examining selected literary/religious texts, we will attempt to understand fundamental ideas that form the worldviews of some of the great cultures of Asia. Throughout the semester, we will be studying texts that give insight into Hinduism, Buddhism, Taoism, and Confucianism – religious/philosophical systems that form the infrastructure of contemporary Asia and which have a profound influence even today. Although we will be reading "old" texts, a significant amount of our time will be spent in drawing comparative or illustrative examples from contemporary Asian and Western culture.

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

*Eastern Philosophy for Beginners*, Jim Power & Joe Lee

*The Nine Cloud Dream*, Kim Man-jung (Penguin Classics)

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**ENG 255: Contemporary Issues and Literature (3 Credits)**

**MR 12:30-1:45**

**Professor Aaron Ricciardi: [ricciara@newpaltz.edu](mailto:ricciara@newpaltz.edu)**

**Course Description:** The purpose of art is to comment on the world in which we live. Some work does this explicitly, some obliquely. Especially in our current historical moment, when our democratic norms and institutions are, at best, in question and, at worst, at risk; when these United States are perhaps more polarized than they have ever been since the Civil War; and when the justice system seems to have different rules for different castes, we are living in a golden age of political art. Mark Twain said, "History doesn't repeat itself, but it often rhymes." To that end, we can often find contemporary resonance in work from the past – even if that work might seem to be nonpolitical or a product of its time. This course will reveal that all art is political, even if it doesn't seem to be, and this course will reveal this primarily through works of drama, perhaps the most democratic of all literature. We will read and watch plays and musicals, and we will also engage with some essays and poems that are in conversation with these works. We will go through the material in this course in three units: Democracy, Politics, and Justice. We will attempt to understand what these terms represent, and to see how these texts illuminate and inform not just those grand ideas but also our individual lives.

**Selected Texts:**

*The Normal Heart* by Larry Kramer

"The Power of the Powerless" by Vaclav Havel

*The Trump Card* by Mike Daisey

*The Music Man* by Meredith Willson and Franklin Lacey

*Sweat* by Lynn Nottage

"Manhattanville, Parts One and Two" by Wendy S. Walters

*Barbecue* by Robert O'Hara

*Hir* by Taylor Mac

*Indecent* by Paula Vogel

"The Accusation" by Sarah Viren

*The Laramie Project* by Moises Kaufman and the members of Tectonic Theatre Project

*Kill Move Paradise* by James Ijames

*Notes From the Field* by Anna Deavere Smith

*What the Constitution Means to Me* by Heidi Schreck

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**LAM 271: Latinx America**

**MR 12:30-1:45 (Online Synchronous)**

**Professor Ethan Madarieta:** [madariee@newpaltz.edu](mailto:madariee@newpaltz.edu)

**Course Description:** This course provides an interdisciplinary approach to Latinx America through the field of Latinx studies. This field was born out of student activism throughout the United States and has had a major influence on U.S. arts and culture, as well as academics, activism, and politics globally. Because the topic of "Latinx America" encompasses so many histories and social, cultural, and political perspectives, this course cannot cover every single topic and/or the experiences of such a diverse Latinx population but will think about both the unique and the shared experiences that emerge from the transnational dimension of *Latinidad*. Our goal will be to engage with keywords and think through pivotal events that will help us better understand the histories, cultural productions, politics, and experiences of Latinxs across time and space. To do so we will begin with foundational theories of racial formation and then move to both broad and close views of the overlapping histories of Mexicans, Puerto Ricans, Cubans, Dominicans, and South and Central Americans in the U.S. We will then engage in specific topics such as Latina Feminisms, labor unions and radical political organizations, nativism and xenophobia, immigration, Queer Latinx Studies, Latinx health and wellness, performance and popular culture.

**Required Text:**

Vargas, Deborah R., et al., editors. *Keywords for Latina/o Studies*. NYU Press, 2017.

All other texts will be provided.

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**ENG 300.01: Seminar in Critical Practices (4 Credits, Writing Intensive)**

**TF 11:00-12:15 (Online Synchronous)**

**Professor Jackie George:** [georgej@newpaltz.edu](mailto:georgej@newpaltz.edu)

**Course Description:** In this introduction to the field of literary studies, we will explore how stories help people make sense of the world as well as how people make sense of stories. Drawing on key theoretical works, we will study the narrative dynamics of texts from multiple genres and in multiple contexts, examining their structures, elements, and effects. Our discussions, as well as the reading, writing, and research assignments for this course, will prepare students for the more advanced work they will do as English majors.

**Selected Texts:**

Toni Morrison, *Song of Solomon*

Ocean Vuong, *On Earth We're Briefly Gorgeous*

Ian McEwan, *Atonement*

H. Porter Abbott, *The Cambridge Introduction to Narrative*

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**ENG 300.02: Seminar in Critical Practices: "Environmental Writing" (4 Credits, Writing Intensive)**

**T 12:30-1:45 in-person meetings, Asynchronous Online (HYBRID)**

**Professor Matt Newcomb:** [newcombm@newpaltz.edu](mailto:newcombm@newpaltz.edu)

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

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

**Required and Recommended Course Texts:**

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

*The Purdue OWL Family of Sites*. The Writing Lab and OWL at Purdue and Purdue U, 2008, [owl.english.purdue.edu/owl](http://owl.english.purdue.edu/owl).

Two selections (your choice) from the following list:

*Birth of the Anthropocene* by Jeremy Davies

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

*Braiding Sweetgrass* by Robin Wall Kimmerer

*Field Notes from a Catastrophe* by Elizabeth Kolbert

*Flight Behavior* by Barbara Kingsolver

*Future Home of the Living God* by Louise Erdrich

*A History of Bees* by Maja Lunde

*New York 2140* by Kim Stanley Robinson

*The Parable of the Sower* by Octavia Butler

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

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**ENG 300.03: Seminar in Critical Practice: More than Human (4 Credits, Writing Intensive)**

**MR 12:30-1:45 (Online Synchronous)**

**Vicki Tromanhauser: [tromanhv@newpaltz.edu](mailto:tromanhv@newpaltz.edu)**

**Course Description:** We have never been merely human. Literature engages us with the more-than-human world within and around us and gives us a chance to reflect critically upon the animals, things, machines, and systems with which we are enmeshed. Rapid changes to the environmental conditions of our planet make all the more urgent the question of how we understand our place within a larger community of life. Recent developments in the social and life sciences — studies in ecology, animal culture, and technology — ask us to see the world from perspectives outside the human and to expand our horizons by engaging with other modes of being and thinking. This course is designed to introduce you to thinking theoretically about the discipline of literary studies by drawing upon literary, visual, and critical works that foster conversations across disciplinary boundaries. In this seminar we will consider insect consciousness with Jakob von Uexküll and D.H. Lawrence, discuss virtual animals in art and culture with Peter Baker, contemplate the politics of meat production with Jonathan Safran Foer and Han Kang, rub noses with Jack London's wolves while entangling ourselves in the lives of companion critters with Donna Haraway, and think with Timothy Morton about hyperobjects and the weird ecology of Jeff VanderMeer's Area X.

**Selected Texts (provisional):**

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

Virginia Woolf, *The Waves* (1931)

Jack London, *White Fang* (1906)

Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)

*Blade Runner* (dir. Ridley Scott, 1982)

Jeff Vandermeer, *Annihilation* (2014)

Han Kang, *The Vegetarian* (2016)

A selection of poetry and short stories as well as of critical and theoretical writings by Freud, Grosz, Haraway, Morton, Agamben, and others on Blackboard.

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**ENG 300.04 Seminar in Critical Practices (4 Credits, Writing Intensive)**

**MR 3:30-4:45**

**Professor Taarini Mookherjee:** [mookhert@newpaltz.edu](mailto:mookhert@newpaltz.edu)

**Course Description:** Organisms adapt to survive. The same word, adaptation, is used to describe the process by which literary texts are transformed to suit new media, genres, contexts, and periods. In this course we will be engaging deeply with Sophocles' *Antigone* and Shakespeare's *Othello*, two foundational texts of the Western literary canon, and their afterlives in our contemporary world. These range from the apartheid-era adaptation of *Antigone*, Athol Fugard's *The Island*, to a British-Pakistani novelization, Kamila Shamsie's *Home Fire*, from Toni Morrison's collaborative play *Desdemona* to Ayad Akhtar's Pulitzer prize-winning *Disgraced*. In the process, we will grapple with questions of nomenclature, process, historical context, and performance. How do we perceive the relationships between texts? Are these stories recycled, adapted, plagiarized? What are the ethics and politics of appropriation? What has ensured these stories survive? This course is designed to introduce the theoretical vocabulary in adaptation studies and, in its focus on two central narratives, to allow for an in-depth analysis of literary form, genre, and medium. Part of our goal in this course is to complicate the original-copy hierarchy that has dominated adaptation studies to arrive at more nuanced analyses of the ways in which these texts relate to, respond to, and interrogate each other.

**Selected Texts (subject to change):**

William Shakespeare, *Othello*

Toni Morrison, *Desdemona*

Nadine Gordimer, *My Son's Story*

Sophocles, *Antigone*

Kamila Shamsie, *Home Fire*

Athol Fugard, *The Island*

Keith Hamilton-Cobb, *American Moor*

Ayad Akhtar, *Disgraced*

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**ENG 303.01: Introduction to British Literature (4 Credits)**

**TF 9:15-10:45 (Online Synchronous)**

**Professor Thomas Festa:** [festat@newpaltz.edu](mailto:festat@newpaltz.edu)

**Course Description:** This course is an introduction to the major authors and genres of British literature. Its primary focus is on a selection of the greatest works in the canon



from its early modern origins in the plays of William Shakespeare to the contemporary novel. We will explore works composed in disparate genres including epic, drama, lyric poetry, and prose narrative. Some of our central concerns will be formal – how to interpret structure in verse, drama, and prose. Other questions we will ask will center on the representation of character, point of view, and the construction of selfhood in literature, how these things relate or not to a sense of gendered or national identity. The course furthermore seeks to examine what it means for a work of literature to be “canonical,” and we will therefore ask fortuitously throughout the term what makes a work literary, what makes certain works particularly important to a tradition, and what connections persist between this literature and our present culture. While emphasizing a contextual overview of the historical and social worlds from which these texts emerged, we will work to establish a clear sense of the skills required to read closely and well regardless of literary period. We will also endeavor to develop the kinds of critical argumentation necessary for success in the English major.

**Required Texts (ordered for this course at the campus bookstore):**

Christopher Ricks, ed., *The Oxford Book of English Verse*

William Shakespeare, *King Lear*

John Milton, *Paradise Lost*

Mary Shelley, *Frankenstein*

Virginia Woolf, *To the Lighthouse*

Katsuo Ishiguro, *Never Let Me Go*

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**ENG 303.02: Introduction to British Literature (4 Credits)**

**TF 11:00-12:15 (Online Synchronous)**

**Professor Thomas Festa: [festat@newpaltz.edu](mailto:festat@newpaltz.edu)**

**Course Description:** This course is an introduction to the major authors and genres of British literature. Its primary focus is on a selection of the greatest works in the canon from its early modern origins in the plays of William Shakespeare to the contemporary novel. We will explore works composed in disparate genres including epic, drama, lyric poetry, and prose narrative. Some of our central concerns will be formal – how to interpret structure in verse, drama, and prose. Other questions we will ask will center on the representation of character, point of view, and the construction of selfhood in literature, how these things relate or not to a sense of gendered or national identity. The course furthermore seeks to examine what it means for a work of literature to be “canonical,” and we will therefore ask fortuitously throughout the term what makes a work literary, what makes certain works particularly important to a tradition, and what connections persist between this literature and our present culture. While emphasizing a contextual overview of the historical and social worlds from which these texts emerged, we will work to establish a clear sense of the skills required to read closely and well regardless of literary period. We will also endeavor to develop the kinds of critical argumentation necessary for success in the English major.

**Required Texts (ordered for this course at the campus bookstore):**

Christopher Ricks, ed., *The Oxford Book of English Verse*

William Shakespeare, *King Lear*

John Milton, *Paradise Lost*

Mary Shelley, *Frankenstein*

Virginia Woolf, *To the Lighthouse*

Katsuo Ishiguro, *Never Let Me Go*

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**ENG 303.03: Survey of British Literature (4 Credits)**

**MR 12:30-1:45 p.m. (Online Synchronous)**

**Professor James Schiffer:** [schiffej@newpaltz.edu](mailto:schiffej@newpaltz.edu)

**Course Description:** This course offers a highly selective survey of great works from the major periods and genres of British literature, ranging from *Beowulf* to Virginia Woolf's *A Room of One's Own*; from Christopher Marlowe's *Doctor Faustus* to John Milton's *Paradise Lost* to Swift's *Gulliver's Travels* to Virginia Woolf's *To the Light House*, to Samuel Beckett's *Waiting for Godot*. This list of readings is subject to last-minute change!

This is a hybrid course: we shall meet twice each week in Online Synchronous class sessions at the scheduled times and also meet several times online in the form of student posts on Blackboard in response to specific prompts of various kinds (blog posts about texts read in class, creative writing related to readings, etc.).

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**ENG 303.04: Introduction to British Literature (4 Credits)**

**Online Asynchronous (HYBRID)**

**Professor Jed Mayer:** [mayerj@newpaltz.edu](mailto:mayerj@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 that address concerns we continue to grapple with today. This course will emphasize close readings of many of the era's most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions



and in formal essays that will help students in articulating complex issues, from the past to the present.

**Required Texts (subject to change):**

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

Kazuo Ishiguro, *Never Let Me Go*

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Carol Swain, *Gast*

Jonathan Swift, *Gulliver's Travels*

Virginia Woolf, *Mrs. Dalloway*

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**ENG 307.01: The Novel (3 Credits, Writing Intensive)**

MR 11-12:15

Professor Taarini Mookherjee: [mookhert@newpaltz.edu](mailto:mookhert@newpaltz.edu)

**Course Description:** This course will focus on a subgenre of the novel: the coming-of-age narrative. Over the course of the semester we will be reading a range of novels written in English, from Jane Austen's *Emma* to Toni Morrison's *Song of Solomon* to Amitav Ghosh's *The Shadow Lines*. With each of these texts we will be exploring the development and construction of identity and the relationship between the individual and society, always returning to the question of how the novel as a genre lends itself to these narratives.

**Required Texts (subject to change):**

Jane Austen, *Emma*

Amitav Ghosh, *The Shadow Lines*

Toni Morrison, *Song of Solomon*

Marjane Satrapi, *Persepolis*

Virginia Woolf, *To the Lighthouse*

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**ENG 308.01: Short Story (3 Credits, Writing Intensive)**

MR 8:00-9:15

Professor Dennis Doherty: [dohertyd@newpaltz.edu](mailto:dohertyd@newpaltz.edu)

**Course Description:** Students will read short stories from the nineteenth century "prose tale" to the contemporary. Through lecture, class discussion, and examination, students will learn to analyze and evaluate similarities and differences in content and form, uses of the form as a social and historical tool and moral gauge, and the workings of the short story as a literary device.

**Required Text:**

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

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### ENG 308.03: Short Story (3 Credits, Writing Intensive)

TBA

Professor Rachel Rigolino: [rigolinr@newpaltz.edu](mailto:rigolinr@newpaltz.edu)

**Course Description:** This Writing-Intensive (WI) course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives. While students will likely encounter previously-read stories, they will also discover lesser known texts that reflect – as editor Joyce Carol Oates so wonderfully describes it – the “richness and diversity of the American literary imagination”.

#### **Required Textbooks (There are two):**

*The Oxford Book of American Short Stories* [Paperback] [2nd Edition]

Joyce Carol Oates, Editor

ISBN-13: 978-0199744398

*The Sleeper Wakes: Harlem Renaissance Stories by Women*

Marcy Knopf-Newman, Editor

ISBN-13: 978-0813519456

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### ENG 333.01: Introduction to American Literature (4 Credits)

Online Asynchronous

Professor Fiona Paton: [patonf@newpaltz.edu](mailto:patonf@newpaltz.edu)

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

or Toni Morrison, Emily Dickinson or Allen Ginsberg, our focus will be on how language is used to define, contest, and celebrate the experience of being American.

Course Requirements:

Weekly blogs of 250+ words each

2 Weekly Attendance Quizzes

Midterm and Final Exam Essays

Research Paper (5 pages)

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**ENG 333.02: Introduction to American Literature (4 Credits)**

**Online Asynchronous**

**Dr. Andrew C. Higgins:** [higginsa@newpaltz.edu](mailto:higginsa@newpaltz.edu)

**Course Description:** This course is SUNY New Paltz's version of the American literature survey, a course that has been around in various forms since the 1870s. Virtually every English major to graduate from an American college has taken some form of this course. Traditionally, the major goal of this course has been to introduce you to the major authors and movements of American literature, and to link those authors and movements to significant events in American history. Instead, this course will aim to help you theorize and understand the concept of American literature, and the implications of thinking of literature in nationalistic terms. Along the way, you will be introduced to many of the major movements of the literature of the United States (e.g. the enlightenment, romanticism, realism, modernism, and postmodernism), as well as a wide range of authors.

**There are no required texts for this course.**

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**ENG 333.03: Introduction to American Literature (4 Credits)**

**HYBRID**

**Dr. Erin Newcomb:** [newcombe@newpaltz.edu](mailto:newcombe@newpaltz.edu)

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

national identity intersect with and inform both historical and contemporary literary, social, and political visions of America.

**Required Texts:**

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

<https://www.gutenberg.org/files/55/55-h/55-h.htm>. (alternative editions are acceptable)

Gillman, Melanie. *Stage Dreams*. Graphic Universe™, 2019. (ISBN: 154157284X)

Taylor, Mildred. *The Road to Memphis*. Puffin Books, 2016. (ISBN: 1101997559)

Yang, Gene Luen. *Superman Smashes the Klan*. DC Comics, 2020. (ISBN: 1779504217)

Additional required readings will be available on Blackboard.

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**ENG 333.04: Introduction to American Literature (4 Credits)**

**TF 11-12:15**

**Professor Mary Holland:** [hollandm@newpaltz.edu](mailto:hollandm@newpaltz.edu)

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

This four-credit course is **online**: we will meet synchronously for discussion and review roughly once a week (usually on Friday); you will spend the remainder of your course time reading material, watching recorded lectures, and writing responses on the material. You are expected to complete 12 hours of work (outside of class time) each week for a four-credit class.

**Required Texts:**

Zora Neale Hurston, *Their Eyes Were Watching God* (1937). Perennial.  
Stories, essays, poems, etc. available on Blackboard

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**ENG 343.01 Translational Literature (4 Credits)**

**TF 11-12:15 (Online Synchronous)**

**Professor Michelle Woods:** [woodsm@newpaltz.edu](mailto:woodsm@newpaltz.edu)

**Course Description:** Writers speak to each other across time and across borders; most literature is inherently transnational and trans-temporal. In this course, we will look at how this conversation works, specifically at how contemporary writers and filmmakers have translated, adapted and rewritten the classics from divergent cultures (from both “East” and “West”). In analyzing the dialogue between writers from Asia, the Americas, Europe, the Caribbean, the Middle East and Australasia, from the 8th century BCE to the present day, we will look at how and why these rewritings have been made (the historical, social and ideological contexts of these ‘translations’) and the role of literature in geo-political re-imaginings of the global (what lies behind the division of the cultural world into “East” and “West” and “North”). We will read work by writers such as Homer, Ovid, Margaret Atwood, Jorge-Luis Borges, Salman Rushdie, Milan Kundera, Franz Kafka, Seamus Heaney, and Marjane Satrapi. Finally, we will consider the trope of transformation in all of these works.

**Required Texts:**

Atwood, Margaret. *The Penelopiad*.

Homer, *The Odyssey*, trans. by Robert Fagles.

Kundera, Milan. *The Book of Laughter and Forgetting*.

Rushdie, Salman. *Shame*.

Satrapi, Marjane. *Persepolis*.

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**ENG 343.02: Transnational Literature: “Exiles, Refugees, Border-Crossings, and Encounters” (4 Credits)**

**MR 11:00-12:15 (Online Synchronous)**

**Professor Christopher A. Link:** [linkc@newpaltz.edu](mailto:linkc@newpaltz.edu)

**Course Description:** This section of Transnational Literature will focus on the theme of “transnational identities,” especially as forged from the experiences of exile and/or alienation, whether politically necessitated, accidental, or self-elected. Recurring themes in the course texts include not only exile, alienation, and the experience of “otherness” (i.e., the fish-out-of-water, stranger-in-a-strange-land motif) but also literary self-reflexiveness (i.e., metafictional self-consciousness, authorial characters and narrators); the blending of memoir, history, and fiction; the roles of love and desire in transnational exchanges; the role of the imagination in the construction of the self and others; and characters and narrators who consider (either from intellectual or “everyday” perspectives) transnational literary and political matters. Some attention will be

devoted to the broad range of meanings attending the term “transnationalism” — fraught with diverse political overtones and associations — as well as to the biographies of the course authors as they relate in various ways to the notion(s) of transnationalism. Additional brief texts (short stories, poems, criticism) and audio-visual materials will be made available on Blackboard. Assignments will likely include quizzes (asynchronous/online), short response papers, and a final research-analysis paper. In addition to regular remote synchronous meetings, additional asynchronous ONLINE work consisting of student blogs, online group discussions, and supplemental enrichment activities will be required as well.

**Anticipated Course Texts (subject to change):**

Voltaire, *Candide* (1759)

Joseph Conrad, *Lord Jim* (1900)

B. Traven, *The Death Ship* (1926)

Anna Seghers, *Transit* (1944)

Camara Laye, *The Radiance of the King* (1954)

Vladimir Nabokov, *Pnin* (1957)

Brief selections from Clarice Lispector, *The Complete Stories of Clarice Lispector* (2015)

Audre Lorde, *Zami: A New Spelling of My Name* (1982)

W.G. Sebald, *The Rings of Saturn* (1995) [or Laurent Binet, *HHhH* (2010)]

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**ENG 343.03 Transnational Literature (4 Credits)**

**MR 2:00-3:15**

**Professor Taarini Mookherjee:** [mookhert@newpaltz.edu](mailto:mookhert@newpaltz.edu)

**Course Description:** The term “transnational” immediately evokes a movement beyond a world determined and structured by borders, boundaries, and divisions. However, this movement or journey can also be accompanied by a profound sense of dislocation. This course is structured around this complex and paradoxical human experience: exile. While a fundamentally solitary and estranging condition, exile has historically shaped the circumstances for the production of humanity’s most profound works of art. Through the semester we will be reading works of literature from across the globe that either engage with this trope of exile or were created under conditions of exile. This course will include: reading and analyzing theoretical works by scholars like Edward Said and Hannah Arendt; engaging with literary works as diverse as the Indian epic *Ramayana*, the poetry of Mahmoud Darwish, and the novels of Chimamanda Ngozi Adichie; and discussing contemporary concerns like the global refugee crisis and the accompanying debates surrounding the overlapping and competing definitions of immigrant, diaspora, refugee, and exile. Given the unprecedented global crisis and the restrictions to our mobility, we will use this course to probe what art and the humanities have to offer us at this moment.

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**ENG 345.01: Creative Writing Workshop I (3 Credits)**



**MR 12:30-1:45**

**Mr. Kristopher Jansma:** [jansmak@newpaltz.edu](mailto:jansmak@newpaltz.edu)

**Course Description:** Introducing fiction, poetry, and memoir, this course will pair classic texts with contemporary ones. We'll examine works that have defined literature for decades and pieces that make bold, fresh attempts to revitalize the forms. In doing this, students will develop both an appreciation for the canon and a curiosity towards the writing of their own peers. Students will explore the basics of character, setting, plot, theme, style, and voice in these texts, as well as in a series of instructive writing exercises. In a constructive, workshop setting, students can evaluate one another and improve drafts for revision. Students will play with the basic elements of a story/poem/memoir before combining them together into complete, formalized pieces. Students will experiment with new forms, opening up possibilities for future work.

**Required Texts:**

None

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**ENG 345.02: Creative Writing Workshop I (3 Credits)**

**R 3:30-6:20**

**Professor Dennis Doherty:** [dohertyd@newpaltz.edu](mailto:dohertyd@newpaltz.edu)

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

**Required Texts:**

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

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

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**ENG 345.03: Creative Writing Workshop I (3 Credits)**

**MR 11-12:15**

**Professor Aaron Ricciardi:** [ricciara@newpaltz.edu](mailto:ricciara@newpaltz.edu)

**Course Description:** This is the first course in the Creative Writing sequence. In this course, we will study the art of writing poetry, plays, fiction, and creative nonfiction

both practically and theoretically. By reading a wide range of work by a wide range of authors, you will see the great possibilities that the written word affords us, its writers. We will discuss these works in class, and you will respond to them through your own creative work. Since this is a workshop, a fundamental part of this class will be reading and providing feedback for each other's work, and practicing how to do this helpfully and respectfully. This class will be a laboratory in which you will experiment with four different literary media, trying your hand at different techniques and modes of writing afforded by them all, and investigating how these different types of writing are both separate and overlapping. You are encouraged to find your distinct writing identity, in terms of language, subject matter, genres, formatting, and more.

**Required Texts:**

Essays, short stories, plays, poems, and theory all provided via Blackboard.

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**ENG 353.01: Multiethnic and Diasporic Literature (4 Credits)**

**TF 11-12:15pm (Online Synchronous meeting on Tuesdays only)**

**Professor Crystal Donkor:** [donkorc@newpaltz.edu](mailto:donkorc@newpaltz.edu)

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

**Required Texts:**

None

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**ENG 355.01: The Bible (4 Credits)**

**Online Asynchronous**

**Professor Christopher A. Link:** [linkc@newpaltz.edu](mailto:linkc@newpaltz.edu)

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

**Course Description:** This course is a formal introduction to the academic study of the Bible, a collection of diverse texts which function as the sacred Scriptures of Jewish and Christian religious traditions and which also stand significantly in the background of much Western (as well as non-Western) literature and culture. The aim of the course is to familiarize students – at least in part – with texts from both the Hebrew Bible (known, in different configurations, as *Tanakh* or as the Old Testament) and the New Testament. In addition to becoming acquainted with many of the significant narratives, characters, and themes of the Bible, students will also gain a basic understanding of the formation of the biblical canon(s) and will be introduced to the methods and problems of biblical interpretation. Intended to be much more than an “appreciation course,” ENG 355 is designed to help students think critically about these profoundly influential ancient texts. Course grades are based on quizzes, analysis/exegesis papers, online participation (Discussion Board), and a final exam. Occasional/optional/recorded synchronous review sessions will take place remotely via Webex in advance of quizzes and exams, roughly four times during the term (scheduling TBD by class survey).

**Anticipated Required Texts:**

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

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**ENG 372.01: Fiction into Film (3 Credits)**

**M 5:00-7:50 p.m. (Online Synchronous)**

**Professor Christopher A. Link: [linkc@newpaltz.edu](mailto: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, remote (synchronous online) class discussion, and written analyses. Viewing of course films is to be completed ONLINE (via Blackboard) before regularly scheduled Webex class sessions.

**Anticipated Required Texts (for purchase, subject to change):**

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)  
Harper Lee, *To Kill a Mockingbird*. 1960; New York: HarperPerennial Modern Classics, 2006. (ISBN: 9780060935467)  
James Baldwin, *If Beale Street Could Talk*. 1974; New York: Vintage, 2006. (ISBN: 978-0307275936)  
Jane Austen, *Sense and Sensibility*. 1811; New York: Oxford UP (Oxford World's Classics) (ISBN: 978-0198793359)  
Clarice Lispector, *The Hour of the Star*. 1977; New York: New Directions (ISBN: 978-0811211901)

**Other/Alternative Text(s) TBD:**

Additional brief selections will be made available on Blackboard.

**Anticipated Course Films (subject to change):**

*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.)  
*To Kill a Mockingbird* (dir. Robert Mulligan, 1962, 129 min.)  
*If Beale Street Could Talk* (dir. Barry Jenkins, 2018, 119 min.)  
*The Dead* (dir. John Huston, 1987, 83 min.)  
*Sense and Sensibility* (dir. Ang Lee, 1995, 140 min.)  
*Hour of the Star* (dir. Suzana Amaral, 1985, 96 min.)  
Other/alternative film(s) TBD

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**ENG 406.01: Shakespeare I (4 Credits)**

**TF 2:00-3:15 p.m. HYBRID (Online Synchronous)**

**Professor James Schiffer: [schiffej@newpaltz.edu](mailto:schiffej@newpaltz.edu)**

**Course Description:** ENG 406 offers a survey of Shakespeare's dramatic works and poetry. We shall read several plays representative of the genres of history play, comedy, and tragedy, as well as selected Sonnets. My hope is that by the end of the semester students will have a deeper understanding and greater appreciation of Shakespeare's works, their artistry and the many cultural and political issues they raise. In studying Shakespeare's plays, we will consider them not just as literary and cultural texts, but also as dramas meant to be performed. To this end, students will have the option of enacting sonnets, speeches, and scenes from the plays and then writing about what they have learned about these

works through performing them. We shall also examine scenes from Shakespearean film. ENG 406.01 may be taken for Honors Program credit. Plays we are likely to read include the following: *Richard III*, *A Midsummer Night's Dream*, *Twelfth Night*, *Romeo and Juliet*, *Hamlet*, *Othello*, and *The Tempest*. This list of readings is subject to last-minute change!

This is a hybrid course: we shall meet twice each week in Online Synchronous class sessions at the scheduled times and also meet several times online in the form of student posts on Blackboard in response to specific prompts of various kinds (blog posts about texts read in class, creative writing related to readings, critical readings, analysis of film versions of specific scenes, etc.).

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**ENG 407.01: Shakespeare II (4 Credits)**

**MWR 9:30-10:45**

**Professor Thomas Olsen:** [olsent@newpaltz.edu](mailto:olsent@newpaltz.edu)

**Course Description:** The COVID-19 version of this 4-credit course is organized around about 65% asynchronous and 35% synchronous elements. Weekly lectures will be pre-recorded and available on Blackboard, as will a variety of “extension” assignments that are to be done on your own in advance of a weekly small-group meeting with me. These c. 45-minute Webex meetings will be scheduled within our class meeting times on either Monday, Wednesday, or Thursday. You must be able to commit to one of these 45-minute sessions, but all other work can be completed on your own schedule each week.

Shakespeare II introduces students to the drama of Shakespeare, with attention to all three major forms in which he wrote: comedies, histories, and tragedies. We will also learn about the playing conditions of the early modern stage and the political, religious, and social history surrounding it. Films, film clips, supplemental readings, artwork, pop culture, and other media (usually via Blackboard) will enhance and support our study of the plays. The course will emphasize close reading and analytical skills, as well as broader thinking about genre, character development, and narration in dramatic form. The course is also intended to help you understand how productions on both stage and screen make Shakespeare remain a vital and living author through film adaptations of his work and other works of art.

Requirements will include short writing assignments, some short papers (2-3 pp.), and one paper of medium length (5-7 pp.). The final exam will be conducted individually and orally via Webex.

Our readings will probably come from this list: *Richard II*, *1 Henry IV*, *Henry V*, *Titus Andronicus*, *King Lear*, *Macbeth*, *Coriolanus*, *As You Like It*, *The Taming of the Shrew*, *The Merchant of Venice*, *Measure for Measure*, *Venus and Adonis*. The final list will be

established on the syllabus, sent to registered students a week or so in advance of our first class meeting.

### **Required Texts:**

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

Supplemental materials, including performance clips and critical readings, will be available on Blackboard as part of the “extension” work you will do asynchronously.

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

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### **ENG 423.01: Contemporary Literary Theory (4 Credits)**

**TF 11-12:15 p.m. (Online Synchronous)**

**Sarah Wyman:** [wymans@newpaltz.edu](mailto:wymans@newpaltz.edu)

**Course Description:** This course provides an introduction to contemporary modes of structural analysis and theoretical interpretation. Students will investigate a broad range of approaches to the literary text including formalist, new critical, psychoanalytic, Marxist, feminist, queer, post-colonial, eco-critical, etc. They will consider the historical and cultural contexts of interpretive lenses that have shaped 20<sup>th</sup> and 21<sup>st</sup> century intellectual thought in the West. Reading and responding critically to theoretical, fictional, and poetic works will sharpen skills in abstract thinking, rhetorical analysis, and written expression. Students will practice both identifying and building sound arguments when they address such questions as, *How does the formal structure of a work impact meaning? What is the role of the reader in the production and consumption of texts? How does the author relate to his / her / hir own creative work? What is the (supposed) difference between standard language and literary language? How can one describe the intersection between language and culture played out in the realm of literature?* Through individual and group activities, students will increase their rhetorical skills and their understanding of the many ways literary texts reflect the world and generate meaning.

### **Primary Texts:**

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

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

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**ENG 436.01: Nineteenth-Century American Literature (4 Credits)**  
**MR 12:30-1:45 (Online Synchronous)**  
**Dr. Andrew Higgins:** [higginsa@newpaltz.edu](mailto:higginsa@newpaltz.edu)

**Course Description:** Are you a good person? How do you know what it is to be good? Do you think you are good because you obey authorities or wise people? because you listen to your conscience? because you listen to God? How can you be sure that those authorities or your conscience is leading you in the right direction? How do you know that it is in fact God speaking to you and some other entity? In the Romantic period of American literature, a group of writers explored these questions, and the works they produced are some of the most enduring works of American literature. This course will first explore the work of American Transcendentalists Ralph Waldo Emerson and Henry David Thoreau, testing out their answers to these questions. We will then turn to three fiction writers who came up with very different ethical systems: Harriet Beecher Stowe asked how a person should act in the face of unspeakable wrong. Nathaniel Hawthorne asked how we should act when we disagree with a society that is certain that it knows right from wrong. And Herman Melville asked how we respond when we find ourselves lead by a charismatic madman.

**Required Texts:**

Emerson, Ralph Waldo. *The Portable Emerson*. Ed. by Jeffrey S. Cramer. Penguin Classics, 2014. ISBN: 9780143107460.  
Hawthorne, Nathaniel. *Selected Tales and Sketches*. Selected by Michael J. Colacurcio. Penguin Classics, 1987. ISBN: 9780140390575.  
-----, *The Scarlet Letter*. Penguin Classics, 2015. ISBN: 9780143107668.  
Melville, Herman. *Moby-Dick; Or, The Whale*. Penguin Classics, 2002. ISBN: 9780142437247.  
Stowe, Harriet Beecher. *Uncle Tom's Cabin; Or, Life Among the Lowly*. Ed. Ann Douglass. New York: Penguin Classic. 1986. ISBN: 9780140390032.  
Thoreau, Henry David. *Walden and Resistance to Civil Government*. Penguin Classics, 1983. ISBN: 9780140390445

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**ENG 440.01: The Beats (4 Credits)**  
**Asynchronous Online**  
**Professor Fiona Paton:** [patonf@newpaltz.edu](mailto:patonf@newpaltz.edu)

**Course Description:** This course will introduce you to the major figures of the Beat Generation as this literary movement evolved in the 1950s. We will discuss the literary and social significance of the Beats, combining close reading of the texts with reference to the important social and political issues of the time. Throughout the course we will consider how “beat” was defined by the writers themselves, and how it was defined by

critics and the media. We will link the Beats to existing literary traditions and consider how they departed from those traditions.

Course Requirements:

Weekly blogs of 250+ words each  
2 Weekly Attendance Quizzes  
Midterm and Final Exam Essays  
Research Paper (6-8 pages)

**Required Texts:**

*Pieces of a Song*, Diane Di Prima  
*Minor Characters*, Joyce Johnson  
*Howl*, Allen Ginsberg  
*On the Road*, Jack Kerouac  
*The Subterraneans*, Jack Kerouac  
*Coney Island of the Mind*, Lawrence Ferlinghetti  
*Naked Lunch*, William S Burroughs  
\*Plus electronic texts on Blackboard

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**ENG 445.01: Creative Writing Workshop II (4 Credits)**

**MR 3:30-4:45**

**Professor Aaron Ricciardi:** [ricciara@newpaltz.edu](mailto:ricciara@newpaltz.edu)

**Course Description:** A student taking this course will have experience as a creative writer, having developed skills in the introductory course Creative Writing Workshop I, or the equivalent. This course will build on that earlier class, continuing to examine the complexities of creative nonfiction, fiction, playwriting, and poetry, but in even more detail and even more depth. Students will continue mining their own voices as writers, through their own work, through their relationship with their fellow students' writing, and through their engagement with a diverse assortment of texts, both canonical and cutting-edge. Students will be expected to use this class as a laboratory in which they will dream, take risks, challenge themselves, and, most importantly, vigorously engage with the rewriting process, using feedback from their professor and their classmates alike to propel them forward in their process. Students will leave this class with a hefty portfolio of work that can carry them into the next stage of their writing life.

**Required Texts:**

Essays, short stories, plays, poems, and theory all provided via Blackboard.

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**ENG 445.02: Creative Writing Workshop II (4 Credits)**

**TF 11-12:15**

**Professor Dennis Doherty:** [dohertyd@newpaltz.edu](mailto:dohertyd@newpaltz.edu)

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

**Required Texts:**

*Poems. Poets. Poetry*, Helen Vendler, ed., Bedford/St. Martins.  
*Doubletakes*, T.C. Boyle, ed., Wadsworth.

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**ENG 451.01: Senior Seminar: Forms of the Novel (4 Credits)**

**MR 12:30-1:45 (Online Synchronous)**

**Professor Heinz Insu Fenkl:** [fenklh@newpaltz.edu](mailto:fenklh@newpaltz.edu)

**Course Description:** We will closely examine various forms of the novel, ranging from “literary” (Bharati Mukherjee’s *Jasmine*) to “popular” (Stieg Larsson’s *The Girl with the Dragon Tattoo*) to “postmodern” (Roberto Bolano’s *Antwerp*). We will also examine how extrinsic features (e.g., social history, criticism, biographical reinterpretation, changes in the academy) can cause the reclassification of literary works (e.g., *Batman: The Killing Joke* by Alan Moore & Brian Bolland). Some of the novels will be complemented and counterpointed by their expression in other media, such as film and comics. This is an advanced course for English majors in their senior year, designed to provide training in research methods and practice in crafting analytic scholarly essays, which will culminate in a substantial research paper.

**Required texts:**

Conrad, Joseph, *Heart of Darkness*  
Hesse, Hermann, *Siddhartha*  
Larsson, Steig, *The Girl with the Dragon Tattoo*  
Mukherjee, Bharati, *Jasmine*  
Pyun Hye-young, *City of Ash and Red*  
Kim Man-jung, *The Nine Cloud Dream* (Penguin edition)  
Mariko Tamaki & Jillian Tamaki, *Skim*

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**ENG 451.02: Senior Seminar: Plague and Apocalypse in Contemporary Fiction (4 Credits)**

**T 12:30-3:20**

**Professor Mary Holland:** [hollandm@newpaltz.edu](mailto:hollandm@newpaltz.edu)

**Course Description:** The truth may be stranger than fiction, but today’s surreal truth arrives in a world whose fiction had already imagined it. Long before COVID-19 reshaped daily experience and triggered existential crises about the tenuousness of our

individual lives and of human culture as we know it, writers were imagining stories of apocalypse and plague. As we have multiplied our methods for causing apocalypse – nuclear weapons, genetic engineering, exacerbated climate change, hubristic denial of vulnerability at our highest levels of power – apocalyptic narratives have become increasingly common, so that now they constitute their own sub-genre in contemporary literature. In this course, we will read a variety of novels about plague and apocalypse from the postmodern and contemporary periods, considering the existential angst they share, and the ways in which changes in technology, science, and ideas about human nature inflect that angst differently over time. We will also examine the generic and technical characteristics that mark them as participating in the continual experimental evolution of fiction, asking how increasingly urgent fears about our vulnerability to forces of nature and to our own greedy need for “progress” are beginning to define contemporary literature. Meanwhile, and most importantly, we will use our reading to reflect on our own experiences of those needs and vulnerabilities.

This four-credit course will meet synchronously **online** for one three-hour class period per week. The rest of your course work will comprise reading and writing responses to course material on Blackboard.

**Required Texts:**

Atwood, Margaret. *Oryx and Crake* (2003)

Beckett, Samuel. *Endgame* (1957)

Camus, Albert. *The Plague* (1947)

Ma, Ling. *Severance* (2018)

McCarthy, Cormac. *The Road* (2006)

Mitchell, David. *Cloud Atlas* (2004)

Okorafor, Nnedi. *Who Fears Death* (2010)

Excerpts of fiction and critical essays available on Bb and online, including by

Ted Chiang (2019)

Daniel DeFoe (1722)

Carmen Maria Machado (2017)

Various authors in *The New York Times's The Decameron Project* (2020)

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**ENG 452.01: The Craft of Fiction (4 Credits)**

**MR 11-12:15**

**Professor Kristopher Jansma:** [jansmak@newpaltz.edu](mailto:jansmak@newpaltz.edu)

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

**Required Texts:**

How Fiction Works – James Wood

A Visit from the Goon Squad – Jennifer Egan

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**ENG 453.01: The Craft of Poetry (4 Credits)**

TF 2:00-3:15

Professor Dennis Doherty: [dohertyd@newpaltz.edu](mailto:dohertyd@newpaltz.edu)

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

**Required Texts:**

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

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

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

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**ENG 454.01: The Craft of Creative Nonfiction (4 Credits)**

TF 12:30-1:45 (Online Synchronous)

Professor Heinz Insu Fenkl: [fenklh@newpaltz.edu](mailto:fenklh@newpaltz.edu)

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

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

Shin Ying Khor, *The American Dream? A Journey on Route 66*

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

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**ENG 493.01: Poetics (4 Credits)**  
**TF 2:00-3:15 (Online Synchronous)**  
**Professor Thomas Festa: [festat@newpaltz.edu](mailto:festat@newpaltz.edu)**

*N.B.: This seminar may be used to satisfy the pre-1800 requirement with the professor's approval.*

**Course Description:** Centered on a group of groundbreaking poetry collections and selections from a handful of other major US poets, this course charts the development of a distinctly contemporary poetics that meditates poetic form and the book as media. Apocalypse, prophecy, autobiography, gender, race, lament, eco-consciousness, political complaint – these recurrent topics intersect with lyric genres and experimental poetics across the range of these texts, all of which exhibit a demonstrable and profound engagement with the traditions of verse, including precedents from early modern English forebears to indigenous pre-modern oral narration, to myth and postmodern “spoken word” performance. Listening to the poets read will add further dimension and complexity to our consideration of these modern poets and their poems.

Poets covered will include Elizabeth Bishop, Jericho Brown, Louise Glück, Jorie Graham, Terrance Hayes, James Merrill, W.S. Merwin, Sylvia Plath, Anne Sexton

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**ENG 493.02: Latinx Literature of US: Latinx Futurisms (4 Credits)**  
**MWR 11-12:15 (Online Synchronous)**  
**Professor Ethan Madarieta: [madariee@newpaltz.edu](mailto:madariee@newpaltz.edu)**

*This is an upper division course in contemporary literature.*

**Course Description:** The powerful and mysterious Trufflepig, legend of the Aranaña, may reveal the key to dismantling border walls. The possibility of a radical trans-American politics is kicked off by the king of the United States of Banana. A planet in another galaxy (or perhaps our own) is full of multiple alien species – colonizers, indigenous, and migrants – and “vermin,” (also known as humans).

In Latinx futurisms the past, present, and future collide creating new ways of remembering the past and imagining the future. The speculative becomes a way to defamiliarize dominant historical memory and to develop other ways of knowing and being in the world. Latinx futurisms open up ways for us to rethink the connections between race, ethnicity, technology, politics, and the nation, and to imagine pasts, presents, and futures where these structures might (or might not) change. This course explores Latinx futurisms alongside a long history of global futurisms, and particularly in relation to global Afrofuturisms. In this course we will engage with critical scholarly works as well as SciFi and other speculative fiction, poetry, film, and music. We will



look not only at narrative content and its relation to the world(s) we live in, but also interrogate this connection through close examinations of form and structure, and the use of critical theory.

**Recommended Texts (subject to change):**

Braschi, Giannina. *United States of Banana*. Amazon Crossing, 2011,

Flores, Fernando A. *Tears of a Trufflepig: A Novel*. MCD x FSG, 2019.

Goodwin, Matthew David, and Frederick Luis Aldama. *Latinx Rising: an Anthology of Latinx Science Fiction and Fantasy*. Mad Creek Books, 2020.

Machado, Carmen Maria. *Her Body and Other Parties: Stories*. Graywolf Press, 2017.

Alex Rivera, *The Sleep Dealer* (2008) [FILM]

Sánchez, Rosaura and Beatrice Pita. *Lunar Braceros 2125-2148*. Floricanto Press, 2019.

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