

SUMMER 2026 ([Schedule of Classes Link](#))

ENG 160-01: Composition I

Professor Matt Newcomb: newcombm@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

Training in critical reading, the process of composing, academic forms of writing, and computer literacy. Movement from expressive to expository writing. Papers assigned to develop particular writing techniques. A first-semester English course. We will work through modules on Writing as Discovery, Writing as Information Literacy, Writing as Critical Thinking, and Writing as Revision. Students will frequently choose their own topics to write about.

Required Texts (subject to change):

All required readings are available on Brightspace. Sometimes readings will be accessible through the library databases, but all readings should be free. If students encounter a barrier or paywall, please contact me, and I will provide assistance in accessing the readings.

ENG255-01: Contemporary Issues and Literature

Professor Kim Wozencraft: wozencrk@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

This section of English 255 examines current social and cultural issues through various modes of contemporary literature and media, including graphic novels, documentary film, poetry, short fiction, and online sources. Readings and discussions are organized around questions of identity, power, and justice. We will investigate how literary and visual texts represent or resist systems of oppression, the experiences of marginalized communities, and the ongoing struggle for equity and social change.

We will explore a range of forms and voices, including Marjan Satrapi's *The Complete Persepolis*; Raoul Peck's documentary *I Am Not Your Negro* (based on James Baldwin's unfinished book) alongside Baldwin's fiction; literature examining surveillance, technology, and the future of identity; the poetry and lyrics of war; and texts addressing mass incarceration and immigration. Students will write in formal and informal genres to sharpen critical thinking and develop analytical and persuasive writing skills. The course fulfills the GE3 Diversity requirement and the GE5 DEISJ requirement.

ENG303-01: Introduction to British Literature

Professor Jed Mayer: mayerj@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 4

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*

ENG 308-01: The Short Story

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

This 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.

In addition to reading print texts, we will also be viewing film versions of our stories. Links to the films will be provided, and students can choose which films to watch and review.

While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect, as Joyce Carol Oates so wonderfully describes her Oxford collection (see below), the “richness and diversity of the American literary imagination.”

A collection of stories will be provided to students for free. However, if students would prefer a print copy of the stories, please purchase these editions:

The Oxford Book of American Short Stories [Paperback] [2nd Edition] Joyce Carol Oates, Editor
ISBN-13: 978-0199744398

The Sleeper Wakes: Harlem Renaissance Stories by Women Marcy Knopf-Newman, Editor
ISBN-13: 978-0813519456

ENG 423-01: Contemporary Literary Theory

Professor Matt Newcomb: newcombm@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 4

Course Description:

This course offers undergraduate students a broad introduction to different schools of literary theory in the 20th and 21st centuries and an introduction to applying literary theory to the reading of texts. Some ability in the close reading of texts will be assumed for this course. Students will read numerous primary sources in literary theory, seeking to understand the uses and disadvantages of each. Approaches to literary criticism that we will explore include (but are not limited to) historicism, cultural studies, neo-marxist, reader-response, feminist theory, critical race theory, psychoanalytic theory, new criticism, postcolonial criticism, and deconstruction. This course will explore the relationship between some of these approaches and the arguments between them. Students will develop a series of reading tools from these theories that can be used for future cultural and literary texts. Students will apply these critical approaches to literary texts in the course and will begin to develop their own preferred critical reading strategies. Students will be expected to carefully work through theoretical texts and to post responses to numerous readings and to other students' comments.

Required Texts (subject to change):

How to Interpret Literature: Critical Theory for Literary and Cultural Studies by Robert Dale Parker

My Year of Meats by Ruth Ozeki*

Norton Critical Edition, *Alice in Wonderland* by Lewis Carroll*

Norton Anthology of Theory and Criticism

*(students will choose either the Ozeki or the Carroll book but do not need both)

ENG465-01 & 02: Young Adult Literature

Dr. Erin Newcomb: newcombe@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 4

Course Description:

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

Required Texts:

Acevedo, Elizabeth. *The Poet X*. HarperTeen, 2018.

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

#NotYourPrincess: Voices of Native American Women, edited by Lisa Charleyboy and Mary Beth Leatherdale, Annick Press, 2017.

Rossner, Rena. *The Sisters of the Winter Wood*. Redhook, 2018.

Sylvester, Natalia. *Breathe and Count Back from Ten*. Clarion Books, 2022.

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

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

ENG551-01: Academic Writing Seminar for MA Students in English

Professor Matt Newcomb: newcombm@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 1

Course Description:

Introduces students to academic writing in English at the graduate level. Students will gain exposure to a variety of genres and perform academic writing with study of nuances of style, organization, citation, evidence, and transitions. 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.

Required Texts (subject to change):

Hayot, Eric. *The Elements of Academic Style: Writing for the Humanities*. Columbia UP, 2014.

MLA Handbook, 9th edition. Modern Language Association of America, 2021.

-Articles via Brightspace

FALL 2026 ([Schedule of Classes Link](#))

ENG255-01: Contemporary Issues in Literature

Professor Alyssa Toohey: tooheya@newpaltz.edu

Instructional Mode: In-Person, Mondays & Thursdays, 2:00-3:15pm

Credits: 3

Course Description:

Through the works of diverse, North American authors, we will focus on the use of different kinds of horror fiction that create a “shock and awe” effect to explore contemporary social issues. Social issues discussed will range from gender inequity, mental health, consumerism, economic inequity, etc. The course also challenges the stereotypical definition of horror as scary media, including work that fits in the category but are not necessarily scary. This includes psychological thrillers, Sci-Fi, fantasy and parody writings all within the horror genre. We will explore how the use of shocking readers with specific tropes aids in building awareness of social issues represented in the work. The class will be very discussion oriented. Required readings will span fantastical and realistic worlds and include monsters from early AI creations to those who develop internally. Students will pick their own piece of media that represents a social issue that

is important to them, give an oral presentation and write a paper studying that piece of media. Fulfills Diversity, GE5: DEI&SJ, Liberal Arts.

Required Texts (provisional):

Ajram, Sofia. *Coup de Grâce*, Titan Books, October 2024.

Fu, Kim. *The Valley of Vengeful Ghosts*, Tin House, March 2026.

Hendrix, Grady. *Horrorstoř*, Quirk Books, 2014.

Levin, Ira. *The Stepford Wives*, HarperCollins, 2002.

Khaw, Cassandra. *Hammers on Bone*, Tor, 2016.

ENG300-01: Seminar in Critical Practices: What is it like to be a bat?

Professor Kim Wozencraft: wozencrk@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 11:00AM-12:15PM

Credits: 4

Course Description:

Twenty-first century humankind continues to affect planet Earth in significant ways, to the point that scientists have proposed and debated designating a new geological epoch—the Anthropocene (the human epoch)—to acknowledge the impact of our activity on Earth's systems.

In this section of English 300, we will examine our anthropocentric tendencies as we read and critique literature that explores the relationships of humankind to nature, to non-human life forms, and to technology. These works may lend themselves to analysis through the lens of ecocriticism, but other schools of criticism will also be covered and may be utilized by students in their research and writing. Readings will include novels, memoirs, stories, and plays, as well as theoretical and critical writings.

This course fulfills the SUNY GE Writing Intensive (WI) requirement by offering students ample practice in close reading, critical analysis, and written assignments in a variety of genres and modes.

ENG300-02: Seminar in Critical Practices: What is it like to be a bat?

Professor Kim Wozencraft: wozencrk@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 9:30AM-10:45AM

Credits: 4

Course Description:

Twenty-first century humankind continues to affect planet Earth in significant ways, to the point that scientists have proposed and debated designating a new geological epoch—the Anthropocene (the human epoch)—to acknowledge the impact of our activity on Earth's systems.

In this section of English 300, we will examine our anthropocentric tendencies as we read and critique literature that explores the relationships of humankind to nature, to non-human life forms, and to technology. These works may lend themselves to analysis through the lens of ecocriticism, but other schools of criticism will also be covered and may be utilized by students in their research and writing. Readings will include novels, memoirs, stories, and plays, as well as theoretical and critical writings.

This course fulfills the SUNY GE Writing Intensive (WI) requirement by offering students ample practice in close reading, critical analysis, and written assignments in a variety of genres and modes.

ENG303-02: Introduction to British Literature

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 11:00 AM-12:15 PM

Credits: 4

Course Description:

Enchanted islands, laboratories spawning terrifying creatures, mysterious potions that turn men into monsters, and human fricassee. British literature represents a highly diverse tradition. This course will introduce you to some of its major works from a variety of genres including poetry, satire, drama, the essay, and the novel. 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 you the tools for understanding literature in the light of its social and historical contexts, as well as to help you develop your skills of reading texts closely and forming critical arguments about the works.

Please note: our seated class meetings will be free of digital distractions; this means students will not use phones, laptops, or other devices unless an accommodation need has been registered with the Disability Resource Center.

The Texts (provisional):

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Virginia Woolf, *To the Lighthouse*

Kazuo Ishiguro, *Never Let Me Go*
And selected poems

ENG303-03: Introduction to British Literature

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 12:30 PM-1:45 PM

Credits: 4

Course Description:

Enchanted islands, laboratories spawning terrifying creatures, mysterious potions that turn men into monsters, and human fricassee. British literature represents a highly diverse tradition. This course will introduce you to some of its major works from a variety of genres including poetry, satire, drama, the essay, and the novel. 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 you the tools for understanding literature in the light of its social and historical contexts, as well as to help you develop your skills of reading texts closely and forming critical arguments about the works.

Please note: our seated class meetings will be free of digital distractions; this means students will not use phones, laptops, or other devices unless an accommodation need has been registered with the Disability Resource Center.

The Texts (provisional):

William Shakespeare, *The Tempest*

Mary Shelley, *Frankenstein*

Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*

Virginia Woolf, *To the Lighthouse*

Kazuo Ishiguro, *Never Let Me Go*

And selected poems

ENG307-02: The Novel

Professor Sarah Wheeler: wheelers@newpaltz.edu

Instructional Mode: In-Person, Mondays & Thursdays, 12:30 PM-1:45 PM

Credits: 3

Course Description:

CAVEAT LECTOR (*READER BEWARE!*): *Excessive reading of this genre could lead to moral decay, mania, or loss of one's grip on reality.*

Don Quixote became so absorbed in books that his nights were spent reading from dusk till dawn, and his days from dawn to dusk, until the lack of sleep and the excess of reading withered his brain, and he went mad. No longer content to live vicariously through the idealized figures in the fiction she read, Madame Bovary soon decided to become a romantic heroine herself. Throw caution to the wind and join the ranks of these fearless readers who dared crack open the most dangerous genre of them all: THE NOVEL.

This course will introduce you to the novel as a literary form. We will explore its development in different historical and cultural contexts by reading a variety of titles, including *Crime and Punishment* and *The Picture of Dorian Gray* from the 19th Century, and *How to Be Both* and *The Book of Form and Emptiness* from more recent decades.

NB: Class meetings for this section of ENG 307 will be free of digital distractions; this means students will not use phones, laptops, or other devices unless an accommodation need has been registered with the Disability Resource Center.

ENG308-01: The Short Story

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

This 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.

In addition to reading print texts, we will also be viewing film versions of our stories. Links to the films will be provided, and students can choose which films to watch and review.

While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect, as Joyce Carol Oates so wonderfully describes her Oxford collection (see below), the “richness and diversity of the American literary imagination.”

A collection of stories will be provided to students for free. However, if students would prefer a print copy of the stories, please purchase these editions:

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

ENG311-01: Understanding Poetry

Professor Joann K. Deiudicibus: deiudicj@newpaltz.edu

Instructional Mode: In-Person, Tuesdays 5:00-7:50PM

Credits: 1

Course Description:

This is a one-credit course meeting once a week over five weeks with the intent to cultivate an appreciation for poetry. Students will explore diverse poetic forms and literary perspectives, considering the transformative possibilities that poetry can explore—from the effects 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 hone a clearer sense of what distinguishes the genre from others, and how certain movements and contexts have shaped poetic styles and trends over time. Here we hope to reflect on and reclaim poetry as an art of argument and music, meditation, mindful embodiment, storytelling, political and social critique, and as communal text.

Authors may include Patricia Smith, Ocean Vuong, Dylan Thomas, Theodore Roethke, Anne Sexton, Ilya Kaminsky, Terrance Hayes, Jericho Brown, Joy Harjo, Mary Oliver, Ellen Bass, ee cummings, Martín Espada, Lee Herrick, Crystal Valentine, Sean O'Connor, Shakespeare, Basho, Petrarch, Ada Limón, Billy Collins, and local poets. (*This course will not provide an overview of all poetic terms, sub-genres, forms, and movements; it is not a creative writing course. It may include only basic prosody.*)

***The class is graded S/F.** To earn a satisfactory grade, students will complete weekly online, and in-class written responses, including grammatical, ethically cited, analytical reflections in response to the course material. Reading aloud and reciting poems will be encouraged as part of participation.

Students must attend all meetings per the university attendance policy.

*No textbook is required; all materials will be provided on Brightspace or in class.

*The course may begin after the first week of the semester; please check the online schedule for updates.

ENG333-03: Introduction to North American Literature

Professor Sarah Wyman: wymans@newpaltz.edu

Instructional Mode: Fully Seated/Hybrid, Tuesdays & Fridays, 12:30 PM-1:45 PM

Credits: 4

Course Description:

In this introduction to canonical texts of North American literature, we will encounter a broad spectrum of views and voices. Various authors, playwrights, and poets examine and expound upon the human condition in a nation that is, by definition, transnational, multi-ethnic, and diasporic. We will trace aesthetic movements that shaped U.S. culture over time, including the Harlem Renaissance in New York and the confessional poetry trend in New England. We will study stylistic developments including Literary Naturalism and Imagism. We will consider influential theories of discourse and storytelling as exemplified by the Potawatomi tale “Skywoman Falling,” T. S. Eliot’s objective correlative, and Audre Lorde’s theory of poetry. Mapping the contours of U.S. literature over time will allow us to compare and contrast elements of a nation in constant transition. This is a Social / Environmental / Economic Sustainability-related course with a focus on [United Nations Global Goals](#) #3 Good Health & Well-Being; #5 Gender Equality; #10 Reduced Inequalities; #11 Sustainable Cities and Communities.

Attributes: GE3: DIVR, Critical Thinking Introductory, Diversity, GE5: DEI&SJ, Liberal Arts

Optional Course Text:

The Norton Anthology of American Literature, 10th edition

ISBN 78-0-393-88609-2

Note: Volumes. D & E, 7th, 8th or 9th edition are fine to use instead, and open access options will be available.

ENG333-04: Introduction to American Literature

Professor Claire Hero: heroc@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 2:00 PM-3:15 PM

Credits: 4

Course Description:

In this survey course of US literature from its Puritan origins to the present, we will explore the invention and formation of “Americanness” and “American literature,” considering how diverse authors have created and challenged the cultural mythologies and ideologies that have come to

define the culture and that still influence the ways in which those living in the United States think about themselves and their societies. While we will read works by many canonical authors, such as Nathaniel Hawthorne, Emily Dickinson, and William Faulkner, we will also be reading works by many authors who are challenging, both directly and indirectly, that established canon. Our goal this semester is to strengthen our ability to read and write critically about literature as we gain a deeper understanding of US literary history.

ENG345-04: Creative Writing Workshop I

Professor Claire Hero: heroc@newpaltz.edu

Instructional Mode: Fully Seated, Tuesdays & Fridays, 12:30 PM-1:45 PM

Credits: 3

Course Description:

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

ENG393-01: From Supernovas to Cell Splicing—Public Science Writing

Professor Matt Newcomb: newcombm@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3 (may be repeated for credit)

Course Description:

An introduction to public writing within and about the sciences (primarily but not exclusively natural sciences). Communicating scientific information and data in effective ways to a variety of expert and non-expert audiences is a key component to the work here. Units will focus on topics ranging from public health to environmental issues to artificial intelligence (and others) with projects enacting a different element of writing explored in each unit. Each week of this online course will prioritize a different science writing strategy. The course takes a rhetorical

approach to public writing skills and includes some emphasis on document design, information delivery, affect, and visuals. We will have readings about doing science writing and will read a variety of examples of science writing, mostly written for non-experts. Students from all disciplines are welcome. Some scientific interest is helpful, but no scientific expertise is expected.

*Counts as a writing category course for English Secondary Education majors Elementary Education (English emphasis) majors. STEM students (and all) also welcome.

Required Texts (subject to change):

The Craft of Science Writing (essays also available on Brightspace—you can buy the book or use the free online materials)

The Best American Science and Nature Writing of 2023

Additional resources linked or posted on Brightspace

ENG423-01: Contemporary Literary Theory & Criticism

Professor Sarah Wyman: wymans@newpaltz.edu

Instructional Mode: Fully Seated/Hybrid, Tuesdays & Fridays, 9:30 AM-10:45 AM

Credits: 4

Course Description:

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

Primary Texts:

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

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

ENG 423-02: Contemporary Literary Theory

Professor Jed Mayer: mayerj@newpaltz.edu

Instructional Mode: Mondays & Thursdays, 12:30 PM-1:45 PM

Credits: 4

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 Adventures in Wonderland* and *Through the Looking Glass*

Mary Shelley, *Frankenstein*

ENG428-01: After Postmodernism: Twenty-First Century Literature

Professor Mary Holland: hollandm@newpaltz.edu

Instructional Mode: Hybrid, Mondays & Thursdays, 2:00 PM-3:15 PM

Credits: 4

Course Description:

Fiction in the twenty-first century tends 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 fiction 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 address these and other questions while we read several novels and some short stories by some of today's most exciting writers. Informing our readings will be critical essays on the fiction, as well as excerpts of cultural, sociological, and theoretical perspectives on fiction 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.

This four-credit course is **hybrid**: we will meet Mondays and Thursdays only. Students will view material and complete assignments outside of class. Since these activities constitute a portion of your class hours, all hybrid activities are required.

Required Texts may include:

Antoon, Sinan. *The Book of Collateral Damage*. Yale UP, 2019.

Bergeron, Chris. *Valid*. Arachnide, 2023.

Lerner, Ben. *The Topeka School*. Picador, 2019.

Lockwood, Patricia. *No One Is Talking About This*. Riverhead Books, 2021.

Machado, Carmen Maria. *Her Body and Other Parties: Stories*. Gray Wolf, 2017.

McEwan, Ian. *Atonement*. Anchor Books, 2001.

Okorafor, Nnedi. *Who Fears Death?* Daw Books, 2010; or *Death of the Author*. William Morrow, 2026.

Ozeki, Ruth. *A Tale for the Time Being*. Penguin, 2013.

Ravn, Olga. *The Wax Child*. New Directions, 2023.

Saunders, George. *Lincoln in the Bardo*. Random House, 2017.

Smith, Ali. *Gliff*. Pantheon, 2024; or *Glyph*, 2026.

ENG445-02: Creative Writing Workshop II

Professor Claire Hero: heroc@newpaltz.edu

Instructional Mode: Hybrid, Tuesdays & Fridays, 9:30 AM-10:45 AM

Credits: 4

Course Description:

Creative Writing Workshop II, the second course in the Creative Writing sequence, is designed for those who wish to improve their skills in writing fiction, poetry, and creative nonfiction. We will study advanced literary techniques in the works of assigned readings and experiment with these techniques in our own writing. You will keep a writing journal, respond to weekly writing prompts, participate in two intensive peer workshops and a few shorter impromptu workshops,

and meet at least once with me to discuss your work. Over the course of the semester, you will produce new work and revise work from previous creative writing courses with the goal of completing a portfolio of polished work from at least two genres. By the end of the semester, the goal is for you to develop your writing voice and begin to see your work within the larger context of contemporary, especially American, literature.

ENG451-01: Senior Seminar

Professor Jackie George: georgej@newpaltz.edu

Instructional Mode: Mondays & Thursdays, 12:30 PM-2:20 PM

Credits: 4 (may be repeated for credit)

Course Description:

Senior capstone courses are designed to allow students to demonstrate the knowledge and skills they have gained over the course of their college careers, but they also invite students to reflect on the work they have done in the major. This seminar will provide students with the opportunity to do both. Students will complete a major research essay about a text that is of critical interest to them, but they will also investigate the broad landscape that is “being an English major” in order to articulate their place in that landscape. Students will compare the English major at New Paltz to those of other schools; engage with other English majors who have already graduated; create a portfolio of materials in preparation for future professional and academic endeavors; and seriously consider how their academic work has manifested in their everyday lives. Along the way, we will read some "great books" together (titles to be chosen collectively by the class).

NB: Most class meetings for this section of ENG 451 will be free of digital distractions; this means students will not use phones, laptops, or other devices unless an accommodation need has been registered with the Disability Resource Center.

ENG515-01: Modern Theories of Writing

Dr. Erin Newcomb: newcombe@newpaltz.edu

Instructional Mode: In-Person, Tuesdays 5:00-7:50PM

Credits: 3

Course Description:

A general introduction to developments in writing theory and instruction including such topics as the composing process, cognition and writing, invention and revision strategies, discourse theory, alternative approaches to teaching grammar and style. (Especially suitable for students planning to teach.)

This course will both prepare you to teach writing in a theoretically-informed way and involve you in contemporary research and conversations about writing, composition, and rhetoric. The majority of the time will be spent on key debates and issues in the field of writing studies as it has existed since the first Conference on College Composition and Communication in the middle of the twentieth century. Topics will likely include (but are not limited to) foundations of the discipline, the rhetorical situation and audience, theories of reading, language, assessment, information literacy, multimodal literacies, digital rhetoric, feminist and queer theories, disability studies perspectives, decolonizing rhetoric, and anti-capitalist rhetorics. Readings will be key journal articles and academic books with an emphasis on developments in the field especially over the last decade. Students will also gain a larger historical understanding of the movements within writing studies and will be encouraged to develop and try alternative theories and strategies in their writing and in their teaching of writing. Students will conduct their own research into the field of composition and will prepare materials for teaching writing as well (such as lesson plans, syllabi, textbook reviews, and/or assignment sheets). We will also spend time talking about our current composition courses and sharing ideas for immediate teaching.

Readings are available on Brightspace as Open Educational Resources.

ENG526-01: Twenty-First Century Literature

Professor Mary Holland: hollandm@newpaltz.edu

Instructional Mode: In-Person, 5:00PM-7:50PM

Credits: 3

Course Description:

Novels in the twenty-first century 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 address these and other questions while we read fiction 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.

Required Texts may include:

- Danielewski, Mark. *House of Leaves*. Pantheon, 2000.
Antoon, Sinan. *The Book of Collateral Damage*. Yale UP, 2019.
Bergeron, Chris. *Valid*. Arachnide, 2023.
Lerner, Ben. *The Topeka School*. Picador, 2019.
Lockwood, Patricia. *No One Is Talking About This*. Riverhead Books, 2021.
Machado, Carmen Maria. *Her Body and Other Parties: Stories*. Gray Wolf, 2017.
McEwan, Ian. *Atonement*. Anchor Books, 2001.
Okorafor, Nnedi. *Who Fears Death?* Daw Books, 2010; or *Death of the Author*. William Morrow, 2026.
Ozeki, Ruth. *A Tale for the Time Being*. Penguin, 2013.
Ravn, Olga. *The Wax Child*. New Directions, 2023.
Saunders, George. *Lincoln in the Bardo*. Random House, 2017.
Smith, Ali. *Gliff*. Pantheon, 2024; or *Glyph*, 2026.

ENG578-01: Studies in Victorian Literature—Victorian Solastalgias

Professor Jed Mayer: mayerj@newpaltz.edu

Instructional Mode: Mondays, 3:30-6:20PM

Credits: 3

Course Description:

Living through drastic ecological change may often bring with it a felt sense of absence, of longing for a place that effectively no longer exists. Solastalgia, a term from the field of ecopsychology, describes an emotional response to ecological loss, a deep sadness or sense of mourning after the felling of forests, the damming and flooding of valleys, urban sprawl, industrial development, and the consequent displacement of rural and urban populations. Feelings of loss and melancholy accompanied the acceleration of such changes over the course of the nineteenth century, and Victorian literature is replete with accounts of solastalgia before there was ever such a term to capture this feeling. Just as populations are displaced through environmental disruption, so affective responses may manifest themselves in indirect or deceptive ways, appearing in seemingly unrelated expressions of mourning and loss, as well as compensatory fantasies of permanence and belonging. In this course we will read Victorian literary texts as responses to what W. G. Sebald has called “the natural history of destruction” and consider their manifold expressions of ecological grief even as we struggle to come to terms with our own.

Required Texts:

Emily Brontë, *Wuthering Heights*

John Clare, "I Am": *The Selected Poetry of John Clare*

Charles Dickens, *Great Expectations*

George Eliot, *The Mill on the Floss*

Elizabeth Gaskell, *North and South*

Thomas Hardy, *Tess of the d'Urbervilles*

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

Alfred Tennyson, *In Memoriam*

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