

WINTER 2026

ENG 393-01: AI Writing: Applications, Ethics & Sci Fi

Professor Rachel Rigolino: rigolinr@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

Is the promise of Artificial Intelligence (AI) leading humanity into a dystopian nightmare, an Elysian dreamscape free of labor, or a reality somewhere in between these extremes? AI has been around, if only conceptually, for centuries. This course looks at the history of AI, with a focus on the emergence of Large Language Models (LLMs) such as ChatGPT and the resulting ethical concerns. In addition to examining some current applications of AI & LLMs in the fields of business and education, we will discuss their depiction in literature.

LIN 201: Introduction to Linguistics

Professor Eric Chambers: chambere@newpaltz.edu

Instructional mode: Fully Seated/Hybrid/Asynchronous Online

Credits: 3

Course Description:

As an object of study, language has often been thought of as a rule-governed, orderly system – but what those rules are, and how much 'order' there is in the system, has always been up for debate. This course is going to explore what language is (and what it is *not*), and how linguists approach the study of language. Students will be given a broad overview of basic concepts and sub-disciplines of linguistics, including how linguists deal with sound and sound patterns (phonetics and phonology), how a language is structured (morphology and syntax), and how meaning is made (semantics and pragmatics). Students will apply these methods to the study of various world languages and language varieties. In addition, a portion of this course is dedicated to studying relationships between language and society (sociolinguistics), and relationships among language, identity, and power.

GE Learning Objectives:

A. Students will demonstrate understanding of the methods social scientists use to explore social phenomena, including observation, hypothesis development, measurement and data collection, experimentation, evaluation of evidence, and employment of interpretive analysis.

B. Students will demonstrate knowledge of major concepts and principles of Linguistics.

Course Materials

Required Text:

- *Language Files*, 11th Edition (Ohio University Press)
 - Additional readings will be made available on reserve and on Brightspace as necessary.
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SPRING 2026

ENG 210-01: Great Books Ancient

Prof. Heinz InsuFenkl - fenklh@newpaltz.edu

Instructional Mode: Asynchronous Online

Credits: 3

Course Description:

This section of Great Books Ancient is an introduction to the ancient cultures of Asia through their seminal literatures. By examining selected literary/religious texts, we will attempt to understand fundamental ideas that form the worldviews of some of the great cultures of Asia. Throughout the semester, we will be studying texts that give insight into Hinduism, Buddhism, and Taoism—religious/philosophical systems that form the infrastructure of contemporary Asia and which have a profound influence even today. Although we will be reading “old” texts, a significant amount of our time will be spent in drawing comparative or illustrative examples from contemporary Asian and Western culture, including films and comic books as well as the culture of legitimate science and the “pseudoscience” of misguided interpretations and appropriations.

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

- *Eastern Philosophy for Beginners*, Jim Power & Joe Lee
 - *The Nine Cloud Dream*, Kim Man-jung (Penguin Classics)
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ENG 226: Practical Grammar

Professor David Alfieri: alfierid@newpaltz.edu

Instructional Mode: Fully Seated, T/F 11:00 AM -12:15 PM

Credits: 3

Course Description:

ENG 226, “Practical Grammar,” seeks to equip young scholars with the acuity to recognize and the vocabulary to discuss the deeper structures of written English. Perhaps we already know, intuitively, effective writing when we see it. Here, we’ll learn to understand *why* it’s effective – to benefit ourselves as students, writers, citizens, future educators. To paraphrase Orwell, clear writing allows for clear thinking, a prerequisite for a healthy, engaged society.

We’ll sift through – and jettison most of – the prescriptive grammar “rules” we’ve learned throughout our schooling to arrive at a more helpful, *descriptive* understanding of how language works. Together, we’ll peruse the chapters of Joseph M. Williams’ masterful (and approachable!) text, *Style: Lessons in Clarity and Grace*, exploring what it is that distinguishes “good” writing from bad. Through a mix of discussion, exercises, drafting, and revision, we’ll try our hand at the various skills and principles introduced.

Required Text:

- Williams, Joseph M. and Joseph Bizup. *Style: Lessons in Clarity and Grace*. 13th Ed. Pearson, 2021.
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ENG 231-01: American Women Writers of the 20th Century (Caribbean Focus)

Professor Sarah Wyman: wymans@newpaltz.edu

Instructional Mode: Fully Seated, TF 9:30 AM -10:45 AM

Credits: 3

Course Description:

This course explores literature written by women in the Americas during the past century and into the 21st. We employ a sustainability studies framework for our continual critique of individual characters as they are situated in particular environments. How do these environments and by extension, circumstances inform their choices as well as their access to rights,

opportunities and protections? We also examine the creative practices and the rhetorical strategies of the women who created these stories, play, poems and novel. Students will write in a variety of modalities in order to sharpen their skills in critical thinking and persuasive argument. They will give group oral presentations and create interdisciplinary projects. We will complete a COIL collaboration with students from another country. This writing intensive class also fulfills the diversity GE requirement.

Primary text:

- *Stories from Blue Latitudes: Caribbean Women Writers At Home and Abroad*. Eds Elizabeth Nunez and Jennifer Sparrow. Seal Press, 2006.
- All other readings will be provided on Brightspace

ENG 300-01: Seminar in Critical Practices: What is it like to be a bat?

Professor Kim Wozencraft: wozenckr@newpaltz.edu

Instructional Mode: Hybrid, M/F 11:00 AM-12:15 PM

Credits: 4

Course Description:

In the twenty-first century, humankind continues to alter planet Earth and its non-human inhabitants in profound ways—so much so that many scholars argue we are living in a new geological epoch: the Anthropocene (the era of humans). The term underscores the vast impact people have had on the planet and its systems, much of which stems from our human-centered ways of thinking about the world and ourselves.

In this *Seminar in Critical Practices*, we'll explore literature that examines the relationships between humans and nature, humans and other-than-human life forms, humans and technology, and humans and one another. Many of our readings will lend themselves to discussion through the lens of ecocriticism, but we'll also consider other critical approaches—such as disability studies, feminism, posthumanism, and trauma studies—and students will choose which to apply in their analyses. Our readings will include novels, memoirs, short stories, and plays, along with key theoretical and critical essays.

This course fulfills the college's General Education **Writing Intensive (WI)** requirement and offers extensive practice in close reading, analytical writing, and critical thinking across multiple genres and modes.

ENG 300-02: Seminar in Critical Practice - More Than Human

Vicki Tromanhauser: tromanhv@newpaltz.edu

Instructional Mode: Hybrid, MR 12:30 PM-1:45 PM

Credits: 4

Course Description:

We have never been merely human. Literature engages us with the more-than-human world within and around us and gives us a chance to reflect critically upon the animals, things, machines, and systems with which we are enmeshed. Rapid changes to the environmental conditions of our planet make all the more urgent the question of how we understand our place within a larger community of life. Recent developments in the social and life sciences—studies in ecology, animal culture, and technology—ask us to see the world from perspectives outside the human and to expand our horizons by engaging with other modes of being and thinking. This course is designed to introduce you to thinking theoretically about the discipline of literary studies by drawing upon literary, visual, and critical works that foster conversations across disciplinary boundaries. In this seminar we will consider insect consciousness with Jakob von Uexküll and D.H. Lawrence, discuss virtual animals in art and culture with Peter Baker, contemplate the politics of meat production with Jonathan Safran Foer and Han Kang, rub noses with Elizabeth Barrett Browning's cocker spaniel while entangling ourselves in the lives of companion critters with Donna Haraway, and think with Timothy Morton about hyperobjects in the age of the Anthropocene. As part of our work in this course, we will collaborate with the Wallkill Valley Land Trust, an organization dedicated to the preservation of natural spaces. Conversations about land conservation and regionally protected land will help frame our discussion of the world we share with others, a world as teeming with creative forces as it is fragile.

Required Texts: (provisional):

- H. G. Wells, *The Island of Dr. Moreau* (1886)
- Virginia Woolf, *Flush* (1933)
- Toni Morrison, *Beloved* (1987)
- Philip K. Dick, *Do Androids Dream of Electric Sheep?* (1968)
- *Blade Runner* (dir. Ridley Scott, 1982)

- Jeff Vandermeer, *Annihilation* (2014)
- Han Kang, *The Vegetarian* (2016)
- A selection of poetry and short stories as well as of critical and theoretical writings by Freud, Derrida, Haraway, Morton, and others.

ENG 300-03 & 300-04: Seminar in Critical Practice:

Professor Rachel Schwartz: schwartr10@newpaltz.edu

Instructional Mode: Hybrid, 03: TF 12:30 PM -1:45 PM (hybrid); 04: TF 2:00 PM – 3:15 PM

Credits: 4

Course Description:

This semester we will listen for the voices of the silenced through our explorations in literature using a variety of critical lenses. We will employ a multitude of perspectives and theoretical works to study everything from narrative dynamics to contexts, literary structures, and beyond as we read and find new ways to appreciate literature and its place in our lives.

ENG 303-01: Introduction to British Literature

Professor Thomas Festa: festat@newpaltz.edu

Instructional Mode: Hybrid, MR 3:30 PM – 4:45 PM

Credits: 4

Course Description:

This course is an introduction to the major authors and genres of British literature. Its primary focus is on a selection of the greatest works in the canon from its early modern origins in the plays of William Shakespeare to the contemporary novel. We will explore works composed in disparate genres including epic, drama, lyric poetry, and prose narrative. Some of our central concerns will be formal—how to interpret structure in verse, drama, and prose. Other questions we will ask will center on the representation of character, point of view, and the construction of selfhood in literature, how these things relate or not to a sense of gendered or national identity. The course furthermore seeks to examine what it means for a work of literature to be “canonical,” and we will therefore ask fortuitously throughout the term what makes a work literary, what makes certain works particularly important to a tradition, and what connections persist between this literature and our present culture. While emphasizing a contextual overview

of the historical and social worlds from which these texts emerged, we will work to establish a clear sense of the skills required to read closely and well regardless of literary period. We will also endeavor to develop the kinds of critical argumentation necessary for success in the English major.

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

- Christopher Ricks, ed., *The Oxford Book of English Verse*
- William Shakespeare, *King Lear*
- John Milton, *Paradise Lost*
- Mary Shelley, *Frankenstein*
- Virginia Woolf, *To the Lighthouse*
- Katsuo Ishiguro, *Never Let Me Go*

ENG 303-02: Intro to British Literature

Professor Taylor Culbert: culbertt@newpaltz.edu

Instructional Mode: Hybrid, TF 11:00 AM – 12:15 PM

Credits: 4

Course Description:

A man makes a deal with the devil: his soul in exchange for knowledge, power, pleasure. Stories of Faust proliferate across the pages and stages of British literature. Why does this story continue to resonate in genres ranging from novels to poetry to melodrama? This course will track iterations of the Faust story in British literature from the sixteenth century onwards, reading authors ranging from Christopher Marlowe to Dion Boucicault to Terry Pratchett, and even looking at a production by Handspring Puppet Company. As we trace this story across more than four centuries, we will consider how the values, concerns, and questions of different historical moments manifest in distinct versions of the Faust narrative. Throughout the course, students will hone their skills in close reading and literary analysis through creative exercises, written assignments, and research projects.

Provisional Texts:

- Christopher Marlowe, *Doctor Faustus*
- Lord Byron, *Manfred*
- Dion Boucicault, *Faust and Margaret*

- Oscar Wilde, *The Picture of Dorian Gray*
- Dorothy L. Sayers, *The Devil to Pay*
- Terry Pratchett, *Eric*
- Sandeep Parmar, *Faust*

ENG 303-03: Introduction to British Literature

Professor Jed Mayer: mayere@newpaltz.edu

Instructional Mode: Hybrid, MR 9:30 AM – 10:15 AM

Credit Hours: 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. 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:

- Esi Edugyan, *Washington Black*.
- *The History of Mary Prince*.
- William Shakespeare, *The Tempest*
- Mary Shelley, *Frankenstein*
- Virginia Woolf, *Mrs. Dalloway*

ENG 307-01: The Novel

Professor Jed Mayer: mayere@newpaltz.edu

Instructional Mode: Fully Seated, MR 2:00 PM – 3:15 PM

Credits: 3

Course Description:

While tales of terror have been around as long as people have told stories, the Gothic novel is a distinct form of literature that emerged in the late-eighteenth century, a period of violent revolution and social upheaval. Since then, the Gothic novel has evolved in strange and surprising ways in response to the fears and anxieties of changing cultural contexts. In this course we will trace the Gothic novel's twisted history by reading works from the genre's early beginnings through its more recent transformations, as we consider the ways in which distinctive gender, ethnic, and class perspectives have revolutionized this enduring literary form.

Required Texts:

- Jane Austen, *Northanger Abbey*
 - J. Sheridan LeFanu, *Uncle Silas*
 - Shirley Jackson, *The Haunting of Hill House*
 - Han Kang, *The Vegetarian*
 - Toni Morrison, *Beloved*
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ENG 307-02: The Novel

Professor Jackie George: georgej@newpaltz.edu

Instructional Mode: Fully Seated, TF 9:30 AM – 10:45 AM

Credits: 3

Course Description:

Do you like to read long-form fiction, but struggle to pay attention for more than a few pages? Do wish you could resist distraction by engaging with a good book? Do you want to understand how different modalities of reading affect our brains? If you answered *yes* to any of the above, then this course is for you. Together, we will learn more about how the digital attention economy is changing the ways we interact with texts and bring this knowledge to bear on the novel, a genre of literature that (in some arenas) has been dismissed with some iteration of “TL;DR.” Reading a variety of works, we will experiment with techniques designed to cultivate habits of deep reading and explore the role that reading might play in our intellectual, personal, and civic lives.

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.

ENG 308-02: Short Story

Professor Elizabeth Guthrie: guthrie@newpaltz.edu

Instructional Mode: Fully Seated, TF 2:00 PM – 3:15 PM

Credits: 3

Course Description:

The purpose of this writing-intensive course is to survey short stories by both classic and contemporary writers to help develop understanding of the form of the short story as well as cultivate writing skills. Learning to recognize the elements of the short story and write effectively takes practice, so expect to write in class every day and hand in several stories and essays (3-5pages). As we work on the process of closely reading, analyzing, and expressing our ideas in writing, we will be reading various short stories along with essays that should serve as both guide and inspiration. You will analyze elements of literature including, plot, character, setting, point of view, style, and theme, as well as social, political, artistic, and historical context. Be prepared to share your work in class, read aloud often, and participate in class discussions.

Required Texts:

- OER sources for the course *Texts will be made available through Brightspace

ENG 333-01: Introduction to American Literature

Professor Mary Holland: hollandm@newpaltz.edu

Instructional Mode: Online Combined

Credits: 4

Required Texts:

- will all be provided on Brightspace. Readings will span from Indigenous creation myths to twenty-first century fiction.

Course Description:

What is America and what is American literature? Whose is it, where is it from, and where is it going? We will read and discuss texts spanning hundreds of years, by diverse authors and in a variety of genres (tale, slave narrative, story, novel, poem, drama, essay), to see how people living in the territory now known as the “United States” have answered these questions in various ways, at various points in history, and to various ends. Along the way, this course will

introduce students to key formal developments in U. S. literature, while covering such modes of writing as transcendentalism, naturalism, modernism, and postmodernism. It will also touch on important socio-historical moments and their related literary movements, including the colonial and revolutionary periods, the Civil War and slavery, the emerging women's rights movement, the Harlem Renaissance, the Civil Rights era, four major wars, and the contemporary period. As we move through four centuries of poetry and prose, we will examine how our notions of what language is and what it can do have evolved alongside our changing notions of "America." And we will consider how, again and again in their stunningly diverse ways, writers in the U. S. contemplate the role of language and letters in creating, shaping, and making sense of both self and world. Our method of reading will be close textual analysis: looking carefully at textual form and language as the basis for drawing larger conclusions about the work as a whole.

This 4-credit course is online and primarily asynchronous. We will not meet as a class. You will spend course time reading, watching recorded lectures, writing responses, and completing projects on the material. The pre-requisite is ENG 180 (or equivalent).

Please note:

- If you think you will learn more effectively in a seated setting, consider taking a seated section of this course. Several are being offered this semester.
- **You will be required to meet with me individually via Webex TWICE during the course period (T, W, F 12:30-1:45) for oral exams.**
- Some coursework may require you to work with other students.

ENG 333-02: Introduction to American Literature

Professor Claire Hero: heroc@newpaltz.edu

Instructional Mode: Hybrid, MR 9:30 AM-10:45 AM

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.

Required Texts:

- William Faulkner: *As I Lay Dying*
 - Lynn Nottage: *Sweat*
 - *The Norton Anthology of American Literature, Shorter Tenth Edition*
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ENG 333-03: Introduction to American Literature

Dr. Andrew C. Higgins higginsa@newpaltz.edu

Instructional Mode: Hybrid, TF 11:00 AM-12:15 PM

Credits: 4

Course Description:

This course has two primary goals. The first is to introduce you to the major writers and movements of American literature from the Revolutionary era through the late twentieth century. Along the way, we will explore the Enlightenment, Romanticism, Realism, Naturalism, Modernism, and Postmodernism. The second major goal of the course is to develop your ability to read and appreciate works of literature, particularly poetry and fiction.

Required Texts:

- Levine, Robert S. et. al., eds. *The Norton Anthology of American Literature, Shorter 10th Edition*. W. W. Norton, 2022. ISBN: 978-0393884449
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ENG 333-04: Intro to American Literature - Rethinking the Canon: Race, Gender, and Capitalism

Dr. Dalton Anthony Jones Jonesd@newpaltz.edu

Instructional Mode: Fully Seated, TWF 2:00 PM-3:15 PM

Credits: 4

Course Description:

In *Playing in the Dark*, her investigation into the mainstream canon of European American literature, Toni Morrison asks a pointed question. Noting that the recurring trope of American

individualism within these works inevitably “fuses with the prototype of Americans as solitary, alienated, and malcontent,” she wants to know: “What Americans are so alienated from,” just what are they “always so insistently innocent [and] different from?” To answer this question, she investigates the shadowy Africanist presence looming in the shadows and margins of the classic American literary tradition.

Although the definition of what comprises the canon of American literature is under constant revision and has changed radically to include a diverse range of authors since the so-called culture wars of the 1960s, 70s, and 80s, this semester we will revisit a set of core authors, texts and literary movements long considered central to the expression of American identity and values. While this body of writing is largely comprised of male, hetero-normative, and Euro-American writers, the critical lens we will be taking towards them will be from the perspective of the nation’s racialized minorities, women, capitalism’s underclass and gender non-conformists.

Required Texts:

- Moleskin Lined Notebook, 8 ¼ X 11. No metal spine.
- *The Norton Anthology of American Literature, 1820 – 1865, 10th Edition*, ISBN 978-0-393-69679-0.
- William Faulkner, *As I Lay Dying* (W.W. Norton and Co., 1st Edition, 2009) ISBN 978-0393931389.
- Jack Kerouac, *The Subterraneans* (Penguin Modern Classics, 2007) ISBN 978-0141184890.
- Additional readings on Brightspace

ENG 343-01: Transnational Literature - “Conflict and Displacement: Transnational Identities”

Prof. Christopher A. Link linkc@newpaltz.edu

Instructional Mode: Hybrid: In-Person with Online Component, MR 11:00 AM-12:15 PM

Credits: 4

Course Description:

This section of Transnational Literature will focus on the theme of “transnational identities,” especially as forged from the experiences of exile, emigration, and/or alienation, whether

politically necessitated, accidental, or self-elected. Recurring themes in the course texts include not only exile, alienation, and the experience of “otherness” (i.e., the fish-out-of-water, stranger-in-a-strange-land motif) but also literary self-reflexiveness (i.e., metafictional self-consciousness, authorial characters and narrators); the blending of memoir, history, and fiction; the roles of love and desire in transnational exchanges; fantasy and/or the imagination in the construction of the self and others; and warfare and conflict as catalysts for literary representations of uprootedness. Some attention will be devoted to the broad range of meanings attending the term “transnationalism”—fraught with diverse political overtones and associations—as well as to the biographies of course authors as they relate in various ways to the notion(s) of transnationalism. Additional brief texts (short stories, poems, criticism) and audio-visual materials will be made available on Brightspace. Assignments will include quizzes, short response papers, and a final exam. In addition to regular in-person class meetings, HYBRID work online consisting of graded student blogs, online group discussions, and supplemental enrichment activities will be required as well.

Required Texts:

- **will be selected from among the following works (TBD: subject to change, abridgment, or omission):**
- Voltaire, *Candide* (1759)
- Joseph Conrad, *Lord Jim* (1900)
- B. Traven, *The Death Ship* (1926)
- Anna Seghers, *Transit* (1944)
- Camara Laye, *The Radiance of the King* (1954)
- Vladimir Nabokov, *Pale Fire* (1957)
- Audre Lorde, *Zami: A New Spelling of My Name* (1982)
- Mai Ghoussoub, *Leaving Beirut* (1998)
- Laurent Binet, *HHhH* (2010)

ENG 345-01: Creative Writing Workshop I

Professor Timothy Liu: liut@newpaltz.edu

Instructional Mode: Fully Seated, TF 12:30 PM-1:45 PM

Credits: 3

Course Description:

First and foremost, we shall read great literature (lots of it!) written since 1950. We learn how to write poetry and fiction by reading it. Absorbing its traditions into our own blood. Distilling it. Moving from grace to grace through mimetic apprehension. Stealing the engines of past masters. Moving beyond. Forging a language that reflects our own moment in history. Unveiling mysteries. Honoring verse and prose through well-honed craft. The course will be divided into class discussions and group workshops. We will be reading from two texts. Suggested exercises and assignments will follow from what we read. Student work of particular and/or peculiar merit will also be discussed in class.

Required Texts:

- *Vintage Book of Contemporary American Poetry* (McClatchy, ed.); *Great American Prose Poems* (Lehmann, ed.).
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ENG 345-03: Creative Writing I- Writing Place

Professor Kathleen Blackburn: blackbuk@newpaltz.edu

Instructional Mode: Fully Seated, TF 2:00 PM -3:15 PM

Credit: 3 hours

Course Description:

This course introduces students to reading and writing fiction, poetry, creative nonfiction, and drama, with a special focus on place. We will explore the many ways writers establish an immersive sense of place by defining *place* in broad terms, ranging from landscape to the corner table in a café, from bodies to the space of the page itself. For some writers, the political context of place is reflected in the aesthetics of form, while others synthesize history, ecology, and sensory particulars of landscape to investigate notions of identity and home. The writers on our list build fictional but believable worlds while others write of lost, extant places. Through class discussion and formal analysis of texts and writing across genres, you will establish a strong grasp of some essential conventions of fiction, poetry, creative nonfiction and drama. The course will be conducted as a workshop, familiarizing students with creative writing craft elements. Students will leave the course with a portfolio of short pieces and a final project in the genre of their choosing.

ENG 345-05: Creative Writing Workshop I

Professor Claire Hero: heroc@newpaltz.edu

Instructional Mode: Fully Seated, MR 11:00 AM -12:15 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.

ENG 346-01: Writer-in-Residence Workshop: The Trouble with Trauma

Prof. Dina Peone

Instructional Mode: Hybrid, R 5:00 PM -7:50 PM

Credits: 1

Course Description:

In "The Body Keeps the Score" Bessel van der Kolk writes, "The greatest sources of our suffering are the lies we tell ourselves." Many trauma survivors begin writing reluctantly, even repulsed by the impulse to query their woundedness. The process is inhibited by stigma surrounding the notion of victimhood, entities that would prefer a survivor's silence, plus our tendency to dismiss and devalue one's suffering in relation to others. Students in this class will shed some of these constricting patterns of thinking about trauma so they may freely explore their stories with confidence, compassion, curiosity, and intention. We'll read authors who have found surprise, nuance, and yes, healing through art, honoring the heart-work that happens behind the scenes. Much of class-time will include student-led workshop discussions of original

works in progress. Paramount to our success will be an atmosphere of safety, supportiveness, respect, and confidentiality. By the end of the course, each student will leave with a piece of writing that feels both true to their experience and imbued with possibility.

ENG 353-01 & 02: Multiethnic and Diasporic Literature: Home / Land

Professor Marcela Romero Rivera

Instructional Mode: Hybrid, 01: TF 12:30 PM - 1:45 PM; 02 TF 11:00 AM - 12:15 PM

Credits: 4

Course Description:

This course offers a literary survey of multiethnic and diasporic texts from the 20th and 21st centuries that grapple with the meaning of home and the defense or loss of land. Centering writers from across the Americas we will explore how literature and film depict experiences of displacement, migration, collective resistance, and longing for place. The course focuses on short forms—poetry, short stories, and short novels—paired with film to trace how aesthetic strategies respond to histories of dispossession and struggle.

Readings include works by José Martí, Nellie Campobello, Pablo Neruda, Victor Jara, Juan Rulfo, Rigoberta Menchú, Jamaica Kincaid, Hugo García Manríquez, Natalie Scenters-Zapico, and Vanessa Angélica Villarreal. Films will include *Salt of the Earth* (dir. Herbert J. Biberman), *I'm No Longer Here* (dir. Fernando Frías de la Parra), and *Bacurau* (dir. Kleber Mendonça Filho).

Students will engage in close reading, discussion, and critical writing to examine how questions of belonging, alienation, identity, and political resistance emerge through language and form. Assignments will emphasize interpretive skills, argumentative writing, and cultural analysis.

ENG 355-01: The Bible

Prof. Christopher A. Link linkc@newpaltz.edu

Instructional Mode: Fully Seated, MR 3:30 PM -5:20 PM

Credits: 4

Please note: This course fulfills the SUNY New Paltz GE III and IV requirement for Western Civilization (WEST) and the GE V requirement for World History and Global Awareness.

Course Description:

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

Required Texts:

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

ENG 372-01: Fiction into Film

Dror Abend-David: abendd@newpaltz.edu

Instructional Mode: Fully Seated, MR 3:30 PM -4:45 PM

Credits: 3

Course Description:

This course introduces concepts and theories in Literature and Film Studies, Translation, Adaptations, and Audiovisual Translation. The course introduces various genres and periods. The following genres are discussed: Drama, novels, dystopian literature and films, and thrillers. The periods that are discussed in the course are: Renaissance (Shakespearean) Drama, Enlightenment, Modernism, and post-Modernism. In compensation for this erudite approach, the course features a list of popular books and their film adaptations, ranging from Shakespeare’s *The Merchant of Venice*, all the way up to Helen Fielding’s *Bridget Jones’s Diary*, and John Grisham’s *The Pelican Brief*.

ENG 393-01 (1042): Practical Writing & Design

Nicola Wilson Clasby: wilsoncn@newpaltz.edu

Instructional Mode: Fully Seated, MR 2:00 PM - 3:15 PM

Credits: 3

Course Description:

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

ENG 406-01: Shakespeare 1

Professor Taylor Culbert: culbertt@newpaltz.edu

Instructional Mode: Hybrid, MR 11:00 AM - 12:15 PM

Credits: 4

Course Description:

How can we utilize Shakespeare's plays in performance to think through some of the challenging issues of our twenty-first century world? How can studying dramatic works help us understand how we make meaning out of language, bodies, and space? Approaching Shakespeare's plays as living, embodied texts with an infinite variety of performance possibilities, students will explore these questions through a series of theatre-focused projects and activities that invite them to engage in deep interrogations of the characters, situations, and language that make up these dramatic works. Students will develop skills in the critical analysis of Shakespeare's plays, connecting secondary readings and multimedia materials about theatre, early modern history, and recent Shakesperean productions to their own original interpretations of the plays, considering how these stories can resonate with present-day audiences. This is a very active, hands-on class, so bring all your energy, enthusiasm, and creative skills!

Required Texts:

- William Shakespeare, *Twelfth Night*
 - William Shakespeare, *Richard III*
 - William Shakespeare, *Antony and Cleopatra*
 - William Shakespeare, *Hamlet*
 - William Shakespeare, *The Tempest*
-

ENG 407-01: Shakespeare 2

Professor Taylor Culbert: culbertt@newpaltz.edu

Instructional Mode: Hybrid, TF 9:30 AM - 10:45 AM

Credits: 4

Course Description:

How can we utilize Shakespeare's plays in performance to think through some of the challenging issues of our twenty-first century world? How can studying dramatic works help us understand how we make meaning out of language, bodies, and space? Approaching Shakespeare's plays as living, embodied texts with an infinite variety of performance possibilities, students will explore these questions through a series of theatre-focused projects and activities that invite them to engage in deep interrogations of the characters, situations, and language that make up these dramatic works. Students will develop skills in the critical analysis of Shakespeare's plays, connecting secondary readings and multimedia materials about theatre, early modern history, and recent Shakesperean productions to their own original interpretations of the plays, considering how these stories can resonate with present-day audiences. This is a very active, hands-on class, so bring all your energy, enthusiasm, and creative skills!

For students who have already taken Shakespeare 1, this course will have a familiar format but plenty of new material on theatre, early modern culture, and productions of Shakespeare's plays.

Provisional Texts:

- William Shakespeare, *Measure for Measure*
 - William Shakespeare, *Julius Caesar*
 - William Shakespeare, *The Winter's Tale*
 - William Shakespeare, *Timon of Athens*
 - William Shakespeare, *Henry V*
-

ENG 423 - 01: Contemporary Literary Theory

Sarah Wyman: wymans@newpaltz.edu

Instructional Mode: Hybrid, TF 12:30 PM - 1:45 PM, W assignments online

4 credits

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 427-01: Contemporary British and American Literature from 1945: Postmodernisms

Professor Mary Holland: hollandm@newpaltz.edu

Instructional Mode: Hybrid, MR 2:00 PM- 3:15 PM

Credits: 4

Course Description:

This course covers the period of literature we call “postmodernism,” which stretches roughly from the 1950s to the 1990s. The course title is “PostmodernismS” because the literature of this

period is wildly diverse, as are understandings of “postmodernism” itself. We will wrestle with various approaches to and understandings of the “postmodern” as we read novels, short stories, plays, and poems written by many of its best known and respected American and British authors. Our readings will run the gamut of postmodernism’s glorious eclecticism, including examples of metafiction, Black feminist literature, poststructuralism, postcolonial literature, experimental fiction, cyberpunk, pop culture manifestos, and digital literature. We will encounter these texts in the context of cultural, historical, and theoretical forces that inform the period, asking how the literature comments on those forces as well. Whatever else it is, the postmodern period is certainly one of upheaval, change, and fiercely intellectual contemplation of a new linguistic landscape. But in the midst of these heady attempts to theorize a world never before conceived, we will find individual voices doing what they have always done in writing—describing and creating their own piercingly intimate visions of “now.”

This four-credit course is **hybrid**: in addition to our class meetings twice per week, you will complete assignments every week outside of class, primarily using Brightspace.

Required Texts: (may change slightly): *Please use PRINT texts, not digital, for this class.*

- Samuel Beckett, *Waiting for Godot*. Grove Press, 1958.
- Angela Carter, *Nights at the Circus*. Penguin, 1984.
- Don DeLillo, *White Noise*. Penguin, 1985.
- Toni Morrison, *Sula*. Plume, 1973.
- Thomas Pynchon. *The Crying of Lot 45*. Harper Perennial, 2006 (1965).
- Jean Rhys, *The Wide Sargasso Sea*. Norton critical edition, 1999 (1966).
- Poetry and short stories by authors including Sylvia Plath, Jorge Luis Borges, John Barth, Audre Lorde, Helena María Viramontes, Octavia Butler, David Foster Wallace, Ted Chiang, and many others (available on Brightspace)

ENG 436-01: Nineteenth-Century American Literature

Dr. Andrew Higgins higginsa@newpaltz.edu

Instructional Mode: Hybrid, TF 2:00 PM - 3:15 PM

Credits: 4

Course Description:

When we read a poem, we often feel a close, even an intimate, bond with the poet. People frequently report that reading this or that poet makes them feel as if they are less alone in the world, as if there is someone else who understands them, as if they've shared something deeply intimate with another person. And yet, these poets are frequently dead, wouldn't know us from Adam, and come from a very different historical and cultural place than we do. So what's happening when people have those experiences? Is it an illusion? A delusion? A literary trick? In this class, we will explore the world of nineteenth-century American poetry as a way of answering these questions. The nineteenth century saw a dramatic change in American poetry. At the beginning of the century, poets tended to speak in a staid public voice using well-established verse forms. By the end of the century, the range of what a poet could do had expanded dramatically, and poets such as Walt Whitman and Emily Dickinson had created a body of daring, experimental poetry that shocked and confused some readers and thrilled and heartened others.

In this course, we will compare the poetry of five very different nineteenth-century American poets: Edgar Allan Poe, Frances Ellen Watkins Harper, Henry Wadsworth Longfellow, Walt Whitman, and Emily Dickinson. Limiting the poets to five will give us a chance to get to know each poet well and to figure out what they were trying to do in their poetry. As we compare the aestheticist poetry of Poe, the activist poetry of Harper, the sentimental poetry of Longfellow, the overt eroticism of Whitman's poetry, and the selective intimacy of Dickinson's verse, we will try and answer the question at the start of this course description: what happens to us when we read a poem.

Required Texts:

- Dickinson, Emily. *The Poems of Emily Dickinson: Reading Edition*. Ed. By R. W. Franklin, Belknap P, 2005. ISBN: 978-0674018242.
- Longfellow, Henry Wadsworth. *Henry Wadsworth Longfellow: Poems and Other Writings*. Ed. J. D. McClatchy. Library of America, 2000. ISBN: 978-1883011857.
- Poe, Edgar Allan. *Edgar Allan Poe: Poetry, Tales, and Selected Essays*. Ed. By Patrick F. Quinn and G. R. Thompson, Library of America, 1996. ISBN: 978-1883011383.
- Whitman, Walt. *Walt Whitman: Poetry & Prose*, edited by Justin Kaplan. Library of America, 1982. ISBN: 978-0940450028.

ENG 440-01: The Beats

Professor Fiona Paton patonf@newpaltz.edu

Instructional Mode: Hybrid, MR 9:30 AM - 10:45 AM

Credits: 4

Course Description:

This course will introduce you to the major figures of the Beat Generation as this literary movement evolved in the 1950s. We will discuss the literary and social significance of the Beats, combining close reading of the texts with reference to the important social and political issues of the time. Throughout the course we will consider how “beat” was defined by the writers themselves, and how it was defined by critics and the media. We will link the Beats to existing literary traditions and consider how they departed from those traditions.

NOTE: This course satisfies the Young Adult Literature requirement for Adolescent Education majors.

Course Requirements:

In-class midterm and final exam essays

Weekly online quizzes

Research Paper (6 pages)

Required Texts:

- *Pieces of a Song*, Diane Di Prima
- *Howl*, Allen Ginsberg
- *On the Road*, Jack Kerouac
- *A Coney Island of the Mind*, Lawrence Ferlinghetti
- *Turtle Island* by Gary Snyder
- *plus a selection electronic readings

ENG 445-01: Creative Writing Workshop II

Prof. Heinz InsuFenk1 - fenklh@newpaltz.edu

Instructional Mode: Synchronous Online, TF 2:00 PM - 3:15 PM

Credits: 4

Course Description:

This second level creative writing course continues the work begun in Creative Writing I and explores various forms of narrative and poetry. Students may write micro-fiction, memoir, short story, and poetry in both free verse and structured forms. Greater emphasis is given to analysis of readings, peer critiquing, and editing. A final portfolio of the semester's work will constitute the final project. This class prepares the student writer for the higher level genre-specific Craft courses in fiction, creative non-fiction, and poetry. Readings to be announced.

ENG 445-02: Creative Writing Workshop II

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Instructional Mode: Hybrid, MR 11:00 AM - 12:15 PM

Credits: 4

Course Description:

To advance beyond introductory and foundational writing skills, this course will examine the complexities of fiction, poetry, and nonfiction writing. We'll examine works that have defined literature for decades and others that make bold, fresh attempts to revitalize the form. Students will develop both an appreciation for the canon and a curiosity about the possibilities of the present. Students will explore advanced techniques of narrative in these texts, the work of their peers, as well as in a series of instructive writing exercises. Beginning with creative, in-class writing exercises, students will develop their own original pieces that will later be reviewed in a constructive, workshop setting. Revisions will ultimately be done to complete and formalize the pieces.

Required Text:

- *The Writing Life*, Annie Dillard
-

ENG 451-01: Senior Seminar

Professor Jackie George: georgej@newpaltz.edu

Instructional Mode: Fully Seated, TWF 11:00 AM - 12:15 PM

Credits: 4

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. You will read and discuss works of literature that speak to the topics of reading and writing, and you will investigate the broad landscape that is “being an English major” in order to articulate your place in that landscape. Students will have the opportunity to compare the English major at New Paltz to majors of other schools; to engage with other English majors who have already graduated; to create a portfolio of materials in preparation for future professional and academic endeavors; and to seriously consider how their academic work has manifested in their everyday lives.

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.

ENG 451-02: Senior Seminar – Victorian Atmospheres

Professor Jed Mayer: mayer@newpaltz.edu

Instructional Mode: Hybrid, MR 12:30 PM - 1:45 PM

Credit Hours: 4

Course Description:

What do we mean when we refer to a text as having a certain “atmosphere”? While we might have in mind a certain mood, feeling or “vibe” that the text evokes, the word is more literally used to describe the airs that surround us, shape us, and shape our environment. In this course we will consider these and other aspects of literary atmosphere. Can novels and poems capture the atmosphere of the time in which they were written, and can we somehow release that atmosphere when reading them in the present? What do we see, hear, smell, and touch when we read, and to what extent do these sensual experiences resonate with the ways in which we perceive our own world? By attuning ourselves to reading for atmosphere, we will begin to notice stark differences but also disturbing similarities between the Victorian climate and our own. In this course we will learn to read various Victorian atmospheres as we consider ways in which “taking the air” in another era can transform our relationship to our own.

Required Texts:

- Charlotte Brontë, *Jane Eyre*
- Charles Dickens, *Great Expectations*

- George Gissing, *The Odd Women*
 - Thomas Hardy, *The Woodlanders*
 - Roger Luckhurst, *Late-Victorian Gothic Tales*
-

ENG 452-01: The Craft of Fiction

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Instructional Mode: Hybrid, MR 12:30 PM - 1:45 PM

Credits: 4

Course Description:

An advanced course in short fiction writing, examining the form as it is being practiced by classic and contemporary writers. Students will examine fresh criticism on the craft, as well as recently published stories to gain insight into the current state of the art. Each student will also work on writing and revising their own, original short work with an eye towards publication.

This course will therefore also provide advice for those beginning to submit their work to magazines, blogs, and other outlets for today's short fiction.

Required Texts:

- *How Fiction Works* – James Wood
 - *A Visit from the Goon Squad* – Jennifer Egan
-

ENG 453-01: The Craft of Poetry

Professor Timothy Liu: liut@newpaltz.edu

Instructional Mode: Fully Seated, TF 2:00 PM - 3:15 PM

Credits: 4

Course Description:

The Craft Course in Poetry is for students accepted as creative writing majors and minors. The prerequisite is ENG 345 and ENG 445. Students taking this course will already enjoy both reading and writing poetry and desire to cultivate a passion for the art form spanning the gamut from traditional to radical forms. Following discussion of selected readings from our anthology to kick off each week, students will have their own poems workshopped. Students will consider what makes a poem “finished” (even publishable) as they work all semester long assembling a

final portfolio of their best revised poems in anticipation of making their marks in the world at large.

Required Texts:

- *Best of the Best American Poetry: 25th Anniversary Edition* (Robert Pinsky, ed.).
-

ENG 454-01: The Craft of Creative Nonfiction-Uncertainty

Professor Kathleen Blackburn: blackbuk@newpaltz.edu

Instructional Mode: Hybrid, TF 12:30 PM - 1:45 PM

Credits: 4

Course Description:

This craft workshop will focus on the artistic possibilities of uncertainty in creative nonfiction. Writers must tell our stories with authority. Yet many of our experiences remain unknown, unresolved, unhealed. While the need to render meaning from our narratives remains constant, when does certainty actually detract from that meaning? Can wisdom do more to obscure richer truths derived from form, tone, and voice? Readings and assignments will explore the ways that gaps invite creative opportunities and paradox. This workshop will explore the need for less knowing and more wondering in creative nonfiction. Through submitting your own original work and responding to the writing of others, our workshop will illuminate how generative doubt can be.

ENG 470-01: Major Authors: Milton

Professor Thomas Festa: festat@newpaltz.edu

Instructional Mode: Hybrid, MR 12:30 PM - 1:45 PM

Credits: 4

Course Description:

A revolutionary poet and an outspoken radical, John Milton immersed himself in the leading controversies of his day, including those that surrounded freedom of the press, the right to kill an unjust ruler, and the liberty to divorce. Since his own time, Milton's writing has encouraged questions about what it means to be radical, an investigation notoriously associated with the figure of Satan in *Paradise Lost*. Through a close study of the major poetry and prose, this course will consider Milton in terms of the literary and historical constructions of such concepts

as “liberty” and “evil” that affected his writing and continue to affect his reputation. In addition to Milton’s major canonical works, we will further consider selected literary, philosophical, and religious writings seeking to address “the problem of evil.” These will include texts both ancient and modern that situate the yearning for justice in relation to the experience of suffering, and emphasize considerations of gender, genocide, and generation as they reflect on the question of the existence of God.

Required Text (additional readings will be available via Brightspace):

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

N.B. All readings from Milton’s works should be read in this edition; if you own another edition and wish to use it instead, please be sure to check with me first.

ENG 480-01 Rhetorical Experiences

Professor Erica Leigh: leighe@newpaltz.edu

Instructional Mode: Fully Seated, MWR 2:00 PM-3:15 PM

Credits: 4

Course Description:

This course invites students to explore rhetoric as both theory and lived experience. Through key perspectives and concepts from rhetorical history, students examine how persuasion has shaped ideas, communities, and identities across time. By analyzing and applying rhetorical theories to contemporary issues, students gain insight into how language and argument influence their personal, professional, and civic lives. Subsequently, students will learn how they can use rhetoric to engage the world more effectively.

GRADUATE COURSES

ENG 508: Milton (Graduate Seminar)

Professor Thomas Festa: festat@newpaltz.edu

Instructional Mode: Fully Seated, W 5:00 PM - 7:50 PM

Credits: 4

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

Required Text: (additional readings will be available via Brightspace):

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

N.B. All readings from Milton's works should be read in this edition; if you own another edition and wish to use it instead, please be sure to check with me first.

ENG 536-01: American Fiction in the Twentieth Century to 1945

Professor Fiona Paton patonf@newpaltz.edu

Instructional Mode: Fully Seated, T 5:00 PM - 7:50 PM

Credits: 3

Course Description:

The twentieth century was a dynamic period for American literature: no longer suffering from an inferiority complex in relation to Old World culture, American writers embraced their culture in all of its opportunities and contradictions. The American novel came to dominate world literature, with Nobel prizes being awarded to Sinclair Lewis, John Steinbeck, William Faulkner, and Ernest Hemingway. We will embrace the diversity of creative energy on display in the first

fifty years of the twentieth century, reading appreciatively and critically with careful attention to the major political events of the period.

Course Requirements: Midterm and Final Exams Oral Presentation Research Paper

Required Texts:

- *My Antonia* by Willa Cather
- *The Age of Innocence* by Edith Wharton
- *The Great Gatsby* by F. Scott Fitzgerald
- *In Our Time* by Ernest Hemingway
- *The Sun Also Rises* by Ernest Hemingway
- *The Time of Man* by Elizabeth Madox Roberts
- *The Sound and the Fury* by William Faulkner
- *Their Eyes Were Watching God* by Zora Neale Hurston
- *Passing* by Nella Larsen
- *Native Son* by Richard Wright

ENG 542-01: Workshop in Fiction and Memoir

Prof. Heinz InsuFenkl - fenklh@newpaltz.edu

Instructional Mode: Synchronous Online, W 5:00 PM - 7:50 PM

Credits: 3

Course Description:

The contemporary novel and memoir are curious things—both commodity and literary form—and the culture of their production is often outright contradictory. In this course we will explore the distinctions between the “literary” and the “commercial” novel/memoir with the ultimate goal of producing a publishable work that maintains literary merits even if it is intended for the commercial trade book market. We will engage with the literary aspect of the works through a range of readings and we will also engage pragmatically with the nuts-and-bolts real world aspects of how a novel/memoir (i.e. “long-form content”) is bought and published in the commercial world. By the end of the course, you will have a finished proposal packet, having workshopped its contents with your peers under the guidance of your professor.

NOTE: This is a workshop on writing a memoir or novel, which means you will be expected to do a significant amount of sustained writing and reading of fiction and nonfiction during the semester.

Required Texts:

- To be announced.

ENG 544-01: Seminar in Teaching Writing

Mr. Kristopher Jansma: jansmak@newpaltz.edu

Instructional Mode: Fully Seated, R 5:00 PM - 7:50 PM

Credits: 3

Course Description:

A seminar on various pedagogical approaches to instruction in creative writing. We'll discuss issues related to teaching, how to effectively edit and critique the work of students, and ways to lead an effective workshop.

It is sometimes said that one might *learn* to be a great writer, but that great writing cannot be taught. But how did we learn? And can we, as writers, learn how to impart our skills and knowledge of craft to the next generation? In this course we will discuss pedagogical approaches to instruction in creative writing. We'll discuss how to effectively edit the work of students, and how to model good critiquing as the head of your own creative writing workshop. We'll practice handling real-world classroom situations as well as approaches to one-on-one conferences. We'll discuss the differences between teaching at the primary, secondary, undergraduate, and graduate levels. We'll look at the ways that great writers talk about how they write, and how this material can be best presented to new writers at all stages of development. We will plan sample lessons and discuss the process of getting a job teaching writing. We will explore how learning to teach creative writing well can improve our own creative writing in turn.

Invited guest speakers will include experienced writer/teachers, ready to discuss their approaches to get the best out of their students. We will respond to various pedagogical ideas through short written assignments as well as active class practice and training, with the goal of preparing graduate students to become effective instructors of creative writing.

Required Texts:

- *Bird by Bird* – Anne Lamott
- *Writing Down the Bones* – Natalie Goldberg
- *On Writing* – Stephen King
- *Refuse to be Done* – Matt Bell
- *Craft in the Real World* – Matthew Salesses

ENG 545 Editing and Publishing Seminar

Professor Kathleen Blackburn

Instructional Mode: Synchronous Online, R 5:00 PM - 7:50 PM

Credits: 1

Course Description:

A seminar on editing and publishing creative writing, discussing professional process, working with writers, macro- and micro-level edits, proofreading, style guides, careers, marketing, and managing a production schedule. Students create original digital and print publications.

ENG 585-01: Studies in Contemporary Criticism

Professor Mary Holland: hollandm@newpaltz.edu

Instructional Mode: Fully Seated, R 5:00 PM - 7:50 PM

Credits: 3

Course Description:

This course provides a survey of movements of theory and criticism from the last century or so through today, from Marxism to posthumanism and pretty much everything in between. Our goal in this course is not to grasp main concepts and terms and move on, but to analyze each theorist's arguments in depth, place theories in conversation with each other, note shifts and connections, and interrogate the wider cultural and historical contexts in which each intellectual trend emerges. Thus, while many students in this class will have taken a theory survey before, this course will provide an opportunity to deepen and widen their comprehension of theory and gain a richer understanding of the larger network of intellectual currents surrounding the various theoretical movements. To that end, the course is organized in four sections: subjectivity; language; culture; and nation/world/human. We will focus our attention on the theory itself while placing it in relation to Angela Carter's novel *Nights at the Circus*, and we'll read criticism of

that novel in order to recognize and appreciate what critics—including you—can bring to literary study using theory.

Required Texts:

- *The Norton Anthology of Theory and Criticism*, 2nd ed. (W. W. Norton)
 - Angela Carter, *Nights at the Circus*. Penguin, 1984.
-

ENG 588: Studies in Comparative Literature: Graphic Literature

Professor Michelle Woods: woodsm@newpaltz.edu

Instructional Mode: Fully Seated, M 5:00 PM - 7:50 PM

Credits: 3

Course Description:

“With its juxtaposed frames,” Hillary Chute writes, “comics constantly calls readers’ attention to what they see, or don’t see, and why. What can be seen within the frame – and what can’t be seen, or isn’t *supposed* to be seen ... We can say that its very grammar, then, evokes the unsaid, or inexpressible.” How have comics – graphic novels – become a form that deals both with private and public upheaval, unsayability, unseeability? Why are so many graphic novels banned? This course, with readings on comics theory, looks specifically at three areas of the contemporary graphic novel: memoir, memoir and political upheaval, and formally innovative works, to question how we see identity, history, political and philosophical change, and finally how we see artistic innovation: how we might challenge how we read even when we’re reading without words. We’ll be looking at queer identity, depression, climate change, the civil rights movement and race, immigration and exile, the Holocaust, totalitarianism and the fallout of history. We’ll be looking at what we can see, what we can read, and what we can’t.

Possible Texts:

- Alison Bechdel, *Fun Home*
- Thi Bui, *The Best We Could Do*
- Nora Krug, *Belonging*
- Nora Krug and Timothy Snyder, *On Tyranny*
- John Lewis, *The March: Vol II*
- Scott McCloud, *Understanding Comics*
- Richard McGuire, *Here*

- Marjane Satrapi, *Persepolis I*
- Art Spiegelman, *Maus: Vol II*
- Zoe Thorogood, *It's Lonely at the Centre of the Earth*
- Chris Ware, *Building Stories*

ENG 593-01: Approaches to Narrative Film - "Cinema as Reverie"

Professor Christopher Link: linkc@newpaltz.edu

Instructional Mode: Fully Seated, T 5:00 PM - 7:50 PM

Credits: 3

Course Description:

This special topics graduate course is offered with the aim of piloting and developing a standing film studies course at the graduate level in English at SUNY New Paltz. The course aims to provide students with an introduction to basic elements of film language and theory, while requiring students also to engage in more sophisticated criticism of specific films. The thematic focus for Spring 2026 is "Cinema as Reverie: Dreams, Memory, and Desire in Film."

It has often been noted that the experience of watching a film is somewhat akin to the experience of dreaming—especially in the case of films that aim at presenting surreal or unconventional narratives in a dreamlike or nightmarish or simply soporific fashion. However, as Christian Metz writes in his book (and required course text) *The Imaginary Signifier*, "The dreamer does not know that he is dreaming; the film spectator knows that he is at the cinema: this is the first and principal difference between the situations film and dream" (101). Over the course of this graduate seminar, we will consider and interrogate the curious relationship between cinema and dreams (and reveries, daydreams, fantasies, etc.), noting their respective analyses and interpretations, likenesses and differences. We shall examine whether or not psychological (and other) approaches to dreams can offer any assistance or insight for the analysis of films, and we will also consider how both films and dreams represent memory and desire (including not only erotic desire but also moral and social aspirations)—as well as anxiety, dread, and other film and dream contents. Above all, however, we shall engage in the close reading of individual films—all of which have been selected with the seminar theme in mind, but each of which engages the themes of dreams, memory, and desire differently—sometimes directly, sometimes only obliquely.

Course assignments will include a 20-minute presentation (including film clips or images for analysis/discussion), weekly brief thesis statements, in-class clip analyses, and a final paper.

Required Texts: (available for purchase at the campus bookstore or online):

- Charles Barr, *Vertigo* (BFI Film Classics)
- Mar Diestro-Dópido, *Pan's Labyrinth* (BFI Film Classics)
- Sigmund Freud, *The Interpretation of Dreams*
- Christian Metz, *The Imaginary Signifier: Psychoanalysis and Cinema*
- *Additional critical readings will be available on Brightspace.*

Anticipated Course Films: (TBD: titles subject to revision/omission)—all course films will be available on Brightspace:

- *Rear Window* (1954, dir. Alfred Hitchcock)
 - *Vertigo* (1958, dir. Alfred Hitchcock) and *The Green Fog* (2017, dir., Guy Maddin, Evan Johnson, Galen Johnson)
 - *8 ½* (1963, dir. Federico Fellini)
 - *My Winnipeg* (2007, dir. Guy Maddin)
 - *Wild Strawberries* (1957, dir. Ingmar Bergman)
 - *Cléo from 5 to 7* (1962, dir. Agnès Varda)
 - *Mirror* (1974, dir. Andrei Tarkovsky)
 - *Daughters of the Dust* (1991, dir. Julie Dash)
 - *Blue Velvet* (1986, dir. David Lynch) and *Un chien andalou* [short film] (1929, dir. Luis Buñuel)
 - *Mulholland Dr.* (2001, dir. David Lynch) and *Meshes of the Afternoon* [short film] (1943, dir. Maya Deren and Alexander Hammid)
 - *The Wizard of Oz* (1939, dir. Victor Fleming) and *Lynch/Oz* (2022, dir. Alexandre O. Philippe)
 - *Pan's Labyrinth* (2006, dir. Guillermo del Toro)
 - *Waking Life* (2001, dir. Richard Linklater)
 - *Get Out* (2017, dir. Jordan Peele)
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LIN 201: Introduction to Linguistics

Professor Eric Chambers: chambere@newpaltz.edu

Instructional mode: Fully Seated/Hybrid/Asynchronous Online

Credits: 3

Course Description:

As an object of study, language has often been thought of as a rule-governed, orderly system – but what those rules are, and how much 'order' there is in the system, has always been up for debate. This course is going to explore what language is (and what it is *not*), and how linguists approach the study of language. Students will be given a broad overview of basic concepts and sub-disciplines of linguistics, including how linguists deal with sound and sound patterns (phonetics and phonology), how a language is structured (morphology and syntax), and how meaning is made (semantics and pragmatics). Students will apply these methods to the study of various world languages and language varieties. In addition, a portion of this course is dedicated to studying relationships between language and society (sociolinguistics), and relationships among language, identity, and power.

GE Learning Objectives:

- A. Students will demonstrate understanding of the methods social scientists use to explore social phenomena, including observation, hypothesis development, measurement and data collection, experimentation, evaluation of evidence, and employment of interpretive analysis.
- B. Students will demonstrate knowledge of major concepts and principles of Linguistics.

Course Materials

Required Text:

- *Language Files*, 11th Edition (Ohio University Press)
- Additional readings will be made available on reserve and on Brightspace as necessary.

LIN 365: Semantics

Professor Eric Chambers: chambere@newpaltz.edu

Instructional mode: Fully Seated

Credits: 3

Course Description:

Traditionally, semantics is the study of meaning in language – but the relationship between these two is complex, encompassing many different (and often competing) ideologies of meaning and its relationship to how we speak. This class is intended to investigate this relationship, looking at it through three distinct, yet, interrelated, lenses: the relationship between semantics and word meaning, the interface between semantics and sentence structure, and language as a communicative tool. This class will introduce students to theories of meaning that address each of these levels, and will integrate insights from syntax, pragmatics, language philosophy, psycholinguistics, and sociolinguistics to help further understand what it means, in effect, to ‘mean.’ In addition, this course will provide students with insight into linguistic traditions that have historically been marginalized by Western European and American ideologies of semantics. By the end of the semester, students should be able to:

- Understand theoretical relationships between semantics and word meaning, sentence meaning, and communication
- Understand that the history of semantics extends beyond the European/American world
- Apply those theoretical relationships to ‘real world’ understandings of meaning, including how speakers/writers attempt to transmit certain meanings, and how listeners/readers interpret those meanings
- Understand differences in meanings within and across languages, and how those meanings develop and change over time
- Apply logical analyses to English sentences
- Contribute to understandings of semantics through original research

Required Text:

- Moro, Andrea. (tr. Bonnie McClellan-Broussard) *A Brief History of the Verb To Be*. MIT Press: 2017. ISBN: 978-0-262-03712-9.
- Additional readings will be made up of excerpts and research from a wide variety of sources. These readings will be made available on Brightspace as necessary.

LIN 413: Sociolinguistics

Professor Eric Chambers: chambere@newpaltz.edu

Instructional mode: Fully Seated

Credits: 3

Course Description:

Sociolinguistics is a sub-field of linguistics that is rooted in the social sciences, especially the disciplines of sociology, anthropology, psychology, and education. It is a course that will be especially useful to those interested in communication, education, psychology, intercultural communication, and anthropology. The course will examine the relationships between language and society and language and culture by inquiring as to how language interacts to create meaning with other factors, such as social class, gender, ethnicity/race, culture, and sexuality. Topics will include language and individual/group expression; cultural conceptions of language (including language as part of semiotics); relationships between language and class, race, ethnicity, age, gender, and sexuality; and regional variation in language use in the U.S.

The course will emphasize both a theoretical and empirical approach to these topics. Students will study the research methods used in conducting ethnographic fieldwork, data collection, analysis, and interpretation. Students will be expected to read and analyze articles from a critical perspective and summarize journal articles and selected readings.

Student Learning Outcomes:

Students will demonstrate a knowledge of the fundamental principles and concepts in sociolinguistics, in addition to the research methods used in this field and in the social sciences, including ethnography, participant observation, surveys, case studies, and critical inquiry.

Students will learn to interpret and summarize research articles, explain issues and identify problems created by language users in social, cultural, and political contexts, and develop analytical and critical thinking skills through reading and writing assignments.

Required Texts:

- There are no required texts for this semester; readings will be posted on BrightSpace.
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