

ENG 200-04: Analysis and Interpretation

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

Professor Robert Waugh: waughr@newpaltz.edu

Course Description:

The course concerns itself with the components of poetry and fiction that lend themselves to analysis and our need to interpret what we read. This question is paramount: How do we make sense of our reading? We will read a wide variety of poems in an anthology and then a large novel by Charles Dickens, which will provide a good deal of material for our interest in narrative.

Required Texts:

250 Poems, ed. Peter Schakel and Jack Ridl

Bleak House, Charles Dickens

ENG 206-02 (General Honors II):The Mystery Narrative and its Derivatives

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

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

Course Description:

The mystery narrative is one of the most popular forms in both text and film, but it is also a tradition that deeply penetrates our lives. According to the great mythologist Joseph Campbell, every story is, ultimately, the exploration of who we, as individuals and as a people, really are. As we do a close reading of how this genre works, we will look at a variety of media (text, art, photography, film) in order to examine how the mystery or detective narrative has been stretched and distorted into an uncomfortable, often surreal journey of the self. Authors will include one of the first "mystery" dramatists, Sophocles, and his intriguing masterpiece, *Oedipus Rex*, but we will also have fun with Edgar Allen Poe and Noir writers like Raymond Chandler and Dashiell Hammett. Masters of Magical Realism such as Carlos Fuentes and Julio Cortàzar, and a few experimental writers, possibly Alain Robbe-Grillet and Paul Auster (graphic novelist) will also inform our exploration. We will end the semester by looking at how poets, some of which could include Eliot, Rich, Sexton, Pessoa, and Nakayasu, "investigate" the darker regions of self and society. Two films, the classic *Roshoman*, by Akira Kurosawa, and another, more contemporary selection will help to broaden our understanding, as will various examples of modern art and photography. Along with a fair amount of reading, you will need, of course, to be prepared to do a good deal of writing, which will be comprised of formal argumentative essays, shorter in-class responses to the readings, peer editing and evaluating, as well as several fun and creative exercises. You will also be expected to participate actively and meaningfully during each class session.

ENG 210-01: Great Books Western

TF 12:15-1:30 p.m.

Professor Kenneth Moss: mossk@newpaltz.edu

Course Description:

The course presents the great works of Western civilization chronologically from the earliest surviving written record through early Christian writings. The class provides a unique vehicle for understanding of the roots of our culture: the fundamental concepts and choices of the past 4500 years. Major themes in the course come from the works themselves including the values they endorse and the metaphors for understanding life they offer. Learner-active strategies will be employed throughout including a wide range of student response journals, oratory options, and engaged class discussions.

Successful students will be able to see themselves as part of the continuum of human development rather than as isolated beings. Increased knowledge of mythological references, etymological vocabulary expansion, familiarity with famous classical literature and rational discussion of the basic choices of western civ are some of the outcomes expected from students in this course.

Works to be studied:

The poetry of Mesopotamian Goddess culture

Gilgamesh: New English version

Babylonian Epic of Creation

Genesis

The Iliad by Homer

Sapphic poetry

Lysistrata by Aristophanes

Selections from Plato and Aristotle

The Aeneid by Virgil

Metamorphoses by Ovid

Early Christian writings (some not included in the New Testament)

ENG 210-03: Great Books Western

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

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

This course seeks to introduce students to some of the most influential texts and ideas of the Western tradition from antiquity to the present. We will discuss works from a variety of genres—including epic, drama, the essay, and the novel—and cover a broad range of historical periods: Ancient, Medieval, Renaissance, and Modern. In the process, we will read about war heroes and their discontents, jilted lovers and murderous wives, the punishments of hell, and gallant knights who charge against the ever-terrifying windmill. Alongside our own firsthand engagement with these classic works, we will also want to consider how they read and received each other, respectfully or irreverently, earnestly or humorously, sometimes affirming and at other times refuting their claim to greatness.

Required texts (a provisional list):

Homer, *The Iliad*, trans. Robert Fagles (Penguin).

Aeschylus, *Agamemnon*, trans. David Grene and Richmond Lattimore, 2nd ed.
(U of Chicago P, 1991).

Ted Hughes, *Tales from Ovid* (Farrar, Straus and Giroux, 1999).

Virgil, *The Aeneid*, trans. Robert Fitzgerald (Vintage).

Dante, *Inferno*, trans. Allen Mandelbaum (Bantam).

Montaigne, *Essays*, trans. J. M. Cohen (Penguin, 1993)

Cervantes, *Don Quixote*, trans. John Rutherford (Penguin, 2003).

Dostoevsky, *Crime and Punishment*, trans. Richard Pevear and Larissa Volokhonsky (Vintage).

ENG 224-02: Expository Writing

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

Professor Mary Fakler: faklerm@newpaltz.edu

Course Description:

What is documentary writing? Do photos and text collaborate, or are they independent of each other? Why do we like what we like? What do we see when we “see?” In *Ways of Reading Words and Images*, editors David Bartholomae and Anthony Petrosky offer the reader excerpts from the writings of noted critics who discuss questions surrounding the study of photography. Writing in response to these articles, students develop critical thinking and reading abilities, in addition to developing skills in writing in various modes. Course elements include weekly group and class discussions, individual presentations and the creation and publishing of a collaborated photographic journal. The culmination of the course is the creation of individual photographic documentary essays.

Required Texts:

Ways of Reading Words and Images. Ed. David Bartholomae and Anthony Petrosky. New York: Bedford/St. Martin's. 2003.

ENG 224-03: Expository Writing

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

Professor Mary Fakler: faklerm@newpaltz.edu

Course Description:

What is documentary writing? Do photos and text collaborate, or are they independent of each other? Why do we like what we like? What do we see when we “see?” In *Ways of Reading Words and Images*, editors David Bartholomae and Anthony Petrosky offer the reader excerpts from the writings of noted critics who discuss questions surrounding the study of photography. Writing in response to these articles, students develop critical thinking and reading abilities, in addition to developing skills in writing in various modes. Course elements include weekly group and class discussions, individual presentations and the creation and publishing of a collaborated photographic journal. The culmination of the course is the creation of individual photographic documentary essays.

Required Texts:

Ways of Reading Words and Images. Ed. David Bartholomae and Anthony Petrosky. New York: Bedford/St. Martin's. 2003.

ENG 230-04: Women in Literature

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

Professor Nicholas Wright: wrightn@newpaltz.edu

Course Description:

Recognizing that the title of course is quite broad, we will restrict our view to British Women Writers in the twentieth and twenty-first centuries. We will begin with Olive Schreiner's *The Story of an African Farm* (1883), Virginia Woolf's *The Voyage Out* (1915), Rebecca West's *The Return of the Soldier* (1918), and Jean Rhys's *Voyage in the Dark* (1934). In the middle we will discuss Agatha Christie's *Pocket Full of Rye* (1953), Muriel Sparks's *The Prime of Miss Jean Brodie* (1961), and Angela Carter's *The Magic Toyshop* (1967). And we will conclude the semester with Iris Murdoch's *The Black Prince* (1973), Jeanette Winterson's *The Passion* (1987), Doris Lessing's *The Fifth Child* (1988), and A.S. Byatt's *The Children's Book* (2009).

ENG 231 01 American Women Writers of the 20th Century

M/R 9:25-10:40 a.m.

Dr. Amelia Rose: amelia1717@aol.com

Course Description:

In this course, we will read a variety of 20th century women writers – African American, Asian American, Native American, Latina, and European American – with attention to commonalities and differences among women, the social context of women's lives, and the formal thematic issues that make this literature such a rich and rewarding area of study. We will explore the possibilities of a "women's tradition" in American prose literature, emphasizing its diversity and intersections with other traditions. Students should come away from the course with the major trends in 20th century literature (the movement from modernism to postmodernism and the presence of realism). Students will also be introduced to the materials and methods of research in this area.

Required Texts:

The Ayn Rand Reader, Eds. Gary Hull and Leonard Peikoff

You've Got to Read This, Eds. Ron Hansen and Jim Shepard

The Bell Jar, Sylvia Plath

Daughter of Fortune, Isabel Allende

Sula, Toni Morrison

The Joy Luck Club, Amy Tan

ENG 231 02 American Women Writers of the 20th Century

M/R 10:50 a.m.-12:05 p.m.

Dr. Amelia Rose: amelia1717@aol.com

Course Description:

In this course, we will read a variety of 20th century women writers – African American, Asian American, Native American, Latina, and European American – with attention to commonalities and differences among women, the social context of women’s lives, and the formal thematic issues that make this literature such a rich and rewarding area of study. We will explore the possibilities of a “women’s tradition” in American prose literature, emphasizing its diversity and intersections with other traditions. Students should come away from the course with the major trends in 20th century literature (the movement from modernism to postmodernism and the presence of realism). Students will also be introduced to the materials and methods of research in this area.

Required Texts:

The Ayn Rand Reader, Eds. Gary Hull and Leonard Peikoff

You’ve Got to Read This, Eds. Ron Hansen and Jim Shepard

The Bell Jar, Sylvia Plath

Daughter of Fortune, Isabel Allende

Sula, Toni Morrison

The Joy Luck Club, Amy Tan

ENG 231-05 American Women Writers of the Twentieth Century

M/R 1:40-2:50 p.m.

Professor Penny Freel: freelp@newpaltz.edu

Course Description:

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

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

Required Texts: (subject to change)

The Awakening by Kate Chopin

Ethan Frome by Edith Wharton

Sula by Toni Morrison

The Handmaid’s Tale by Margaret Atwood

Selected readings of prose and poetry on Blackboard

ENG255-03: Contemporary Issues and Literature
TF 9:25-10:40 a.m.
Professor G. Vianney-Benca: vianneyg@newpaltz.edu

Course Description:

Contemporary Issues and Literature will introduce students to issues and themes of North American life through studying contemporary, multicultural literary texts. Readings include novels, short stories, poems and drama. Some of the topics we may cover during the course of the semester are food culture, consumerism, immigration, and war.

Required Texts (subject to change):

Simon & Schuster Handbook (NP Custom Edition)
Standards & Style (the English Department style manual)
Ernest Hemingway's Short Stories
White Noise
The Omnivore's Dilemma
Stealing Buddha's Dinner
The Things They Carried

ENG 255-05: Contemporary Issues and Literature
W 6:00-8:40 p.m.
SUNY Distinguished Professor Jan Zlotnik Schmidt
schmidtj@newpaltz.edu

Selected Required Texts (subject to change):

Sandra Cisneros, *The House on Mango Street*
Edwidge Danticat, *The Dew Breaker*
Frank McCourt, *Angela's Ashes*
Jhumpa Lahiri, *The Interpreter of Maladies*
Gene Yang, *American Born Chinese*
Anzia Yezierska, *Bread Givers*
Warren Lehrer and Judith Sloan, *Crossing the Boulevard*

Note: There will be additional short works—poems and short stories—distributed in class. Authors will include Sherman Alexie, Gloria Anzaldua, Judith Ortiz Cofer, Junot Diaz, Martin Espada, Maxine Hong Kingston, Bernard Malamud, Naomi Shihab Nye, Gary Soto, Amy Tan, and Piri Thomas. Students also will be viewing films and documentaries about immigration.

ENG 299: Writing for Publishing
5 Tuesdays (3-2, 3-9, 3-23, 4-6, 4-13), 6-8:40 p.m.
Professor Heather Hewett: heweth@newpaltz.edu

Course Description:

This one-credit modular course will encourage students to consider the wide range of publishing options available to writers. Classes will focus on the various publishing processes in a range of genres: poetry, fiction, nonfiction, memoir, journalism, blogs, and scholarly writing. The course will feature speakers familiar with the publishing process, work by published writers, workshops of student work, and exercises. Students are expected to attend all sessions, to complete several exercises, and to submit a final project. Graded S/U.

ENG 301-01: English Literature 1
MWR 9:25-10:40 a.m.
Professor Thomas Festa: festat@newpaltz.edu

Course Description:

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

Required Text:

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

Selected additional readings will be posted to the course’s Blackboard site.

ENG 301-02: English Literature I**TWF 1:40-2:55 p.m.****Professor Cyrus Mulready: mulreadc@newpaltz.edu****Course Description and Objectives:**

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

Required Texts, all available at the Campus Bookstore:*The Norton Anthology of English Literature* (8th Edition) Shakespeare*Titus Andronicus* (Folger Edition)*MLA Handbook for Writers of Research Papers* (7th Edition)**ENG 301-03 English Literature 1****TWF 9.25-10.40 a.m.****Professor Michelle Woods: woodsm@newpaltz.edu****Course Description:**

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

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

ENG 301-04: English Literature 1

MWR 12:15-1:30 p.m.

Professor Robert Waugh: waughr@newpaltz.edu

Course Description:

The course is an introductory survey of English literature from *Beowulf* to *Paradise Lost*. Major authors in the course will be Chaucer, Spenser, Shakespeare, and Milton, but we shall also look at Anglo-Saxon works, *Gawain and the Green Knight*, Middle-English and Renaissance lyrics, and such authors as Donne, Herrick, Herbert, and Marvell. Along the way we shall pay attention to such things as meter, literary conventions, genre, and cultural background.

Required Texts:

The Norton Anthology of English Literature, vol. 1, 8th edition.

ENG 302-01: English Literature 2

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

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

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

Required texts:

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

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

ENG 302-02: English Literature II – 1660-2000

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

Professor Jed Mayer: 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 which address concerns we continue to grapple with today. This course will emphasize close readings of many of the era's most significant works of literature, making connections between literary form and historical context, style and substance. Students will learn to develop these close readings in classroom discussions and in formal essays that will help students in articulating complex issues, from the past to the present.

Required Texts (subject to change):

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

Aphra Behn, *Oroonoko*

Emily Brontë: *Wuthering Heights*

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

Joseph Conrad, *Heart of Darkness*

Daniel Defoe, *Robinson Crusoe*

Mary Shelley, *Frankenstein*

Jonathan Swift, *Gulliver's Travels*

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

Virginia Woolf, *Mrs. Dalloway*

ENG 302-04: English Literature II

MWR 12:15-1:30 p.m.

Professor Nancy E. Johnson: johnsonn@newpaltz.edu

Course Description:

This course is an introduction to five major periods in English Literature: Neoclassicism, Romanticism, Victorianism, Modernism and Postmodernism. We will read selected canonical texts from each period to examine the literary and conceptual shifts that take place between 1660 and 1990. Although our primary methodology for literary analysis will be close reading, we will also contextualize the literature in historical developments and consider the relationship between literature and culture. In addition, we will be studying literary terms and prosody (including scansion) and reviewing the basics of essay organization and MLA formatting.

Required Texts (subject to change):

Norton Anthology of English Literature, 8th ed., Vols. C, D, E, and F
MLA Handbook, 7th edition

Eng 305-01: Science Fiction

TF 10:50-12:05

Professor Jed Mayer: mayer@newpaltz.edu

Course Description:

In this course we will read classic works of science fiction, from the genre's beginnings in the nineteenth century, the recent innovations of contemporary writers. In their visions of the future, and of life on other planets, writers of science fiction frequently comment upon their own times, and the world around them. We will focus on the ways in which these writers use what is sometimes dismissed as a marginal genre of writing to raise challenging ethical questions about technology, biology, and gender. When writers envision alien life forms, they remind us that human beings are only one of many forms of life, and we will consider the imaginative as well as the existential and moral qualities of these alien visions. Science fiction has long been concerned with the problems and possibilities raised by the creation of new life forms, and in this course we will come to question, not only what it means to be human, but what it means to manufacture humans and other life forms. The study of science fiction will thus enable us to see ourselves "more truly and more strange."

Required Texts (subject to change):

Margaret Atwood, *The Handmaid's Tale*

J.G. Ballard, *Best Short Stories*

Adolfo Bioy Casares, *The Invention of Morel*

Arthur C. Clarke, *Rendezvous With Rama*

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

Charlotte Perkins Gilman, *Herland*

Kazuo Ishiguro, *Never Let Me Go*

Ursula K. LeGuin, *The Left Hand of Darkness*

Stanislaw Lem, *Solaris*

H. P. Lovecraft, *At the Mountains of Madness*

H. G. Wells, *Island of Dr. Moreau*

John Wyndham, *The Day of the Triffids*

ENG 307-01 The Novel

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

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

In the wake of the huge success of *Twilight* and *True Blood* (based on the Sookie Stackhouse novels), this course will focus on the gothic novel genre from the 18th century to the present. The course presents some questions: where and when did our obsession with the undead start? Why is the novel genre so important to exploring vampires and horror? Are these novels pulp fiction or important social commentary on their times? Why is the transgressive subject (sex, death and the undead, for a start) often connected to a conservative intent and a conservative novel form? On the other hand, are some of the novels subversive and revolutionary? Why are discourses of race and sexual identity so important to these novels?

Required Texts:

Charlaine Harris, *Dead Until Dark* (and HBOs *True Blood*)

Stephen King, *The Shining*

Gustav Meyrink, *The Golem*

Mary Shelley, *Frankenstein*

Bram Stoker, *Dracula*

Horace Walpole, *The Castle of Otranto*

Oscar Wilde, *The Picture of Dorian Gray*

ENG 331-01: American Literature I

TWF 12:15-1:30 p.m.

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

This course is an introduction to American literature through 1900. American literature during this period grew from a tiny, marginal literature to one of the major world literatures. In this course, we will begin with the writings of Puritan New England and continue through to the naturalist writers of the late 1800s, and trace the growth of that literature, particularly of fiction and poetry. We will focus on the way that writers responded to two things: (1) the emergence American nationalism, and (2) the development of Capitalism. We will pay particular attention to the impact these changes had on writers and their sense of self, race, and gender.

Required Texts:

Baym, Nina. *The Norton Anthology of American Literature*, 7th Ed. Vols. A, B, & C.

ENG 331-02 American Literature I

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

SUNY Distinguished Teaching Professor Dr. Jan Zlotnik Schmidt:

schmidtj@newpaltz.edu

Course Description:

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

Required Texts:

The Norton Anthology of American Literature, Volumes A and B

Stephen Crane, *Monster* (ERES)

Kate Chopin, Selected Stories

Mark Twain, *The Man that Corrupted Hadleyburg*

ENG 331-03: American Literature 1
MWR 9:25-10:40 a.m.
Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

In this course we will take a fascinating journey through the multiple voices of America, from the nation's beginnings to the end of the 19th 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 first European settlers 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. And we will listen to those for whom the New World meant not freedom but enslavement. Throughout the semester, whether we are reading Cotton Mather or Phyllis Wheatley, Nathaniel Hawthorne or Emily Dickinson, our focus will be on how language is used to define, contest, and celebrate the experience of being American. Our journey will end with Mark Twain's *The Adventures of Huckleberry Finn*, the novel that Ernest Hemingway identified as the beginning of "all modern American literature." Course requirements will include regular quizzes, a short analysis paper, a long research paper, midterm and final essay exams, and participation in Blackboard discussion forums. Attendance is taken and affects the final grade for the course.

Required Texts:

The Norton Anthology of American Literature. Seventh Edition. Package 1: Volumes A & B
The Adventures of Huckleberry Finn by Mark Twain. Norton Critical Edition. Ed. T. Cooley.
A Glossary of Literary Terms by M.H. Abrams (with G.G. Harpham). Ninth Edition.

ENG 332-01: American Literature 2

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

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

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

Required Texts: (may change)

Heath Anthology of American Literature, volumes D and E

Jonathon Safran Foer, *Everything Is Illuminated* (2002)

Ernest Hemingway, *The Sun Also Rises* (1926)

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

ENG 332-04: American Literature II

MWR 8:00 – 9:15 a.m.

Professor Sarah Wyman: wymans@newpaltz.edu

Course Description:

In this introduction to canonical texts of North American literature (1865 – 2000), we will encounter a broad spectrum of views and voices. Various authors, playwrights and poets writing between the time of the Civil War and the present, examine and expound upon the human condition. We will trace aesthetic movements that shaped American culture over time, including the Harlem Renaissance in New York and the confessional poetry trend in New England. On the level of language, we will study stylistic developments such as Naturalism and Imagism. We will consider influential theories of discourse and storytelling including Walt Whitman's comments on America from his *Leaves of Grass* preface and Hemingway's "iceberg theory." Mapping the contours of American literature over time will allow us to compare and contrast elements of a culture in constant transition.

Required Text:

The Norton Anthology of American Literature Vols. C, D, E, 7th ed.

A copy will be on reserve at the Sojourner Truth Library

ENG 355-01 The Bible

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

Professor Christopher Link: linkc@newpaltz.edu

Course Description:

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

The primary focus of this course will be upon the literary (i.e., narrative, poetic, and rhetorical) dimensions of the Bible; this, however, is *not* to say that the religious, theological, social, and historical aspects of the Bible will be ignored or relegated to secondary considerations only. Rather, for religion or history or any other aspect of the Bible to become manifest for consideration at all, we must start with a close reading of the biblical texts. For this reason, students must be prepared to attend carefully and diligently to the assigned readings, both in the Bible itself and in the supplemental critical materials. Course grades are based on quizzes, analysis/exegesis papers, attendance and participation, and a final exam.

Required Texts:

The New Oxford Annotated Bible (with the Apocrypha), 3rd Edition, New Revised Standard Version (NRSV). Michael D. Coogan, ed., New York: Oxford University Press, 2001.
Harris, Stephen L., *Understanding the Bible*, 7th Edition. Boston: McGraw-Hill, 2006.

ENG 372-01 Fiction into Film

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

Professor Christopher Link: linkc@newpaltz.edu

Course Description:

This course will provide a critical introduction to the relationships between written fictional narratives (novels, novellas, short stories) and the films derived from them. As such, the course should in no way be considered exhaustive in its survey of fiction or cinema. Nevertheless, students may expect to gain a stronger understanding of each art form through a study of the techniques they share (e.g., plot, characterization, symbolism, etc.) as well as those they do not (e.g., selective literary description, filmic montage, etc.). Students will also develop significant critical approaches to literary texts and motion pictures through close reading, in-class discussion, and written analyses. Course grades are based on quizzes, analysis/response papers, attendance and participation, a midterm exam, and a final exam.

In Spring 2010, possible course texts may include (SUBJECT TO CHANGE):

Ray Bradbury, *Fahrenheit 451*
James M. Cain, *Double Indemnity*
Graham Greene, *The Third Man*
Ernest Hemingway, "The Killers"
James Joyce, *Dubliners*
Cormac McCarthy, *No Country for Old Men*
Alberto Moravia, *Contempt*
Vladimir Nabokov, *Lolita*
Flannery O'Connor, *Wise Blood*
Cornell Woolrich, "Rear Window"

In Spring 2010 Films for Viewing* may include (SUBJECT TO CHANGE):

The Third Man (dir. Carol Reed, 1949)
Rear Window (dir. Alfred Hitchcock, 1954)
Double Indemnity (dir. Billy Wilder, 1944)
The Killers (dir. Robert Siodmak, 1946)
No Country for Old Men (dir. Ethan & Joel Coen, 2007)
Lolita (dir. Stanley Kubrick, 1962)
Lolita (dir. Adrian Lyne, 1997)
Wise Blood (dir. John Huston, 1979)
The Dead (dir. John Huston, 1987)
Contempt (dir. Jean-Luc Godard, 1963)
Fahrenheit 451 (dir. François Truffaut, 1966)

***PLEASE NOTE: With just a few exceptions, all films will be screened on Tuesdays at 6:00 P.M. If you are unable to attend the group screening on Tuesday evening, or if you miss an in-class screening, it is YOUR RESPONSIBILITY to view the required film (at Sojourner Truth Library, as a rental, etc.) before the next class meeting.**

ENG 393-01: Introduction to World Literature

TF 12:15-1:30 p.m.

Professor Michelle Woods: woodsm@newpaltz.edu

Course Description:

Taking five contemporary world literature texts (three novels, a novella and a memoir) we will look at how literature is inter-related across national and cultural lines. The texts focus on particular seismic historical events, but are also personal and literary love stories built in response to other works of literature, which we will read. Moving from Pakistan to Chile to Nigeria and Iran, we will look at ancient Persian poetry (Rumi and the *Rubaiyat*), modern African poetry and plays (Wole Soyinka), as well as contemporary European stories (Perrault's "Beauty and the Beast" and Kafka's "Josefine the Singer") and Russian-American prose (Nabokov's *Lolita*).

Required Texts:

Chimamanda Ngozi Adichie, *Half of a Yellow Sun*

Nazar Afisi, *Reading Lolita in Tehran*

Robert Bolaño, *By Night in Chile*

Vladimir Nabokov, *Lolita*

Salman Rushdie, *Shame*

ENG 393-03: Mythic Modernism: Oz to Potter

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

Professor Ken Moss: mossk@newpaltz.edu

Course Description:

Mythic Modernism consists of *Bildungsroman* (coming of age tales) interspersed with ideas taken from psychoanalysis, philosophy, myth studies, visual arts and literary criticism. By considering the effects of 20th century insights on classical perceptions of heroes growing up while making mythic life journeys, we examine the re-conceptions that give modern novels their unique twists, reflecting and reshaping consciousness in new generations. The selections bridge a wide range of protagonists and emergent aspects of maturation. We consider the shifting archetypology of modern characters (like the renewed optimism of the *puer eternis* (boy wonder), the emergence of the warrior woman, and the role of the trickster to name a few that have altered general, societal and individual aspirations. In class movies and excerpts therefrom will be interspersed with the lit to prompt and focus discussion. This will also lead to consideration of the effect of media on persons growing up in modern times, and to what extent these more easily accessible characterizations shape our perceptions, values and choices, often without considering them as carefully or consciously as we might with literature. Individualized workbooks detailing the student's own journey, formal papers and very active discussions anticipated.

Texts will be chosen from:

L. Frank Baum, *The Wizard of Oz*
Hermann Hesse, *Siddhartha*
Carl Jung, *Four Archetypes*
Virginia Woolf, *Jacob's Room*
George Lucas, *Star Wars Screenplay*
Paulo Coelho, *The Alchemist*
Margaret Atwood, *Dancing Girls*
J.K. Rowling, *Harry Potter*

ENG 407-01: Shakespeare II TF 10:50a.m.-12:05 p.m.
Professor Cyrus Mulready: mulreadc@newpaltz.edu

Course Description and Objectives:

This course will offer students an in-depth look at the drama and poetry of Shakespeare and the culture of his early modern England. We will read plays selected from each of the three major genres (comedies, tragedies and histories), including *The Merchant of Venice*, *Richard II*, *I Henry IV*, *Henry V*, *Macbeth*, *King Lear*, *Troilus and Cressida* as well as *The Rape of Lucrece*, one of Shakespeare's narrative poems. Lectures, discussions and writing assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language and how his plays were performed, but also on investigating the deeper social questions raised by his plays. How should a society treat criminals, foreigners, and other outsiders? Are gender roles and class positions like actors roles, parts to be learned and played? How does our history affect the present? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama on our own time.

Required Texts: all available at the Campus Bookstore
The Norton Shakespeare (1st or 2nd Edition)

Optional Texts: *The Bedford Companion to Shakespeare* (2nd Edition) *MLA Handbook for Writers of Research Papers* (7th Edition)

ENG 420-01: Literary Criticism: Plato to Nietzsche
MR 12:15-1:30 p.m.
Professor Thomas Festa: festat@newpaltz.edu

Course Description:

This class is designed to introduce you to the history of literary criticism—but what is literary criticism? We will endeavor to discover the nature of critical thought about literature (and art more broadly) in order first to understand what literary criticism was for its first 2400 years or so. At times, such an undertaking will involve analyzing the age-old attacks upon literary art by the philosophical tradition; at other times, it will mean challenging the philosophical premises of an act of interpretation itself. One thing this course is not meant to do: teach readily applicable techniques for interpreting individual works of art. Although such an outcome seems the inevitable result of thinking about the nature of literary reflection, we will not pursue interpretations of specific poems, novels, etc. And while we will not read any primary sources written after 1900, this course will at all points assume that today's theory will and should inflect our historical enterprise, but that the intellectual history that underpins theory as it exists today has a value independent of its use for contemporary writing about literature. This is *not* a class in practical criticism so much as a course designed to stimulate thoughtful questions about the task of criticism itself.

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

Plato, selections from *Republic*, *Ion*, and *Phaedrus*

Aristotle, *Poetics*

Horace, *Ars Poetica*

Poems and manifestos by Dante, Petrarch, Boccaccio, Sidney, Pope, Goethe, Tolstoy

Johnson, Preface to Shakespeare

Kant, *Critique of the Power of Judgment*

Wordsworth, Preface to *Lyrical Ballads*

Marx, selections from *The German Ideology* and *Capital*

Nietzsche, selections from *The Birth of Tragedy* and other writings

ENG 426-01: Twentieth-Century British Novel
TF 1:40-2:55 p.m.
Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

In 1922, James Joyce blew the novel wide open with the publication of the masterpiece that would forever change the genre: *Ulysses*. We're not going to read *Ulysses* in this class. Giving it justice would eat up most of the semester. But we are going to read ten or so of the most defining, innovative, and beautiful British novels of the twentieth century (and beyond), and we will do so with awareness of how the genre over time both reinscribes its roots and reinvents itself—as *Ulysses* did—formally and thematically. Love, justice, feminism, colonialism; writing, reading, and the invention of self and world through both; truth, fiction, and the curious painful explosive discovery of how fully the two overlap—such ideas will pull us through more than a century of reading, while we marvel at the stylistic inventiveness that articulates them. We will focus, like all smart readers, on close textual analysis, the words on the page and how they lie and move there. We will contextualize that analysis through select secondary sources such as criticism, theory, interviews, and essays. Students will write one short textual explication as well as one longer researched critical essays, and informal postings to our Blackboard discussion board.

Required Texts: (may change)

Samuel Beckett, *Molloy* (1951)
Joseph Conrad, *Lord Jim* (1900)
E. M. Forster, *A Passage to India* (1924)
D H Lawrence, *Women in Love* (1920)
Ian McEwan, *Atonement* (2001)
Jon McGregor, *If Nobody Speaks of Remarkable Things* (2003)
Jean Rhys, *Wide Sargasso Sea* (1966)
Salman Rushdie, *Midnight's Children* (1980)
Zadie Smith, *White Teeth* (2000)
Virginia Woolf, *Mrs. Dalloway* (1925)

ENG 436-01: Nineteenth-Century American Literature

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

Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

In the nineteenth century, poetry was a popular art form devoured by the vast majority of Americans and probably written by nearly as many. This popularity had a big impact on the shape and function of nineteenth-century poetry. Poets of the 1800s could write and expect to be read by large numbers of well-versed readers. This course will focus on the development of poetry in America during the nineteenth century, exploring the various forms poetry took, the different conventions and traditions that arose, and the way it responded to the various changes in America during the 1800s. We'll look at the way changing ideas about gender shaped the poetry written by men and women, and we'll explore the relationship between popular poetry and High Art, focusing especially on writers such as Henry Wadsworth Longfellow, Edgar Allan Poe, and Sarah Piatt, who moved between both worlds (as well as two at-the-time lesser known writers--Walt Whitman and Emily Dickinson).

Required Texts:

To be determined, though this course will make heavy use of Google Books.

ENG 450-01: Seminar in Poetry

W 12:15-2:55 p.m.

Professor Sarah Wyman: wymans@newpaltz.edu

Course Description:

Taking Walt Whitman's 1882 preface to *Leaves of Grass* as a point of departure, we will follow the trajectory of North American poetry as it poses aesthetic questions and wrestles with problems of interpretation. We will consider complications of categorization as we group texts according to various criteria. Our broadest categories will be temporal (mainly last century), linguistic (English), and geographical (North America). Within this framework, we will consider notions of structure, genre, stylistics, schools, identity, metapoetics, and art as a form of social protest or of celebration. Thus, we shall examine developments and discontinuities in modern American poetry. Although this is a literature course, students themselves will attempt writing within various forms and modes, including the sonnet, haiku, blazon, and clerihew.

Required Text

The Vintage Book of Contemporary American Poetry. Ed. J. D. McClatchy. Vintage Books, 2003.

ENG 451-01: Senior Seminar

W 3:05-5:45 p.m.

Professor Nancy E. Johnson: johnsonn@newpaltz.edu

Course Description:

The topic of this senior seminar will be “Sentimentalism and Sensibility in the Eighteenth Century.” We will examine the subtext of passion, emotion and psychology in the century that is often called “the Age of Reason.” Reading both poetry and novels, we will explore the agency of emotion as it engages with the epistemologies of reason and empiricism. Early on in the seminar, we will read some critical articles about the transition from “sentimentalism” (in novels that hope to make the reader cry) to “sensibility” (a quality of intelligence and compassion). This class of fifteen students will be modeled on a graduate seminar. We will meet once a week for 2 hours and 40 mins. It will be structured as a seminar discussion, and each week, a student will be asked to present on a pre-arranged topic and provide discussion questions for the class.

Required Texts (subject to change):

Selected secondary readings on Blackboard

Fairer & Gerard, *Eighteenth-Century Poetry*

Henry Mackenzie, *Man of Feeling*

Laurence Sterne, *A Sentimental Journey*

Horace Walpole, *Castle of Otranto*

Jane Austen, *Emma*

ENG 451-02 Senior Seminar – Reading *Lolita*: Nabokov and Intertextuality

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

Professor Christopher Link: linkc@newpaltz.edu

Course Description:

This advanced seminar will be devoted to an in-depth critical study of selected works by Vladimir Nabokov (author of *Lolita*, *Pale Fire*, and other major works) and to the role of intertextuality so often employed and thematized in the author's texts. Special attention will be given to the relation of Nabokov's texts to works by other authors (i.e., the role of allusion) and to one another (i.e., recurring authorial themes and motifs). Consideration will also be given to selected film adaptations of Nabokov's novels and to the author's concerns regarding translation. More than a simple "major authors" course, therefore, this seminar—though focused on a single author—will explore challenging questions concerning texts that seem to "speak" to one another or that otherwise depend vitally upon works by others (including not only literary works but also films, paintings, etc.). In addition to critical secondary readings, other texts to be treated include works by Baudelaire, Dante, Mérimée, Poe, Shakespeare, and others. In Spring 2010, several weeks of the course will be devoted to close reading of Nabokov's most famous novel, *Lolita*, and to many of its significant intertexts.

Anticipated Required Texts (SUBJECT TO CHANGE):

Dante, *Vita Nuova*. Translated by Mark Musa. (ISBN: 0199540659)

Mikhail Lermontov. *A Hero of Our Time*. Trans. by Vladimir Nabokov. 1958; NY: Knopf, 1992. (ISBN: 0679413278)

Prosper Mérimée, *Carmen and Other Stories*. (ISBN: 0192837222)

Vladimir Nabokov. *The Annotated Lolita*. Revised edition. Edited by Alfred Appel, Jr. NY: Vintage, 1991. (ISBN: 9780679727293)

---. *Despair*. 1966; NY: Vintage, 1989. (ISBN: 9780679723431)

---. *The Enchanter*. NY: Vintage, 1991. (ISBN: 0679728864)

---. *Mary*. 1970; New York: Vintage, 1989 (ISBN: 0679726209)

---. *Pale Fire*. 1962; New York: Vintage, 1989.(ISBN: 0679723420)

---. *Pnin*. 1957; New York: Vintage, 1989.(ISBN: 9780679723417)

---. *Speak, Memory: An Autobiography Revisited*. 1967; New York: Vintage, 1989.(ISBN: 9780679723394)

---. *The Stories of Vladimir Nabokov*. 1995; New York: Vintage, 2006. (ISBN: 0679729976)

Additional required selections, including critical essays and primary texts, will be available on Blackboard.

ENG 460-01: Classic Juvenile Fantasy Literature

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

Professor Fiona Paton: patonf@newpaltz.edu

Course Description:

While this course has been designed with English Education majors in mind, English Liberal Arts and Creative Writing majors are equally welcome. We will read a wide range of classic fantasy for children and young adults from the Victorian period to the present, including *The Princess and the Goblin* by G. MacDonald, *Peter Pan* by J.M. Barrie, *The Wizard of Oz* by L. F. Baum, *The Lion, The Witch, and the Wardrobe* by C.S. Lewis, *Harry Potter and the Sorcerer's Stone* by J.K. Rowling, and *Coraline* by Neil Gaiman. Scholarly and theoretical articles will be paired with the primary texts on Blackboard. Class discussion will focus on both literary technique and content, with some attention given to the psychology of young readers and the role of fantasy in childhood development. Course requirements include a 3 page book review, an 8-10 page research paper, midterm and final exams, and regular participation in class discussion.

ENG 465-01: Young Adult Literature

TF 12:15-1:30 p.m.

SUNY Distinguished Teaching Professor: Dr. Jan Zlotnk Schmidt

schmidtj@newpaltz.edu

Course Description:

This multi-genre, multicultural course will focus on major genres and forms of young adult literature for the 12-18 age group. It will include such classic traditional works as Harper Lee's *To Kill a Mockingbird* as well as such contemporary, multicultural works as Gene Yang's graphic novel, *American Born Chinese*, and Sherman Alexie's *The Absolutely True Diary of a Part-Time Indian*. The course will introduce students to major authors, genres, and trends in young adult literature as well as psychological, developmental issues for adolescents and approaches to literacy learning and reading and writing instruction in the middle and high school. Another objective of the course will be to develop students' competence in analyzing and evaluating fictional and nonfictional texts for young adults in a variety of formats including, print, visual, and electronic media. Students also will be responsible for creating an online Young Adult Literature project, an online resource that will present selected, short reviews of works from representative genres including classic literature; historical fiction; modern fantasy; horror and science fiction; contemporary realistic fiction; memoir and biography; and graphic novels as well as ideas for teaching. The course will be organized according to the following thematic topics, drawn from the Facing History curriculum: concepts of identity, visions of self and other, issues of difference, conformity and obedience, stages of the Holocaust, and visions of resistance and activism. Several works of Holocaust literature will be included: Elie Wiesel's *Night*, Jerry Spinelli's *Milkweed*, and possibly Markus Zusak's *The Book Thief*. The course will intertwine literary analysis, visions of adolescent development and literacy, issues for adolescents, and approaches to teaching Young Adult Literature.

Selected Required Texts (subject to change):

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

Laurie Halse Anderson, *Speak*

Harper Lee, *To Kill a Mockingbird*

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

Jerry Spinelli, *Milkweed*

Elie Wiesel, *Night*

Gene Luen Yang, *American Born Chinese*

ENG 470-01: Major Authors: Whitman & Dickinson
TF 1:40-2:55 p.m.
Professor Andrew Higgins: higginsa@newpaltz.edu

Course Description:

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

Required Texts (subject to change):

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

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

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

Whitman, Walt. *Whitman: Poetry and Prose*. Ed. Justin Kaplan. New York: Library of America, 1996.

Standards and Style: Writing for English Studies

A college-level dictionary

ENG 470-02: Major Authors: D. H. Lawrence
MR 9:15-10:40 a.m.
Professor Robert Waugh: waughr@newpaltz.edu

Course Description:

The course will engage the major texts of Lawrence's career, while paying some attention to his tumultuous life. We will look closely at the cultural backgrounds to his work, especially the growth of Freudianism and the rise of the fascist powers; thus we will need to examine the sexual aspects of the work and its political implications.

Required Texts:

Sons and Lovers

The Rainbow

Women in Love

Short Stories

The Plumed Serpent

ENG 493-01: World Literature: Literature of Human Rights

TF 10:50-12:05 p.m.

Professor Heather Hewett: hewetth@newpaltz.edu

Course Description:

This course examines how writers and filmmakers portray human rights in fiction, nonfiction, poetry, drama, and film. Themes examined will include slavery; colonialism and apartheid; genocide; truth and reconciliation commissions; testimony; political repression, censorship, and torture; incarceration and detention; gender-based violence and women's human rights; indigenous rights; and literature and social justice. We will discuss various conceptions of rights as articulated in political documents such as The Universal Declaration of Human Rights and consider how writers around the world write about rights as well as how literature can be used in pursuit of social justice.

Required Texts (subject to change):

Toni Morrison, *Beloved*

Elie Wiesel, *Night*

Alexander Solzenitsyn, *One Day in the Life of Ivan Denisovic*

Ariel Dorfman, *Death and the Maiden*

Jacobo Timerman, *Prisoner without a Name, Cell without a Number*

Edwidge Danticat, *Brother, I'm Dying*

Athol Fugard, *Master Harold and the Boys*

Nawal El Saadawi, *Woman at Point Zero*

Rachel Tzvia Back, *On Ruins and Return*

Antjie Krog, *Country of My Skull: Guilt, Sorrow, and the Limits of Forgiveness in the New South Africa*

Assorted essays and human rights documents

Films:

Long Night's Journey Into Day

Hotel Rwanda

Sometimes in April

ENG 493-02: Cultural Studies: Theories of Daily Life

MR 12:15-1:30 p.m.

Professor Matthew Newcomb: newcombm@newpaltz.edu

Course Description:

Culture was once considered to be the best of art, science, and literature. The term has evolved to signify the popular and everyday in our world (from *American Idol* to the NFL to parkour). In this course we will explore several ways to do cultural studies (including connecting economic, pop cultural, and rhetorical analysis with modes like ethnography and memoir). Our readings and writings will focus on the 21st century and will provide examples of advanced cultural study of the last decade or so. However, we will also explore the history and development of culture studies as a field and as a set of approaches (starting with the Birmingham School of cultural studies). Our reading will include both excerpts of different theories about culture and examples of analyses of culture. Students will choose their own cultural artifacts during the semester (Barbie, the slow food movement, and lolcats to give a few examples) as objects to analyze in papers and web-based assignments.

Required Texts (subject to change):

John Storey. *Cultural Theory and Popular Culture: An Introduction*. 5th edition. Pearson.

John Storey. *Cultural Theory and Popular Culture: A Reader*. 4th edition. Pearson.

Selected readings on Blackboard.

A book-length cultural studies analysis of your own choosing.

ENG 500-01: English Proseminar

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

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Course Description:

This course is an introduction to graduate studies in English; as such, we will discuss a variety of literary forms—including poetry, prose, and drama—alongside works of criticism and applied literary theory. The seminar aims to develop your skills of close textual analysis, in preparation for the Comprehensive Examination, and to supply you with a theoretically informed critical vocabulary through which you can understand and discuss primary texts. It will also introduce students to research methods and library resources essential for writing advanced literary analysis at the graduate level. In addition to shorter close-reading assignments, students will produce an annotated bibliography and prospectus leading to a final research paper. Oral presentations on both literary works and critical essays will give you an opportunity to put your knowledge of formal matters and theoretical positions into practice. Plan on a course that will be demanding but also immediately beneficial to you as a reader, critic, scholar, and, in many cases, a teacher.

Required Texts (a provisional list):

Jane Austen, *Emma (Case Studies in Contemporary Criticism)*, ed. Alistair M. Duckworth (Bedford / St. Martin's, 2001).

Virginia Woolf, *Mrs. Dalloway*, ed. Mark Hussey and Bonnie Kime Scott (Harcourt, 2005).

William Shakespeare, *The Tempest (Case Studies in Contemporary Criticism)*, ed. Gerald Graff and James Phelan (Bedford / St. Martin's, 2000).

Samuel Beckett, *Waiting for Godot* (Grove Press, 1994).

A selection of poems and critical articles on Blackboard.

ENG 504-01: Sixteenth-Century English Literature: New Worlds and Lost Worlds of the English Renaissance

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

Professor Cyrus Mulready: mulreadc@newpaltz.edu

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

Course Description:

“What seest thou . . . In the dark-backward and abysm of time?”—Shakespeare, *The Tempest*
How does our history shape the present moment? The future? Which stories from the past do we tell again (and again), and which we choose to ignore or leave buried? What, in the words of Shakespeare’s Prospero, do we see when we look into the bottomless “abysm” of the past? We will use these questions to guide our study of sixteenth century English literature, as we explore the various ways this period’s poets, artists, dramatists, and other writers adapted their social and cultural heritage—texts that range from religious drama to legends of King Arthur, classical poetry to accounts of a violent civil war. We will examine the dominant notion of the period as heralding a Renaissance (“rebirth”) of the art and literature of ancient Rome. We will also look at how other discoveries, including “new” lands and societies in the Americas, gave shape to the literature of the period. Additionally, we will view the impact of the Protestant Reformation in England, and the period’s vexed relationship to its medieval past. We will use these various perspectives to gain a richer appreciation of the period’s literature and culture, as well as an understanding of our continuing interest and fascination with “the Renaissance,” a time that we now also call “early modern.”

Representative Texts and Readings:

Thomas Malory, *Le Mort D’Arthur*

William Shakespeare, *Titus Andronicus*

William Shakespeare, *Richard III*

Edmund Spenser, *The Faerie Queene*

Thomas More, *Utopia*

Christopher Marlowe, *Doctor Faustus*

ENG 550-01: Literary Criticism: Plato to Nietzsche

R 6-8:40 p.m.

Professor Thomas Festa: festat@newpaltz.edu

Course Description:

How does our critical perspective on a work of art or literature convey experience, thought, and feeling? Does theoretical reflection constitute a form of knowledge, and if so, is it knowledge about the work of art, about ourselves, or about the world at large? This course addresses the myriad questions that arise when one turns the critical lens on the phenomenon of culture—particularly, but not exclusively, on literary aesthetics in relation to critical judgment. The course is not intended to provide ready templates for applied criticism, but rather to examine the assumptions that frame critical practice. Although designed as a survey of the traditions of theory before 1900, and therefore of the rivalry between poetry and philosophy already considered to be ancient by Plato, this course at all points seeks to engage students in sustained reflection on the nature of literary and cultural studies today. To that end, we will endeavor to chart the development of a rigorous meta-critical discipline in the premodern age, but always with an eye toward the genealogies this historical narrative establishes for contemporary aesthetic thought. An emphasis on full-length texts (where possible) and on supporting secondary essays will enrich the seminar syllabus.

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

Plato, selections from *Republic*, *Ion*, and *Phaedrus*

Aristotle, *Poetics*

Horace, *Ars Poetica*

Poems and manifestos by Dante, Petrarch, Boccaccio, Sidney, Pope, Goethe, Tolstoy

Johnson, Preface to Shakespeare

Kant, *Critique of the Power of Judgment*

Wordsworth, Preface to *Lyrical Ballads*

Marx, selections from *The German Ideology* and *Capital*

Nietzsche, selections from *The Birth of Tragedy* and other writings

ENG 560-01: Forms of Autobiography: Graphic Memoir

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

Professor Pauline Uchmanowicz: uchmanop@newpaltz.edu

Course Description:

This course will explore the recent evolution and rise of graphic-narrative memoirs, contemporary texts analogous to graphic novels in which visual images and words converge. In studying representative works, we will think critically and write about their historic contexts, themes, literary styles, visual techniques, and image-word operations, using genre-specific terms and concepts to guide our analyses and interpretations. Topics will include genre formation, literary-canon formation, pictorial and narrative innovations, visual format and technique, image-word operations, visual ideology, and the subversive imagination.

Required Texts (available at Campus Bookstore, SUB):

Bechdel, Alison. *Fun Home*. Houghton Mifflin, 2007. Print.

Marchetto, Marisa Acocella. *Cancer Vixen: A True Story*. Knopf, 2006. Print.

McCloud, Scott. *Understanding Comics: The Invisible Art*. Northampton, MA: Kitchen Sink, 1993. Print.

Pekar, Harvey and Dean Haspiel, illustrator. *Quarterly*. New York: Vertigo/DC Comics, 2005. Print.

Satrapa, Marjane. *Persepolis: The Story of a Childhood*. Pantheon, 2003. Print.

---. *Persepolis II: The Story of a Return*. Pantheon, 2004. Print.

Spiegelman, Art. *Maus I: My Father Bleeds History*. Pantheon, 1986. Print.

---. *Maus II: And Here My Troubles Began*. Pantheon, 1991. Print.

Tomine, Adrian. *Shortcomings*. Montreal: Drawn & Quarterly, 2007. Print.

Ware, F. C. *Jimmy Corrigan: The Smartest Kid on Earth*. Pantheon, 2000. Print.

Shorter Selections and Literary Criticism: Blackboard Electronic Reserve.

ENG 572-01: Studies in Middle English Literature

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

Daniel Kempton: kempton@newpaltz.edu

Course Description:

The topic this semester is medieval English drama. We will read mystery and morality plays of the fourteenth and fifteenth centuries, giving special attention to the Towneley Cycle of mystery plays, from which comes the most famous work of medieval drama, *The Second Shepherds' Play*. Notwithstanding the historical distance that separates us from the period of their original performance, we will endeavor to understand these plays as theater and not solely as written texts. Our study of the plays will necessarily involve study of their biblical and apocryphal sources, the social context that gave birth to this distinctive form of theater, and the language of late medieval England. The course will fulfill the English language requirement for the MA program.

Required Text:

English Mystery Plays. Ed. Peter Happé. Penguin, 1975.

Note: This book is out of print, but both new and used copies are still available through internet sources such as Amazon and Abebooks, and you should secure a copy as soon as possible.

ENG 574-01: Studies in Shakespeare: The Long Shadow of King Lear

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

Professor Thomas Olsen: olsent@newpaltz.edu

Course Description:

Arguably Shakespeare's greatest tragedy, *King Lear* is also one of world literature's greatest story lines. Though Shakespeare is generally credited with the definitive telling of it, the story was actually already very old and well known—told literally dozens of different times—by the time Shakespeare crafted his version in the early seventeenth century. In this seminar we will spend approximately the first half of the semester reading Shakespeare's *King Lear* in great detail, with a particular eye to the ways Shakespeare adapted and extended the story as it had circulated in written form since the twelfth century. In the second half of the semester we will consider a number of adaptations, spin-offs, and responses to Shakespeare's play, starting with Nahum Tate's 1681 adaptation and ending with very recent works of fiction, drama, and cinema such as Jane Smiley's novel *A Thousand Acres*, Elaine Feinstein and the Women's Theatre Workshop's one-act play *Lear's Daughters*, and Akira Kurosawa's film *Ran*, among many others. Some of these are very sharp challenges to Shakespeare's version or to Shakespeare as an authority figure.

One short paper, a presentation (done with a partner or partners), and a substantial research paper will be the major course requirements. In addition, I hope to have the class collaborate on and launch a website devoted to *King Lear* and its adaptations and, if possible, to assist the Drama Department on a production of *Lear's Daughters*. This course is not recommended for students who have studied little or no Shakespeare; ENG 505, probably offered in summer 2010 and definitely offered in fall 2010, is a better choice for students without some degree of prior experience in Shakespeare. See Professor Olsen if you have any questions concerning which course is the best choice for you personally.

Required Texts (subject to some change):

William Shakespeare, *King Lear* and *Titus Andronicus* (most scholarly editions will serve)

A selection of pre-Shakespearean King Leir stories, from Geoffrey of Monmouth (c.1136) through the anonymous 1605 *The True Chronicle History of King Leir and his Three Daughters* (available on Blackboard)

Thomas Norton and Thomas Sackville, *Gorboduc*

Nahum Tate, *King Lear*

Gordon Bottomley, *Lear's Wife*

Edward Bond, *Lear*

Jane Smiley, *A Thousand Acres*

Akira Kurosawa, *Ran*

Elaine Feinstein and the Women's Theatre Group, *Lear's Daughters*

Additional primary and secondary readings on Blackboard

The MLA Handbook (7th edition)

ENG 576: Studies in 18th-C English Literature

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

Professor Nancy E. Johnson: johnsonn@newpaltz.edu

Course Description:

The focus of this “Studies in” seminar will be “Sentimentalism and Sensibility in the Eighteenth Century.” The eighteenth century is often called “The Age of Reason”; however, there is an important counter movement that considers the role of the passions in epistemological developments. Beginning with the sentimentality of Richardson’s novel *Pamela*, we will trace the evolution of sentimentalism as it is transformed into sensibility and as it shifts from the domain of women to that of men and back to women. We will also consider the agency of passion as it is associated with the melancholic genius in graveyard poetry, with compassion in abolitionist poetry, and with dangerous mob madness in the radicalism of the 1790s. Our readings will be comprised of poetry, novels, and theoretical readings on the movements of sentimentalism and sensibility.

Required Texts (subject to change and additions):

Selected secondary readings on Blackboard

Fairer & Gerard, *Eighteenth-Century Poetry*

Samuel Richardson, *Pamela*

Henry Mackenzie, *Man of Feeling*

Laurence Sterne, *A Sentimental Journey*

Frances Burney, *Evelina*

Mary Wollstonecraft, *Wrongs of Woman*

Jane Austen, *Emma*

Eng 578-01: Studies in Victorian Literature
W 6:00-8:40 p.m.
Professor Jed Mayer: mayerj@newpaltz.edu

Course Description:

In the nineteenth century animals came to play a variety of new and unexpected roles in British cultural life. Domestic pets proliferated in cities as never before, people of all classes flocked to zoos and menageries, physiologists experimented on animals, animal rights activists protested such experiments, and evolutionary theory revealed that humans are also animals. Victorian literature reflects this broad cultural interest in the nonhuman, and in this course we will trace animal presences in a variety of texts, from poetry to children's literature, domestic realism to adventure writing, sentimental narratives to tales of horror, fantasy and science fiction. We will also consider the uncertain boundary between the human and nonhuman animal, examining the ways in which the Victorians considered issues of gender, class, and race with reference to the nonhuman world. By turns domesticated and wild, friendly and ruthless, the Victorian animal appears in many guises, and in this course we will develop strategies for reading these creatures in all their variety and complexity.

Required Texts (subject to change):

Emily Brontë, *Wuthering Heights*. Ed. Pauline Nestor. (Penguin)
Wilkie Collins, *Heart and Science*. Ed. Steve Farmer. (Broadview)
Barbara Gowdy, *The White Bone*. (Picador)
H. Rider Haggard, *King Solomon's Mines*. (Broadview)
Thomas Hardy, *Tess of the d'Urbervilles*. Ed. Tim Dolen (Penguin)
Rudyard Kipling, *The Jungle Books*. Ed. W. W. Robson (Oxford)
Anna Sewell, *Black Beauty* (Signet)
Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*. Ed. Katherine B. Linehan. (Norton)
Bram Stoker, *Dracula*. Ed. Nina Auerbach. (Norton)
H. G. Wells, *The Island of Doctor Moreau*. Ed. Mason Harris. (Broadview)

ENG 593: Special Topics: Twenty-First Century American and British Fiction

T 6-8:40 p.m.

Professor Mary Holland: hollandm@newpaltz.edu

Course Description:

Open a novel written in the last nine years. It might not look much like the novels you're used to reading. Chances are it will incorporate images, strange textual choices, a startlingly diverse palette of colors in print and even paper. Those novels that do look more traditionally novelistic will still startle the reader who looks more closely, noticing things like narrative line, perspective, and overall structure. True, there is nothing new under the sun, but novels in the twenty-first century tend to gather an unprecedentedly rich arsenal of literary tools and use and combine them in ways that feel new and fresh and productive. More striking still are the affirming uses to which these novels put their tools, in the wake of a postmodern literature that often felt flat, dead-end, nihilistic. What is happening to the novel in the twenty-first century? How does it address the problems defined by fiction at the end of the twentieth century? How do its attempts to solve these problems force it into new shapes, narratives, and imagined possibilities for fiction and its readers?

In this course, we will attempt to answer these and other questions while we read nine novels by some of today's most exciting writers. Informing our readings will be critical essays on the novels and novelists, as well as excerpts of cultural, sociological, and theoretical perspectives on the novel in the twenty-first century. Critics are beginning to ask, with increasing urgency, *what happens after postmodernism? Have we indeed left postmodernism behind? What is this thing that's happening now?* Our own in-depth study of literature in the twenty-first century will allow us to begin to answer these questions ourselves, putting our class in the middle of what I think is one of the most exciting critical discussions happening today.