

WINTER 2024-2025 COURSES

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

Professor Rachel E. Rigolino: rigolinr@newpaltz.edu

Instruction Mode: Online Asynchronous

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 resulting ethical concerns. In addition to examining some current applications of AI & LLMs in the fields of business and education, we will discuss its depiction in literature.

SPRING 2025 COURSES

ENG 170-11: Writing & Rhetoric*

Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu

MR 3:30-5:20 PM

Instruction Mode: Fully Seated

Credits: 4

Course Description:

Writing & Rhetoric revolves around the following wicked question: *How do objects define us?* Or rather, how objects affect our cultural identities, and how they act as significant agents of influence or change. Training in rhetorical situation analysis and argument writing; focus on research, critical analysis, and academic genres; oral presentation and library components; papers assigned to develop collection and integration of materials, evidence--based analysis, and argument invention.

**Meets basic communication (GE4) and Communication Written & Oral (GE5) requirement.*

ENG 206-01: Advanced Writing and Rhetoric*

Professor Nicola Wilson Clasby: wilsoncn@newpaltz.edu

MR 12:30-2:20 PM

Instruction Mode: Fully Seated

Credits: 4

Course Description:

Analyzing photographs as text, Advanced Writing & Rhetoric explores the power of visual rhetoric during periods of national, cultural & domestic crisis. Training in rhetorical situation analysis and argument writing; designed for intellectually curious and industrious students with demonstrated writing proficiency (especially suitable for Honors students); focus on research, critical analysis, and academic genres; oral presentation and library components. *Meets basic communication (GE4) and Communication Written & Oral (GE5) requirement.

ENG 226-01: Practical Grammar

Professor David Alfieri: alfierid@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

“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 (yet 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.
-

ENG 230-01: Women in Literature

Professor Elizabeth Guthrie: guthrie@newpaltz.edu

MR 12:30 - 1:45 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

In this course, we will be exploring themes and relationships in and amongst texts by female and gender non-conforming practitioners of the Beat Lineage from the historical foundations through the inception of the Beat literary movement in Post-WWII America and their various Schools to the current day as an active international community. Students will read, discuss, write, and present about texts that situate women and gender non-conforming individuals in terms of their intersectional identities in society and their place within the movement. We will inquire into how ideas of femininity and gender change throughout time and are mediated in different communities and voices. How do intersectional factors influence the representations of femininity and gender in literature? How can we, as readers, thinkers, and writers, contribute to the ongoing work of feminist, gender, and sexuality-focused literary analysis, study, and theory? We will look at works in terms of their elements, content, and context in order to further an understanding and appreciation of the breadth of their expression. These works of varied cultural origins, forms, and translations across the American and global sociopolitical landscape address the “space in literature and the literature in space” and appear in genres such as the novel, short story, theater, text-based performance, poetry, prose poetry, conceptual writing, autobiography, travel log, and essay illuminating the historical, literary, artistic, social, and political implications of the marginalized members who have contributed to a field that continues in contemporary practice and discourse.

ENG 230-02: Women in Literature

Professor Elizabeth Guthrie: guthrie@newpaltz.edu

MR 2:00 – 3:15 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

In this course, we will be exploring themes and relationships in and amongst texts by female and gender non-conforming practitioners of the Beat Lineage from the historical foundations through the inception of the Beat literary movement in Post-WWII America and their various Schools to the current day as an active international community. Students will read, discuss, write, and present about texts that situate women and gender non-conforming individuals in terms of their intersectional identities in society and their place within the movement. We will inquire into how ideas of femininity and gender change throughout time and are mediated in different communities and voices. How do intersectional factors influence the representations of femininity and gender in literature? How can we, as readers, thinkers, and writers, contribute to the ongoing work of feminist, gender, and sexuality-focused literary analysis, study, and theory? We will look at works in terms of their elements, content, and context in order to further an understanding and appreciation of the breadth of their expression. These works of varied cultural origins, forms, and translations across the American and global sociopolitical landscape address the “space in literature and the literature in space” and appear in genres such as the novel, short story, theater, text-based performance, poetry, prose poetry, conceptual writing, autobiography,

travel log, and essay illuminating the historical, literary, artistic, social, and political implications of the marginalized members who have contributed to a field that continues in contemporary practice and discourse.

ENG 231-02: American Women Writers of the 20th Century

Professor Rachel E. Rigolino: rigolinr@newpaltz.edu

Instruction Mode: Asynchronous Online

Credits: 3

Course Description:

Designed to be an exploration of diverse voices and perspectives, this course examines the profound contributions of women writers across different eras, beginning with early 20th-century works such as Marita O. Bonner's essay "On Being Young — a Woman — and Colored" and Zora Neale Hurston's short story "John Redding Goes to Sea." You'll engage with poetry from Jessie Redmon Fauset and Alice Moore Dunbar-Nelson and navigate the socio-political landscapes of the Depression Era with Dorothy Day and Margaret Walker. Mid-century texts include the iconic *A Raisin in the Sun* by Lorraine Hansberry and the stories of Joyce Carol Oates and Flannery O'Connor. The course concludes with the transformative voices of the Black Arts Movement and beyond, featuring works by Ntozake Shange, Toni Cade Bambara, Alice Walker, and Maya Angelou. Through lectures, discussions, annotations, and projects, you'll gain a deep appreciation for the literary and cultural impact of these—and other — remarkable women writers.

ENG 255: Contemporary Issues and Literature

Professor Alyssa C. Toohey: tooheya@newpaltz.edu

TF 2:00-3:15 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

Investigation into contemporary issues in North America through the lens of horror. Exploration will include multicultural media including conventional texts, novellas, graphic novels, music and film.

ENG 300-01: Seminar in Critical Practices

Professor Rachel D. Schwartz: schwartr10@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This semester we will listen to the voices of the silenced. Using a variety of literary critical approaches and a multitude of perspectives and theoretical works, we will investigate narrative dynamics, social, political, and historical contexts, and examine how cultural and literary structures can be understood through literary critical lenses as we read and find new ways to appreciate texts we might not otherwise have found. Writings of First Nation authors, people of color, women and many others will help us understand the products of contemporary and historical minorities and see them within their own cultures and contexts, rather than through the lens of a solely western perspective.

ENG 300-02: Seminar in Critical Practices: What is it like to be a bat?

Professor Kim Wozencraft: wozencrk@newpaltz.edu

MR 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

Twenty-first century humankind continues to impact planet Earth and its non-human inhabitants in significant ways, to the point that we may be on the verge of entering a new epoch: the Anthropocene (the era of humans). The label indicates just how immense human impact on the planet and its solar system has been, and one of the reasons for that impact is our humancentric approach to our planet and our existence. In this seminar in critical practices, we will read and critique literature that explores the relationships between humankind and nature, humankind and other-than-human life forms, humankind and technology, and humankind and itself. These works may lend themselves to examination through the lens of ecocriticism, but other schools of criticism will also be covered and may be appropriately utilized by students as they wish. Readings will include novels, memoirs, stories, and plays, as well as theoretical and critical writings.

This course fulfills the college's 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.

ENG 300-03: Seminar in Critical Practice: More Than Human

Professor Vicki Tromanhauser: tromanhv@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Hybrid

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.

The 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, Haraway, Morton, Agamben, and others.

ENG 303-01: Introduction to British Literature*

Professor Kim Wozencraft: wozencrk@newpaltz.edu

MR 11:00 AM -12:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This section of Introduction to British Literature will examine selected literatures of Britain from the medieval period to contemporary times. We will explore different genres, literary movements and a variety of writers, addressing the artistic, cultural, linguistic, political, and sociological elements of the works in relation to British identity, colonialism, and history. As well, we will look at the impact of the British Empire on some of the many populations affected by it as portrayed in literature. Along the way, we will have to opportunity to read and discuss some fabulous books, plays, essays, and poems. In some circles, this is known as having fun.

**This course fulfills the college's 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.*

ENG 303-02: Introduction to British Literature

Professor Usha Vishnuvajjala: vishnuvu@newpaltz.edu

TF 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This section of Intro to British Literature will cover literature in the multiple languages of Britain from the early Middle Ages to today, focusing on moments of cultural or political conflict or transition. We will read both well-studied texts and those that you may not have heard of, considering how narratives of British cultural history can obscure the voices and experiences of those who don't easily fit into those narratives. For example, how did individual people experience civil wars, shifts in language, and pandemics? How do the voices of women and ethnic and religious minorities tell a different story about the formation of the modern British nation and its relationship to its empire? And how do we grapple with the role of texts that were extremely popular in the period that produced them but almost unheard of today, or vice versa? Texts may include selections from the *Canterbury Tales* and recent adaptations; *the Lais of Marie de France*; early modern drama; Jane Austen's *Mansfield Park* or *Northanger Abbey*; *The History of Mary Prince: A West Indian Slave*; and novels by Virginia Woolf, Zadie Smith, or Kazuo Ishiguro.

ENG 303-03: Introduction to British Literature

Professor Thomas Festa: festat@newpaltz.edu

MR 3:30-4:45 PM

Instruction Mode: Hybrid

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.

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 303-04: Introduction to British Literature

Professor Anne Graziano: graziana@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

In this sweeping survey of British literature, we will begin with the Old English epic *Beowulf* (translated by Seamus Heaney), a poem of marauding Scandinavian heroes, monsters, and cycles of violence, and then move to modern English, poetry, and Shakespeare's *Much Ado About Nothing*, a comedy of masking, gender trouble, and witty banter. We will read Equiano's slave narrative and consider how the writer uses religion and a burgeoning abolitionist agenda to raise questions about the necessity of rebellion and a problematic British imperialism. We will turn to eighteenth- and nineteenth-century sonnets and *Goblin Market*, a long poem by Christina Rossetti that appears to be a cautionary tale for children but in fact reflects complex concerns about consumption and Victorian fears of the marketplace. We will end with a novel (yet to be determined). Although the works reflect disparate themes and periods, a focus on the boundaries and categories we use to make meaning and order as well as the restrictions of genres and how the writers break form will help create continuity as we move through centuries of British literature. The interplay between fantasy and realism will also be a continuous thread that runs through the course.

ENG 305-01: Science Fiction

Professor Jed Mayer: mayere@newpaltz.edu

MR 2:00-3:15 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

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

Required Texts:

- Margaret Atwood, *The Handmaid's Tale*
- Octavia Butler, *Parable of the Sower*
- Philip K. Dick, *Do Androids Dream of Electric Sheep?*
- Ursula K. LeGuin, *The Left Hand of Darkness*

- H. P. Lovecraft, *At the Mountains of Madness*
- H. G. Wells, *Island of Dr. Moreau*
- John Wyndham, *The Day of the Triffids*

ENG 307: The Novel

Professor Carol Goodman: goodmanc@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

In this class we will examine the novel as a genre through reading both contemporary and classic novels, focusing on the tradition of the Gothic element. Readings will include works by Jane Austen, Mary Shelley, Charlotte Bronte, James Joyce, Daphne DuMaurier, Gillian Flynn and Sylvia Moreno-Garcia.

ENG 308-01: Short Story

Professor Rachel E. Rigolino: rigolinr@newpaltz.edu

Instruction 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 Díaz, the authors represent a wide range of narrative and cultural perspectives.

While students will likely encounter previously-read stories, they will also discover lesser-known texts that reflect—as editor Joyce Carol Oates so wonderfully describes it— the “richness and diversity of the American literary imagination.”

ENG 308-02: Short Story*

Professor Sarah Wyman: wymans@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

In this seminar, we will read a wide selection of short stories from world cultures and consider the way authors have captured actual and imagined events in literature. Students will practice writing in many modes: formal, analytic, exploratory, and reflective. They will participate in peer review and revision activities to experience writing as process rather than product. We will use various theoretical lenses to focus on issues of gender, race, class, and place as they play out in fictional worlds. This sustainability-infused course will engage the environmental / social / economic dimensions of sustainability to hinge course material to real-world challenges in human, creature, and planetary thriving. Critical sustainability frameworks will illuminate our texts as documents of the human experience.

**Attributes: GE3: HUM, GE4: Humanities, GE5: Humanities, Liberal Arts, Writing Intensive*

Optional Course Text:

- *The Norton Anthology of Short Fiction*, Ed. Richard Bausch ISBN-13: 978-0-393-93775-6 [*Any used edition recommended*]

Readings will be provided online

ENG 333-01: Introduction to American Literature

Professor Erin Newcomb: newcombe@newpaltz.edu

Instruction Mode: Online Asynchronous

Credits: 4

Course Description:

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

Required Texts:

- Baum, L. Frank. *The Wonderful Wizard of Oz*. Project Gutenberg, 2020. <https://www.gutenberg.org/files/55/55-h/55-h.htm>.
- Gillman, Melanie. *Stage Dreams*. Graphic Universe™, 2019.
- Park, Linda Sue. *Prairie Lotus*. Clarion Books, 2020.
- Woodson, Jacqueline. *Brown Girl Dreaming*. Puffin Books, 2016.
- Yang, Gene Luen. *Superman Smashes the Klan*. DC Comics, 2020.

Additional required texts will be available on Brightspace.

ENG 333-04: Introduction to American Literature*

Professor Sarah Wyman: wymans@newpaltz.edu

TF 9:30-10:45 AM

Instruction Mode: Hybrid

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 Naturalism and Imagism. We will consider influential theories of discourse and storytelling such as Robin W. Kimmerer's *Braiding Sweetgrass*, 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.

ENG 343-01: Transnational Literature

Professor Michelle Woods: woodsm@newpaltz.edu

TF 9:30-10:45 AM

Instruction Mode: Hybrid

Credits: 4

Course Description:

Writers cross and speak to each other through time, languages and borders; most literature is inherently transnational and trans-temporal. In this course, we will look at how this conversation works, focusing on works by exiled and migrant writers and characters from across the globe and the idea of home. We will read different genres: poetry, short stories, novels, plays, and graphic novels that grapple with lost (temporary, bodily, and literary) homes and homelands. We will read works by writers such as Warsan Shire, Salman Rushdie, Mohsin Hamid, M. NourbeSe Philip, Franz Kafka, Marjane Satrapi, Thi Bui, Teju Cole, Jhumpa Lahiri, Euripides, Toni Morrison, Marina Carr, Nikolai Gogol, and Mariana Enriquez.

Texts:

- Mohsin Hamid, *Exit West*
- Marjane Satrapi, *Persepolis*
- Thi Bui, *The Best We Could Do*
- Warsan Shire, “Home”
- Salman Rushdie, “Imaginary Homelands”
- M. NourbeSe Philip, *Zong!*
- Franz Kafka, “A Report to an Academy” and “Metamorphosis”
- Teju Cole, “After Caravaggio”
- Jhumpa Lahiri, “When Mr. Pirzada Came to Dine”
- Euripides, *Medea*
- Toni Morrison, *Beloved*
- Marina Carr, *By the Bog of Cats*
- Nikolai Gogol, “The Nose”
- Mariana Enriquez, “Angelita Unearthed”

ENG 343-02 Transnational Literature

Professor Michelle Woods: woodsm@newpaltz.edu

TF 11:00 AM-12:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

Writers cross and speak to each other through time, languages and borders; most literature is inherently transnational and trans-temporal. In this course, we will look at how this conversation works, focusing on works by exiled and migrant writers and characters from across the globe and the idea of home. We will read different genres: poetry, short stories, novels, plays, and graphic novels that grapple with lost (temporary, bodily, and literary) homes and homelands. We will read works by writers such as Warsan Shire, Salman Rushdie, Mohsin Hamid, M. NourbeSe Philip, Franz Kafka, Marjane Satrapi, Thi Bui, Teju Cole, Jhumpa Lahiri, Euripides, Toni Morrison, Marina Carr, Nikolai Gogol, and Mariana Enriquez.

Texts:

- Mohsin Hamid, *Exit West*
- Marjane Satrapi, *Persepolis*
- Thi Bui, *The Best We Could Do*
- Warsan Shire, “Home”
- Salman Rushdie, “Imaginary Homelands”
- M. NourbeSe Philip, *Zong!*
- Franz Kafka, “A Report to an Academy” and “Metamorphosis”
- Teju Cole, “After Caravaggio”
- Jhumpa Lahiri, “When Mr. Pirzada Came to Dine”
- Euripides, *Medea*
- Toni Morrison, *Beloved*
- Marina Carr, *By the Bog of Cats*
- Nikolai Gogol, “The Nose”
- Mariana Enriquez, “Angelita Unearthed”

ENG 345-01: Creative Writing Workshop I

Professor Kathleen Blackburn: blackbuk@newpaltz.edu

MR 11:00 AM-12:15 PM

Instruction Mode: Fully Seated

Credits: 3

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 345-02: Creative Writing Workshop I

Professor Timothy Liu: liut@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Fully Seated

3 Credits

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.).

ENG 345-03: Creative Writing Workshop I

Professor Claire Hero: heroc@newpaltz.edu

MR 2:00-3:15 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

As the name of the course indicates, 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 flash nonfiction or prose poems). Each class will include both discussion and writing exercises, and we will participate in three 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. The class will culminate in a final exam.

ENG 345-04: Creative Writing Workshop I

Professor Kristopher Jansma: jansmak@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

Introducing fiction, poetry, and memoir, this course will pair classic texts with contemporary ones. We'll examine works that have defined literature for decades and pieces that make bold, fresh attempts to revitalize the forms. In doing this, students will develop both an appreciation for the canon and a curiosity towards the writing of their own peers. Students will explore the basics of character, setting, plot, theme, style, and voice in these texts, as well as in a series of instructive writing exercises. In a constructive, workshop setting, students can evaluate one another and improve drafts for revision. Students will play with the basic elements of a

story/poem/memoir before combining them together into complete, formalized pieces. Students will experiment with new forms, opening up possibilities for future work.

No Required Texts

ENG 346: Writer-in-Residence Workshop: Playwriting as Radical Empathy

Guest Author: Jennifer Fawcett: fawcettj@newpaltz.edu

R 5:00-7:50 PM

Instruction Mode: Hybrid

Credits: 1

Course Description:

In a divisive world, how can we foster uncomfortable conversations? How do we find empathy for people whose point of view we don't understand and may even disagree with? The immediacy of a theatre performance, where we are literally sharing the same space and bearing witness to another's story, is one of the most profound ways to understand beliefs and experiences vastly different from our own.

In this workshop, we will read and discuss plays in various forms (solo, documentary, experimental) and the critical response they received. We will also challenge ourselves to explore the stories of people who are fundamentally different from us. To practice this, students will be paired with someone from outside the class whose viewpoint or life experience diverges from their own; this difference could be age, sexual orientation, political beliefs, religion, or gender identity. Students will interview this person and, from that material, create a short theatrical piece that tells this person's story. These will be presented at the end of the residency with an opportunity for audience response so students can engage directly in the conversations generated by their work.

Required Texts

- *Church* by Young Jean Lee
- *HIR* by Taylor Mac
- *Slaughter City* by Naomi Wallace
- *Notes from the Field* by Anna Deavere Smith

Other short plays will be provided on Brightspace

ENG 355-01: The Bible*

Professor Christopher A. Link: linkc@newpaltz.edu

MR 11:00 AM-12:15 PM

Instruction Mode: Hybrid [In-Person + Asynchronous Online]

Credits: 4

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 participation, and a final exam. HYBRID requirements will include asynchronous online review of detailed PowerPoint lectures (and possible completion of online mini-quizlets) in addition to in-person attendance.

Anticipated Required Texts:

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

**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.*

ENG 372-01: Fiction into Film*

Professor Christopher A. Link: linkc@newpaltz.edu

M 5:00-7:50 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

This course will provide a critical introduction to the relationships between written fictional narratives (novels, novellas, short stories) and the films derived from them. As such, the course should in no way be considered exhaustive in its survey of fiction or cinema(!). Nevertheless, students may expect to gain a stronger understanding of each art form through a study of the techniques they share (e.g., plot, characterization, symbolism, etc.) as well as those they don't (e.g., selective literary description, filmic montage, etc.). Students will also develop significant critical approaches to literary texts and motion pictures through close reading, in-class discussion, and written analyses. Thematic units will examine both classic and modern films and, in Spring 2025, will take up (among other things) film noir (a style or a genre?); questions of race, representation, and justice; censorship and banned books (and may examine the notion of "challenging" adaptations of difficult books).

**Please note: Viewing of course films is to be completed ONLINE (via Brightspace/Panopto) before corresponding class sessions.*

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

- Graham Greene, *The Third Man*. 1950; New York: Penguin, 1999. (ISBN: 0140286829)
- James M. Cain, *Double Indemnity*. 1936; New York: Random House, 1992. (ISBN: 0679723226)
- Richard Schickel, *Double Indemnity*. London: BFI Film Classics, 2003. (ISBN: 0851702988)
- Cormac McCarthy, *No Country for Old Men*. New York: Vintage Books, 2005. (ISBN: 0375706674)
- Harper Lee, *To Kill a Mockingbird*. 1960; New York: HarperPerennial Modern Classics, 2006. (ISBN: 9780060935467)
- James Baldwin, *If Beale Street Could Talk*. 1974; New York: Vintage, 2006. (ISBN: 978-0307275936)
- Clarice Lispector, *The Hour of the Star* (Benjamin Moser transl.). 1977; New Directions, 2011. (ISBN: 9780811219495)

Additional short stories and critical readings will be made available on Brightspace.

Anticipated Course Films (subject to change):

- *The Third Man* (dir. Carol Reed, 1949, 104 min.)
- *Rear Window* (dir. Alfred Hitchcock, 1954, 112 min.)
- *Double Indemnity* (dir. Billy Wilder, 1944, 107 min.)
- *The Killers* (dir. Robert Siodmak, 1946, 105 min.)
- *No Country for Old Men* (dir. Joel & Ethan Coen, 2007, 122 min.)
- *To Kill a Mockingbird* (dir. Robert Mulligan, 1962, 129 min.)
- *If Beale Street Could Talk* (dir. Barry Jenkins, 2018, 119 min.)

- *Hour of the Star* (dir. Suzana Amaral, 1985, 96 min.)

[Possible additions/alternatives: Vladimir Nabokov's *Lolita* and its film adaptations (1962 and 1997); James Joyce's "The Dead" and its film adaptation; Percival Everett's *Erasure* and its film adaptation *American Fiction* (2023); or some other text/film combination.]

ENG 385-01: Theories of Writing (Writing Intensive; writing course category for Education)

Professor Matthew Newcomb: newcombm@newpaltz.edu

TF 9:30-10:45 AM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

How should we think about writing with the growth of generative AI? This course is designed to aid students in thinking about writing and in teaching writing in a research-informed, theoretically-backed, and consciously-chosen manner that can start to address questions like the one above. The course will provide students with a history of major debates in how writing has been taught, mostly at secondary and postsecondary levels. Students will also learn about and practice numerous strategies and approaches to teaching writing. Aspects of teaching writing that the course will focus on include invention (coming up with material or an idea), argument, grammar and style, forms of assessment, lesson planning, connections between reading and writing, research and citation, and narrative. Students will be expected to do their own writing, respond to the writing of others, and create writing opportunities and lessons in the course. Readings will include numerous articles about writing and teaching writing.

Texts (subject to change):

- *Concepts in Composition* by Irene L. Clark
- *Exploring Composition Studies: Sites Issues, and Perspectives* by Kelly Ritter and Paul Kei Matsuda

ENG 404: Medieval Literature: Bodies in Medieval Literature

Professor Usha Vishnuvajjala: vishnuvu@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This course will focus on representations of the human body in medieval literature through three units: life and death; gender, sex, and sexuality; and emotions and affect. Primary readings will include short poems such as lyrics, carols, and pastourelles, as well as longer romances and dream visions. Secondary readings will focus on medieval affect and emotions; medical, religious, and social understandings of the in the later Middle Ages; and medieval gender and sexuality. No prior knowledge of Middle English is necessary, but we will work together to read many of our texts in Middle English (or Middle Scots) while reading works in other languages in translation. Assignments will include reading journals, a presentation, a Middle English word report, and a final research project or research-based creative project.

ENG 406: Shakespeare I

Professor Anne Graziano: graziana@newpaltz.edu

MR 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

We will begin with Shakespeare's sonnets, a sequence of poems that was possibly pirated and published against Shakespeare's will, as we consider the role of poetry and the politics of love and gender in the early modern period. Moving to Shakespeare's plays, we will read and interpret works from the two main dramatic genres: comedy (*Much Ado About Nothing*), and tragedy (*Romeo and Juliet*, *Hamlet*). We will conclude with Shakespeare's late work and innovation in hybrid genres such as romance with *The Tempest*. Throughout the course, we will focus on Shakespeare's play with language, the constraints of genre, and the early-modern context. Journal work, a presentation, in-class essays, and a final paper/document are the main course requirements.

ENG 407-01: Shakespeare II

Professor Cyrus Mulready: mulreadc@newpaltz.edu

TF 11:00 AM-12:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description :

This course will offer students an in-depth look at the drama and poetry of Shakespeare and the culture of his early modern England. We will read plays selected from each of the three major genres (comedies, tragedies and histories), including *Taming of the Shrew*, *Richard II*, *Macbeth*,

and King Lear. Lectures, discussions and writing assignments will focus on helping students gain a rich knowledge and comprehension of Shakespeare's language and how his plays were performed, but also on investigating the deeper social questions raised by his plays. How should a society treat criminals, foreigners, and other outsiders? Are gender roles and class positions like actors roles, parts to be learned and played? How does our history affect the present? When is vengeance (and the violence that inevitably accompanies it) morally justifiable? We will also look at modern performances of Shakespeare's plays as we consider the continued popularity and influence of Shakespearean drama on our own time.

Text:

- *The Norton Shakespeare*, Third Edition (or any well-prepared edition of the works, like the Riverside Shakespeare)

ENG 423-01: Contemporary Literary Theory

Professor Jed Mayer: mayere@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Hybrid

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*

ENG 427: Contemporary Literature from 1945: AUTOFICTION

Professor Mary Holland: hollandm@newpaltz.edu

TF 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

While autofiction—fiction that incorporates biographical details of its author’s life—goes back to twentieth century postmodernism, it has been exploding over the last twenty years or so. Thus, autofiction is quickly becoming a dominant genre of contemporary literature. In this course, we will read a wide variety of autofiction by a diverse group of writers, as well as examples of a related genre, autotheory. During a period when fiction had already been blurring the lines between language and the body, representation and reality, and fiction and nonfiction, autofiction goes one step further, raising complicated questions about authorship, truth, authenticity, and the status of the real. Meanwhile, by building intimacy between writing and life, such texts also enable fiction to not simply refer to the real world but to aspire to reshaping it. Our survey of contemporary autofiction will enable us to reconsider literature’s potential for doing activist work, while also considering how the eruption of autofiction relates to previously established facets of “post-postmodern” literature, such as contemporary realism and the “new sincerity.”

*NOTE: This course will be connected to the topic of the 2025 English Graduate Symposium, for which award-winning author **Ben Lerner will be speaking on campus during the spring semester**. All students will be encouraged to take advantage of this amazing opportunity to hear and meet one of our most accomplished contemporary writers.*

Texts will likely include:

- Bechdel, Alison. *Fun Home* (Mariner, 2006) or *Are You My Mother?* (Mariner, 2012).
- Carson, Anne. *Nox*. New Directions, 2010.
- Cole, Teju. *Tremor*. Random House, 2023.
- Cusk, Rachel. *Transit*. Picador, 2016.
- Ernaux, Annie. *Simple Passion* (1991 French/1993 English) and *Happening* (2000/2001).
- Knausgaard, Karl Ove. *My Struggle, Book 1*. FSG, 2013. Translated from Norwegian.
- Krause, Chris. *I Love Dick*. Semiotexte, 1997.
- Lerner, Ben. *The Topeka School* (Picador, 2019) or *10:04* (Picador, 2014).
- Lockwood, Patricia. *No One Is Talking About This*. Riverhead, 2021.
- Nelson, Maggie. *The Argonauts*. Grove Press, 2015.

ENG 445-01: Creative Writing Workshop II

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Synchronous Online

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

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

TF 2:00-3:15 PM

Instruction Mode: Synchronous Online

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 451-02: Senior Seminar: Nabokov and Intertextuality

Professor Christopher A. Link: linkc@newpaltz.edu

MR 2:00-3:50 PM

Instruction Mode: Fully Seated

Credits: 4

Course Description:

The Senior Seminar is designed to serve as a capstone course for the undergraduate English major. Each advanced seminar is organized around a selected (often specialized) topic, and students are responsible not only for active participation in seminar discussions but also for the development of individual research projects, culminating in a substantial research/critical-analysis paper. This seminar will be devoted to an in-depth critical study of selected works by Vladimir Nabokov (Russian-American author of *Lolita* and *Pale Fire*) and to the role of intertextuality so often employed, thematized, and foregrounded in the author's texts. Special attention will be given to the relation of Nabokov's texts to works by other authors (i.e., the role of allusion) and to one another (i.e., recurring authorial themes and motifs across works). Consideration will also be given to selected film adaptations of Nabokov's novels and to the substantial role of cinema and popular culture in his works. Overall, course participants are encouraged to investigate how literary meaning is shaped and communicated not only by the painstaking artistry of an individual written work but also by the various connections that any given work has to the creative endeavors of others, and to the deep traditions and cultural, social, and historical contexts of the past and present. In addition to studying such relationships as "Nabokov and Shakespeare," "Nabokov and Poe," "Nabokov and the Bible," etc., there will also be opportunity to examine literary translation itself as a mode of intertextuality, particularly with respect to the multilingual author's abiding interests and activities in translation and self-translation. Much more than a simple "major authors" course, therefore, this seminar—though principally focused on Nabokov—will explore challenging questions concerning the subtle interactions of texts that seem to "speak" to one another across time, as well as more far-reaching questions about the production, reception, and transmission of literature, in general.

Required Texts (Anticipated):

- Mikhail Lermontov. *A Hero of Our Time*. 1840; Transl. by Vladimir Nabokov, 1958; New York: Knopf, 1992. (ISBN: 0679413278) [*Please note: Nabokov's translation of Lermontov's novel is essential for course reading.*]
- Vladimir Nabokov. *The Annotated Lolita*. Revised edition. Edited by Alfred Appel, Jr. New York: Vintage, 1991. (ISBN: 9780679727293) [*Please note: This annotated edition of Lolita, indicative of many intertextual allusions, is essential for course reading.*]
- *Despair*. 1934 (English translation, 1966); New York: Vintage, 1989. (ISBN: 9780679723431)
- *Mary*. 1926 (English translation, 1970); New York: Vintage, 1989 (ISBN: 0679726209)
- *Pale Fire*. 1962; New York: Vintage, 1989.(ISBN: 0679723420)
- *Pnin*. 1957; New York: Vintage, 1989.(ISBN: 9780679723417)
- *Speak, Memory: An Autobiography Revisited*. 1967; New York: Vintage, 1989. (ISBN: 9780679723394)
- *Transparent Things*. 1972; New York: Vintage, 1989. (ISBN: 9780679725411)

Recommended/Optional Texts (Anticipated):

- Prosper Merimée, *Carmen and Other Stories*. Oxford UP, 2008. (ISBN: 0192837222) [Text will be available on Brightspace.]
- Vladimir Nabokov. *The Stories of Vladimir Nabokov*. 1995; New York: Vintage, 2006. (ISBN: 0679729976) [Required short stories will be posted on Brightspace.]
- Alexander Pope. *An Essay on Man (and Other Poems)*.
- William Shakespeare, *Timon of Athens*.

Additional required selections, including critical essays and brief primary texts, will be made available on Brightspace.

ENG 452-01: The Craft of Fiction

Professor Kristopher Jansma: jansmak@newpaltz.edu

MR 11:00 AM-12:15 PM

Instruction Mode: Hybrid

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

TF 2:00-3:15 PM

Instruction Mode: Hybrid

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: The Craft of Creative Non-Fiction

Professor Kathleen Blackburn: blackbuk@newpaltz.edu

MR 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This craft workshop will focus on the artistic possibilities of uncertainty in creative nonfiction. Writers have to tell their 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 paradoxes. The 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 493-01: Voice, Style, and the Bot

Professor Andrew Higgins: higginsa@newpaltz.edu

TF 2:00-3:15 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

When ChatGPT first appeared on the scenes in the fall of 2022, news articles claimed that it would “write like Hemingway!” or some other popular writer. Of course, it couldn’t. When asked to write in the style of Hemingway or some other writer, ChatGPT produces a mixture of crude stylistic devices associated with Hemingway and references to subjects associated with him. In other words, it produces something that sounds vaguely like Hemingway to someone who hasn’t read Hemingway since high school.

Which raises an interesting question: given generative AI’s amazing capabilities in other areas, why can’t it mimic the voice and style of a writer? What is it about concepts such as voice and style that are so complex that they continue to baffle a technology that can otherwise drive cars, write business plans, recognize faces, and play chess?

In this course—part literature course, part writing course—we will explore the relationship between voice and style in writing, examining it in the writing of well-known fiction writers, ourselves, and ChatGPT (and other chatbots). We will review scholarship on voice and style and seek to understand them as the products of individual writers but also as the products of cultures and institutions.

Our goal is to understand what voice and style are, to be able to describe them in particular detail when we encounter them in the work of other writers, and to recognize them in our own writing. But our larger goal will be to explore the place and value of voice and style in an age where AI can produce functional professional-sounding prose.

Texts

There are no required texts for this course.

ENG 493-02: Latinx Literature: Home/Land Struggles Across the Americas

Professor Marcela Rivera Romero: romerorm@newpaltz.edu

TF 12:30-1:45 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

We can read the history of our shared hemisphere for over the last five centuries as a sequence of struggles for the right to occupy—inhabit, control, exploit, and/or protect—this land. Making or finding a home is a basic need and right for every human being, and it is also a powerful motivation that has animated movements, revolutions, migratory waves, and even national and international conflicts. In this course, we will analyze cultural objects from across the Americas—chronicle, literature, photography, and film—that have made it possible to keep a record of our collective struggles for home and land. The cases we will study include historical events like the War of Canudos in the Northeast of Brazil, the Mexican Revolution and its parallel struggles for land in the US, and Chile’s War of the Pacific; we will also analyze contemporary cases, such as the Landless Workers’ Movement from Brazil, the generalized gentrification and real estate speculation in the hemisphere’s major cities, and the urban and rural movements in Mexico and the US to defend people’s housing rights.

ENG 493-03: Dante’s Divine Comedy*

Professor Thomas Festa: festat@newpaltz.edu

MR 12:30-1:45 PM

Instruction Mode: Hybrid

Credits: 4

Course Description:

This course is a semester-long critical reading of the three canticles of Dante’s masterpiece: *Inferno*, *Purgatorio*, and *Paradiso*. Through a careful reading of the *Comedy* in translation, and selected works by his contemporaries, the course will place Dante in his political, religious, and literary context. In addition, we will explore the rich resources of visual arts inspired by Dante’s work.

Required texts (please be sure to purchase the correct translation):

- Dante, *Inferno*, trans. Robert and Jean Hollander
- Dante, *Purgatorio*, trans. Robert and Jean Hollander
- Dante, *Paradiso*, trans. Robert and Jean Hollander

**this course satisfies the pre-1800 requirement*

ENG 524-01: Virginia Woolf

Professor Stella Deen: deenm@newpaltz.edu

M 5:00-7:50 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

This seminar will immerse us in Virginia Woolf’s novels, essays, and landmark works of feminist criticism. Each text reflects Woolf’s engagement with other artists and thinkers, and each presents a distinctive conception of modernity. “Modernity” will lead us to explore Woolf’s participation in literary traditions of the London *flâneur*; her analysis of women in patriarchal societies; her modernization of the common reader; her critique of Empire; her contributions to the “new biography”; and her awareness of the potential for visionary experience within daily life.

ENG 542-01: Workshop in Fiction and Memoir

Professor Heinz Insu Fenkl: fenklh@newpaltz.edu

W 5:00-7:50 PM

Instruction Mode: Synchronous Online

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 sustained writing and reading of fiction and nonfiction during the semester.

Texts for each semester to be announced.

ENG 544-01: Seminar in Teaching Writing

Professor Kristopher Jansma: jansmak@newpaltz.edu

R 5:00-7:50 PM

Instruction Mode: Fully Seated

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 writers/teachers, ready to discuss their approaches to getting 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:

- Anne Lamott – *Bird by Bird*
- Charles Baxter – *Burning Down the House*
- Betsy Lerner – *The Forest for the Trees*
- John Gardner – *The Art of Fiction*
- Matthew Salesses – *Craft in the Real World*

ENG 545-01: Editing and Publishing Seminar

Professor Kristopher Jansma: jansmak@newpaltz.edu

M 5:00-7:50 PM (1/21-2/25)

Instruction Mode: Synchronous Online

Credits: 1

Course Description:

In this course we will cover broad topics relating to approaches to editing and publishing by examining advice given by professional in books like *The Forest for the Trees: An Editor's Advice to Writers* by Betsy Lerner on approaches to working with writers in a professional manner so as to help generate and develop their best work. We will discuss common proofreading marks and use of the Chicago Manual of Style (currently 17th ed.). We'll also examine approaches to the editing process and the history of the role of the professional editor as laid out in texts like *The Artful Edit* by Susan Bell. Much of the class time will be spent on practical, hands-on work to allow students to develop useful skills as operators of the editing & track changes functions built into Adobe/Google Docs/Microsoft Word, using Submittable as both writer and publisher, understanding how to upload copy-edited works onto a website, converting digital content for POD sales, writing press releases to advertise new publications, managing a production schedule for both online and print publications, and more.

Required Texts:

- Bell, Susan. *The Artful Edit: On the Practice of Editing Yourself*. Norton, 2007. 9780393332179
- Lerner, Betsy. *Forest for the Trees: An Editor's Advice to Writers*. Riverhead, 2010. 9781594484834

ENG 553: Career Seminar

Professor Cyrus Mulready: mulreadc@newpaltz.edu

W 3:30-4:20 PM

Instruction Mode: Hybrid

Credits: 1

Course Description:

What career opportunities are available for students with an advanced degree in the humanities? How do I describe the skills I have acquired in graduate school? How can I best present myself as a candidate for jobs in a range of fields? Do I need to continue to a Ph.D. or other graduate program in order to accomplish my goals? This practicum is designed to help MA students answer these fundamental questions as it provides crucial professional development and career discernment. The practicum will provide hands-on activities, collaborative exercises, and close mentorship from the instructor and others at the college to assist students not only in finding a job once they graduate, but also in identifying meaningful career paths.

Text:

- *Designing Your Life: How to Build a Well-Lived, Joyful Life*, by Bill Burnett and Dave Evans. (Knopf, 2016. ISBN: 1101875321)

Additional reading materials to be provided in class or linked through the schedule of readings.

ENG 572: Studies in Middle English Literature: Chaucer’s *Canterbury Tales* and its contexts

Professor Usha Vishnuvajjala: vishnuvu@newpaltz.edu

W 5:00-7:50 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

This course will interrogate the concept of the “Age of Chaucer” and that of Chaucer as the “father of English poetry” through close study of Chaucer’s most famous work, the *Canterbury Tales*, the majority of which we will read together as a class in Middle English (no prior knowledge of Middle English is required). We will also read a wide variety of secondary materials about Chaucer’s work, fourteenth-century English poetry and its afterlives, historical and material contexts for reading Chaucer, and the reception of Chaucer’s works over the last six centuries. In addition to weekly reading journals and a final research paper, all students will give a presentation on a text not on our syllabus, by Chaucer or one of his contemporaries or later adaptors.

ENG 578-01: Studies in Victorian Literature – The Victorian Gothic

Professor Jed Mayer: mayere@newpaltz.edu

R 5:00-7:50 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

From its beginnings in the eighteenth century, the gothic novel explored, stimulated, and assuaged a variety of fears and anxieties. While earlier gothic texts were frequently located in distant locations and times, and tended to promote readerly escapism, in the Victorian period new forms of the gothic emerged, which frequently set their action in the present, near past, or near future, and addressed a range of contemporary issues, including gender, sexuality, class, race, globalization, and industrialization. The Victorian gothic also came to serve as a means of exploring the psychology and the physiology of the emotions, both in its portrayal of characters in extreme, harrowing situations, and in its effects on the reader. In this course, we will explore the various manifestations taken by the gothic in the mid- to late-nineteenth century, considering these works in relation to their historical context, and through the lens of contemporary cultural theory.

Required Texts (subject to change):

- Mary Elizabeth Braddon, *Lady Audley's Secret*
- Charlotte Brontë, *Jane Eyre*
- Joseph Conrad, *Heart of Darkness*
- H. Rider Haggard, *She*
- Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde*
- Bram Stoker, *Dracula*
- H.G. Wells, *The Island of Dr. Moreau*
- Oscar Wilde, *The Picture of Dorian Gray*

ENG 585-01: Studies in Contemporary Criticism

Professor Mary Holland: hollandm@newpaltz.edu

T 5:00-7:50 PM

Instruction Mode: Fully Seated

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

Texts:

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

ENG 593-01: Dante's Divine Comedy* (Graduate Seminar)

Professor Thomas Festa: festat@newpaltz.edu

M 5:00-7:50 PM

Instruction Mode: Fully Seated

Credits: 3

Course Description:

This course is focused on Dante's writings, with an emphasis on the entirety of *The Divine Comedy*. In addition to selections from Dante's minor works, including *La Vita Nuova*, and the works of his contemporaries, the course will also explore the manifold literary, artistic, and critical traditions Dante's work has inspired and continues to inspire. In this vein, some careful attention to translation matters will inform our discussion. This course is designed as a deep dive into the imaginative universe of one of the world's great authors, about whom T.S. Eliot famously said: "One test of the great masters...is that the appreciation of their poetry is a lifetime's task, because at every stage of maturing – and that should be one's whole life – you are able to understand them better. Among these are Shakespeare, Dante, Homer and Virgil."

Required texts (please be sure to purchase the correct translation):

- Dante, *Inferno*, trans. Robert and Jean Hollander
- Dante, *Purgatorio*, trans. Robert and Jean Hollander
- Dante, *Paradiso*, trans. Robert and Jean Hollander

**this course satisfies the pre-1800 requirement*