

Summer 2021

## EXPANDED COURSE DESCRIPTIONS

**ENG 226-01: Practical Grammar**

**Online Asynchronous**

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

### **Course Description:**

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

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

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

### **Required Text:**

Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, 8<sup>th</sup> Edition. Pearson, 2016.

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

**ASYNCHRONOUS ONLINE**

**(4 Credits / SUMMER 2021: MAY 19<sup>th</sup>-JULY 14<sup>th</sup>)**

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

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

### **Course Description:**

This introductory seminar will be focused principally on the close, critical reading of Herman Melville’s 1851 novel, *Moby-Dick*. Critical attention will be devoted not only to the novel’s major and minor characters, plot, digressions, themes, and symbols but also to many of its key, intertextual allusions (the Bible, Milton, Shakespeare, Coleridge, etc.). In addition to a careful

examination of the novel and its intertexts, students will also consider some of *Moby-Dick's* historical sources and contexts, Melville's biography, and – importantly – aspects of American slavery and Abolitionism in the wake of the Compromise of 1850 (including the Fugitive Slave Law). The book's critical reception and lasting influence will also be treated, in part. Student assignments will likely include a written character sketch, short response papers, one online student presentation (PowerPoint), a final research paper, and online discussion board activity (WI). There will be an online final exam concerning *Moby-Dick* at the end of the course.

### **Required and Recommended Course Texts:**

**Herman Melville. *Moby-Dick*. 1851; Norton Critical Edition (2<sup>nd</sup> Rev. Ed.), 1999.** (ISBN: 9780393972832) – *Please note:* a 3<sup>rd</sup> Norton Critical Edition has since come out, but it lacks many of the important critical essays intended as required reading for this course; used copies of the excellent **SECOND (Revised) edition** are plentiful and inexpensive, albeit sometimes hidden from view when searched on amazon.com (the following link will help: <https://www.amazon.com/dp/0393972836/ref=olp-opf-redirect?od=1&ie=UTF8&condition=used&qid=&sr=> ).

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

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

The Bible (*King James Version*). Penguin Classics. 2006. (ISBN: 9780141441511)  
{Other editions – ideally the KJV, the Bible translation Melville read – are OK.}

William Shakespeare. *King Lear*. Simon & Schuster (Folger Shakespeare), 2004. (ISBN: 9780743482769)  
{Other editions of *King Lear* are OK.}

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

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### **ENG 303-04: Introduction to British Literature**

**Online asynchronous**

**Credit Hours: 4 - HYBRID**

**Professor Jed Mayer: [mayer@newpaltz.edu](mailto:mayer@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** (public access texts available online):

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

Samuel Taylor Coleridge, *Selected Poetry*

Daniel Defoe, *Robinson Crusoe*

Mary Shelley, *Frankenstein*

Jonathan Swift, *Gulliver's Travels*

Virginia Woolf, *Mrs. Dalloway*

William Wordsworth, *Selected Poetry*

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**ENG 308: The Short Story**

**Online Asynchronous / Summer 2021**

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

**Course Description:**

This eight-week (5/19-7/14), asynchronously delivered, Writing-Intensive (WI) course will provide an overview of the American short story, taking a (mostly) traditional, chronological approach, with an emphasis on providing both historical and biographical information about each writer. From Washington Irving to Junot Diaz, the authors represent a wide range of narrative and cultural perspectives. While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect – as editor Joyce Carol Oates so wonderfully describes it – the “richness and diversity of the American literary imagination.”

**Required Texts:**

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

Joyce Carol Oates, Editor

ISBN-13: 978-0199744398

*The Sleeper Wakes: Harlem Renaissance Stories by Women*

Marcy Knopf-Newman, Editor

ISBN-13: 978-0813519456

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**ENG 345-01: Creative Writing Workshop I**

**6/30-8/3 ONLINE ASYNCHRONOUS**

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

**Required Texts:** None

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**ENG 423-01: Major Trends in Twentieth-Century Criticism****Online Asynchronous - Summer 2021****Professor Matt Newcomb:** [newcombm@newpaltz.edu](mailto:newcombm@newpaltz.edu)**Course Description:**

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

**Required Texts** (subject to change):Robert Dale Parker, *How to Interpret Literature*, 4<sup>th</sup> editionNorton Critical Edition, *Alice in Wonderland**Norton Anthology of Theory and Criticism*

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**ENG 465-01: Young Adult Literature****Asynchronous Online****Dr. Erin Newcomb:** [newcombe@newpaltz.edu](mailto:newcombe@newpaltz.edu)**Course Description:**

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

### **Required Texts:**

Acevedo, Elizabeth. *The Poet X*. HarperTeen, 2018.  
Atta, Dean. *The Black Flamingo*. Balzer + Bray, 2020.  
Farmer, Nancy. *The House of the Scorpion*. Atheneum, 2004.  
McKinney, L.L. and Robyn Smith. *Nubia: Real One*. DC Comics, 2021.  
*#NotYourPrincess: Voices of Native American Women*, edited by Lisa Charleyboy and Mary Beth Leatherdale, Annick Press, 2017.  
Novik, Naomi. *Spinning Silver*. Del Rey, 2019.  
Hutchinson, Shaun David. *The Apocalypse of Elena Mendoza*. Simon Pulse, 2018.  
Yang, Gene Luen. *American Born Chinese*. Square Fish, 2008.  
Thomas, Aiden. *Cemetery Boys*. Swoon Reads, 2020.  
Zusak, Marcus. *The Book Thief*. Alfred Knopf, 2007.  
Additional readings on Blackboard.

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### **ENG 551-01: Academic Writing Seminar**

**Online Asynchronous; Summer 2021**

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

### **Course Description:**

This course is to help students adjust to writing at the graduate level and to improve their understanding of academic writing processes and genres. Students will briefly explore the academic article, the conference paper, the abstract, the proposal, and the book review. Students will create short new documents and revise a previously written document. Special attention will be paid to introductions, conclusions, and situating arguments. Students will practice thinking strategically and rhetorically about academic writing from the level of the word up to a complete document. Student material written for previous courses will be used and revised.

### **Tentative Required Texts:**

Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities*. Columbia UP, 2014.  
*MLA Handbook*, 8<sup>th</sup> edition. Modern Language Association of America, 2016.  
Williams, Joseph and Joseph Bizup. *Style: Lessons in Clarity and Grace*, 12<sup>th</sup> edition. Pearson, 2016. (Optional)

-Articles via handout or electronic reserve

Fall 2021

## EXPANDED COURSE DESCRIPTIONS

**ENG 211-01: Great Books Asian Classics**

**MR 3:30-4:45pm (In-person, 3 credits)**

**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 226-01: Practical Grammar**

**Online Asynchronous**

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

### **Course Description:**

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### **Required Text:**

Kolln, Martha and Loretta Gray. *Rhetorical Grammar: Grammatical Choices, Rhetorical Effects*, 8<sup>th</sup> Edition. Pearson, 2016.

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**ENG 230-01: Women in Literature**

**TF 11:00am-12:15pm (In-person, 3 credits)**

**GE3: HUM, GE4: Humanities, Liberal Arts**

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

**Course Description:**

Our primary focus throughout the semester will be the retelling of classical Greek and Roman myth as a conscious device used by women writers to explore issues of gender and power. By reading a variety of female writers, we will be exploring how women have engaged and responded to cultural and literary traditions that have historically been dominated by men. In doing so, we will explore the social dimensions of literature from a variety of perspectives – the aesthetic, the psychological, the religious, the educational, and the political. You will be doing a variety of writing in the class, both formal and informal. Readings will include poetry, novels, short stories, and drama.

**Course requirements:**

Weekly blogs of 200+ words each

Midterm and final exam essays

Research paper (4 pages)

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**ENG 255: Contemporary Issues and Literature**

**TF 3:30-4:45pm**

**Modality: seated, In-person**

**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 late 1960s; 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:**

*In the Wake* by Lisa Kron  
*The Normal Heart* by Larry Kramer  
“The Power of the Powerless” by Vaclav Havel  
*The Birdcage* by Mike Nichols  
*The Music Man* by Meredith Willson and Franklin Lacey  
*Sweat* by Lynn Nottage  
*Barbecue* by Robert O’Hara  
*Hir* by Taylor Mac  
*The Nether* by Jennifer Haley  
*Promising Young Woman* by Emerald Fennel  
“The Accusation” by Sarah Viren  
*The Laramie Project* by Moises Kaufman and the members of Tectonic Theatre Project  
*Notes From the Field* by Anna Deavere Smith  
*What the Constitution Means to Me* by Heidi Schreck

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**ENG 300-02: Seminar in Critical Practices**

**TF 12:30-1:45pm (In-person)**

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

**Course Description:**

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

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

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

**Required Texts:**

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

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

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**ENG 300-03 – Seminar in Critical Practices: “Reading *Moby-Dick*: Symbol, Allusion, History, Prophecy”**

**MR 11:00am-12:15pm (4 Credits, In-person / HYBRID)**

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

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

**Course Description:**

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

**Required and Recommended Course Texts:**

**Herman Melville. *Moby-Dick*. 1851; Norton Critical Edition (2<sup>nd</sup> Rev. Ed.), 1999.** (ISBN: 9780393972832) – *Please note:* a 3<sup>rd</sup> Norton Critical Edition has since come out, but it lacks many of the important critical essays intended as required reading for this course; used copies of the excellent **SECOND (Revised) edition** are plentiful and inexpensive, albeit sometimes hidden from view when searched on amazon.com (the following link will help: <https://www.amazon.com/dp/0393972836/ref=olp-opf-redir?aod=1&ie=UTF8&condition=used&qid=&sr=> ).

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

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

The Bible (*King James Version*). Penguin Classics. 2006. (ISBN: 9780141441511)  
{Other editions – ideally the KJV, the Bible translation Melville read – are OK.}

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

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

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

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**ENG 300-04: Seminar in Critical Practice: More than Human**

**MR 12:30-1:45pm (4 credits, hybrid)**

**Professor 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 Elizabeth Barrett Browning’s cocker spaniel 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. As part of our work in this course, we will collaborate with the Wallkill Valley Land Trust, an organization dedicated to the preservation of natural spaces. Conversations about land conservation and regionally protected land will help frame our discussion of the world we share with others, a world as teeming with creative forces as it is fragile.

**Texts (provisional):**

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

Virginia Woolf, *Flush: A Biography* (1933)

Toni Morrison, *Beloved* (1987)

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, Derrida, Haraway, Morton, Agamben, and others on Blackboard.

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**ENG 303-02: Introduction to British Literature**

**TF 11:00am-12:15pm / hybrid / 4 credits**

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

**Course Description:**

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

**Anticipated Texts:**

Daniel Defoe, *Robinson Crusoe* (Oxford UP), ISBN: 9780199553976

Jane Austen, *Mansfield Park* (Oxford UP), ISBN: 9780199535538

Rebecca West, *The Return of the Soldier* (Broadview), ISBN: 9781551115122

Buchi Emecheta, *Second Class Citizen* (George Braziller), ISBN: 9780807610664

Bernadine Evaristo, *Girl, Woman, Other* (Penguin), ISBN: 9780241364901

Additional materials will be available on *Blackboard*.

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**ENG 307-01: The Novel**

**TF 11:00am-12:15pm (Hybrid, 3 credits: GE)**

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

**Course Description:**

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

**Possible Texts:**

Alison Bechdel, *Fun Home*

Thi Bui, *The Best We Could Do*

Nora Krug, *Belonging*

John Lewis, *The March: Vol II*

Richard McGuire, *Here*

Summer Pierre, *All the Sad Songs*

Marjane Satrapi, *Persepolis*

Art Spiegelman, *Maus*

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**ENG 327-01: Development of Modern English (CRN 1183)**

**Online Asynchronous**

**Professor Daniel Kempton: [kempton@newpaltz.edu](mailto:kempton@newpaltz.edu)**

**Course Description:**

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

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

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

Middle English phonology, inflectional forms, and literature.

The early modern period and the language of Shakespeare.

The eighteenth century and the first dictionaries.

Note that this is a 3-credit, online asynchronous course that runs the first half of the fall semester, 8/23-10/13.

**Text:**

Baugh, Albert C. and Thomas Cable. *A History of the English Language*. 6<sup>th</sup> ed., Routledge, 2012. ISBN: 978-0415655965

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**ENG 333-01: Introduction to American Literature**

**TF 9:30-10:45am (In-person, 4 credits)**

**Critical Thinking Introductory, Diversity, Liberal Arts**

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

**Course requirements:**

Weekly blogs of 200+ words each

Midterm and Final Exam Essays  
Research Paper (5 pages)

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**ENG 333-02: Introduction to American Literature**  
**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 343-01: Translational Literature**  
**TF 9:30-10:45am (Hybrid, 4 credits)**  
**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 Middle East, 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, 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.  
Rushdie, Salman. *Shame*.  
Satrapi, Marjane. *Persepolis*.

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**ENG 345-01: Creative Writing Workshop I**  
**MR 12:30-1:45pm (In-person)**  
**Professor 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 1**  
**TF 2:00-3:15pm (In-person)**  
**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**  
**TF 9:30-10:45am**  
**Modality: seated, In-person**  
**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.

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

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**ENG 345-04: Creative Writing Workshop I**

**TF 11:00am-12:15pm**

**Modality: seated, In-person**

**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.

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

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

**MR 9:30-10:45am (In-person)**

**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:** To be determined.

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

**MR 11:00-12:15pm (In-person)**

**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:** To be determined.

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**ENG 355-01: The Bible**

**MR 2:00-3:50pm (4 Credits, In-person)**

**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 393: Practical Writing & Design (3 credits)**

**MR 12:30-1:45pm (In-person)**

**Professor Nicola Wilson Clasby: [wilsoncn@newpaltz.edu](mailto:wilsoncn@newpaltz.edu)**

*Note:* This course will satisfy the Writing Course requirement for Early Childhood Education students, and Theory and Practice of Reading and Writing requirement for Adolescent Education students.

**Course Description:**

Practical Writing and Design teaches students how to combine professional writing skills with the principles of visual rhetoric and graphic design to create situation specific documents across a variety of genres for use by specific audiences, and how to evaluate their effectiveness through usability testing. This course is specifically useful for students who need to produce teaching materials, poster presentations, reports, instruction manuals, data visualizations, and ePortfolios. During the semester we will also study the fascinating history behind public documents that impacted our culture, like Charles Booth’s Poverty Maps, John Snow’s cholera maps, and Florence Nightingale’s Rose Diagrams.

**Required Textbooks:** To be determined.

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**ENG 399-01: Understanding Poetry (1 credit)**

**Tuesdays 5:00-7:50pm (5 in-person sessions)**

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

**Professor Joann Deiudicibus: [deiudicj@newpaltz.edu](mailto:deiudicj@newpaltz.edu)**

**Course Description:**

This is a one-credit modular course meeting once a week over five weeks with the intent to cultivate an appreciation for poetry. We will host lecturers and/or performers for some class

meetings. Thus, students will be exposed to a variety of poetic forms and literary perspectives; a variety of ways of looking at the genre, and the possibilities that poetry can explore, from the effect of both lyric and narrative poems, to the power of brief, epigrammatic forms, to the influence of the tradition. Students will see that there is no one agreed-upon definition for what poetry is but will perhaps hone a clearer sense of what ideal poetry is for *them*, and how it may remain relevant in and coalesce with contemporary culture. Here we hope to reclaim poetry as an art of argument and music, meditation, storytelling, political and social critique, and as communal text. *This modular course will not provide an overview of all poetic terms, sub-genres, forms, and movements, and is not a creative writing course. It may include only basic prosody.* \*To pass this course, students will complete weekly online, and in-class written reflections, as well as a grammatical, ethically cited, sufficiently analytical paper (4-5 pages) in response to the course material; students must also attend all meetings.

No textbook required; all materials will be provided on Blackboard

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**ENG 407-01: Shakespeare II (4 credits) HYBRID, ONLINE SYNCHRONOUS**

**TF 11:00am-12:15pm**

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

**Course Description:**

ENG 407 offers a survey of Shakespeare's dramatic works and poetry. We shall read several plays representative of the genres of history play, comedy, and tragedy. My hope is that by the end of the semester students will have a deeper understanding and greater appreciation of Shakespeare's works, their artistry and the many cultural and political issues they raise. In studying Shakespeare's plays, we will consider them not just as literary and cultural texts, but also as dramas meant to be performed. To this end, students will have the option of enacting speeches and scenes from the plays and then writing about what they have learned about these works through performing them. We shall also examine scenes from Shakespearean film. ENG 407.01 may be taken for Honors Program credit. In addition to Shakespeare's narrative poem *Venus and Adonis*, we are likely to read the following plays: *Richard II*, Part I of *Henry IV*, *Henry V*, *The Merchant of Venice*, *As You Like It*, *Measure for Measure*, *King Lear*, and *Macbeth* (this list is subject to last-minute change!).

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 417-01: The Romantics**

**TF 2:00-3:15am / Hybrid / 4 credits**

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

"Mad, bad and dangerous to know" was Lady Caroline Lamb's assessment of Romantic poet Lord Byron. Percy Shelley, one of Byron's contemporaries, was expelled from Oxford for publishing a pamphlet entitled "The Necessity of Atheism." And William Blake, the original

Romantic rebel in the model of Milton's Satan, fashioned himself an artist who printed in "the infernal method by corrosives, which in Hell are salutary." Romantic literature is populated with rebels and with rebellious ideas, and in this course we will read texts in a variety of genres that speak, in some way, to the tumultuous cultural and political context of Great Britain in the years between 1789-1830.

**Anticipated Texts:**

*The Norton Anthology of English Literature*, 10<sup>th</sup> ed., vol. D, ISBN: 9780393603057

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**ENG 423-01: Contemporary Literary Theory**

**MR 9:30-10:45am**

**Online Synchronous**

**Credit Hours: 4**

**Professor Jed Mayer: [mayer@newpaltz.edu](mailto:mayer@newpaltz.edu)**

**Course Description:**

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

**Required Texts:**

*The Norton Anthology of Theory and Criticism*, 3rd ed.

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

Mary Shelley, *Frankenstein*

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**ENG 423-02: Major Trends in Twentieth-Century Criticism**

**TF 12:30-1:45am (In-person)**

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

**Course Description:**

This course offers undergraduate students a broad introduction to different schools of literary theory in the 20<sup>th</sup> century and an introduction to applying literary theory to the reading of texts. Some ability in the close reading of texts will be assumed for this course. Students will read numerous primary sources in literary theory, seeking to understand the uses and disadvantages of each. Approaches to literary criticism that we will explore include (but are not limited to) historicism, new historicism, cultural studies, neo-marxist, reader-response, feminist theory, critical race theory, psychoanalytic theory, new criticism, postcolonial criticism, and deconstruction. The course will explore the relationships between some of these approaches and

the arguments between them. Students will develop a series of reading tools from these theories that can be used for future cultural and literary texts. Students will apply these critical approaches to literary texts in the course and will begin to develop their own preferred critical reading strategies. Students will be expected to carefully work through theoretical texts and to post responses to numerous readings and to other students' comments.

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

Robert Dale Parker, *How to Interpret Literature*, 4<sup>th</sup> edition  
Norton Critical Edition, *Alice in Wonderland*  
*Norton Anthology of Theory and Criticism*

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**ENG 425: The Epic Tradition**

**TF 12:30-1:45pm (In-person)**

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

**\*N.B.:** This course satisfies the pre-1800 requirement for English Majors.

**Course description:**

This course is designed to introduce students to the worlds and ways of epos – the songs, tales, poems that tell at length of heroic deeds in cultures long past. Or rather, this course will seek to reintroduce students to a most ancient genre of literature still talked about, still deployed in casual adjectival use (an “epic” sporting event, movie, airport layover, election cycle, etc.), but mostly treated as if it were as dead as the languages in which the original epics were composed. The course has several objectives: to give students the long view of a form of literary art that was right at the center of European civilization for something like 2400 years; to cultivate an awareness of the importance of violence, deception, and sacrifice to that tradition; to inspire further exploration of the poems’ representations of empire, religious devotion, political action, and the performance of gender roles; to allow students the rare opportunity to immerse themselves in the greatest adventures ever written down.

**Texts ordered for the course** (each has been reprinted several times; please be sure to use these translations):

Homer, *Iliad*, trans. Peter Green (U of California P; ISBN 9780520281431)

Homer, *Odyssey*, trans. Robert Fitzgerald (FSG; ISBN: 9780374525743)

Virgil, *Aeneid*, trans. Stanley Lombardo (Hackett; ISBN: 9780872207318)

Dante, *The Portable Dante*, ed. Mark Musa (Penguin; ISBN: 9780142437544)

Walcott, *Omeros* (FSG; ISBN: 9780374523503)

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**ENG 445-01: Creative Writing Workshop 2**

**MR 2:00-3:50pm (In-person)**

**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 445-02: Creative Writing Workshop II**

**TWF 2:00-3:15pm**

**Modality: seated, In-person**

**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.

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

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**ENG 451-01: Senior Seminar, Engendering Voice in 20<sup>th</sup> & 21<sup>st</sup> Century U.S. Poetry (CRN 1154)**

**TF 9:30-10:45am (Hybrid)**

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

**Course Description:**

In this seminar, we will consider the way contemporary poets in the United States have engendered voice in their work. Our comparative study will survey major early 20<sup>th</sup>-century voices, then highlight modes in which Robert Hayden, Sylvia Plath, Frank O'Hara, Louise Glück, and Yusef Komunyakaa respond to the legacy of Modernism. These celebrated poets establish identity through the creation of personas and the invention of aesthetic worlds in which to locate them. Through a formalist lens, we will investigate verbal and visual patterning as structuring devices. We will employ primary texts as well as critical articles to investigate poetry's interface with politics, gender, psychology, postcolonial theory, sustainability topics, and the visual arts. Students will hone their skills in rhetorical analysis and written expression by completing a major research project that will develop in stages over the course of the semester.

**Required Texts:**

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

ISBN 0-88001-421-0

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

ISBN-13: 978-0871406798

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

ISBN 978-0-819574534

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

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

ISBN 0-06073259-8

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**ENG 452-01: The Craft of Fiction**

**MR 11:00am-12:15pm (In-person)**

**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: Craft of Poetry**

**TF 11:00am-12:15pm (In-person)**

**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**  
**MR 2:00–3:15pm (4 credits, Hybrid)**  
**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:**

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

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**ENG 460-01: Classics of Juvenile Fantasy**  
**MR 3:30-5:20pm (In-person, 4 credits)**  
**Professor Fiona Paton: [patonf@newpaltz.edu](mailto:patonf@newpaltz.edu)**

**Course Description:**

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

**Course Requirements:**

Weekly blogs of 250+ words each  
Midterm & Final Quizzes  
Research Paper (6-8 pages)

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**ENG 480-01: Rhetorical Experiences**  
**TF 2:00-3:15pm (Hybrid)**  
**Professor Matthew Newcomb: [newcombm@newpaltz.edu](mailto:newcombm@newpaltz.edu)**

**Course Description:**

What makes someone change their beliefs, actions, attitudes, or way of being? Rhetoric is one major way to approach this question, with rhetoric traditionally associated with argument, persuasion, political discussion, and identification with others. However, this course will approach rhetoric as a type of experience – an experience of change. We will briefly explore the background and history of rhetoric, then will study the kinds of experiences rhetorical work can induce, particularly moving beyond just the linguistic to topics like affective experiences, the sublime, and taste. Students will write analyses, create rhetorical experiences for others, and present their own ideas throughout the semester.

**Texts (subject to change):**

Anzaldúa, Gloria. *Borderlands/La Frontera*. (optional)

Coates, Ta-Nehisi. *Between the World and Me*. (optional)

Gordon-Smith, Eleanor. *Stop Being Reasonable* (optional)

Haidt, Jonathan. *The Righteous Mind: Why Good People are Divided by Politics and Religion*. (optional)

Heath, Chip and Dan Heath. *Made To Stick*. (optional)

Keith, William M. and Christian O Lundberg. *The Essential Guide to Rhetoric*. Bedford/St. Martin's, 2008. **(required)**

McCloud, Scot. *Making Comics*. (optional)

Scarry, Elaine. *On Beauty and Being Just*. **(required)**

Schell, Jesse. *The Art of Game Design*. (optional)

Assorted Readings on Blackboard **(required)**