

# *The English Majors Miscellany*

*A compendium of useful and diverting information presented for  
the edification and delight of English majors, minors,  
and assorted other literary hangers-on.*

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## **Upcoming Fall events:**

**Lecture:** Dr. Noel Carroll, Philosophy of Film  
Author of *White Boy* and *The Rat that Got Away: A Bronx Memoir*  
Wednesday, October 14, 8:00 p.m., Henry Hudson Room

**Lecture:** Ashley Gilbertson, War Photographer  
Author of *Whiskey Tango Foxtrot: A Photographer's Chronicle of the Iraq War*  
Wednesday, October 28, 8:00 p.m., Henry Hudson Room

**Lecture:** The Hudson Valley through Edith Wharton's French Lens  
Alan Price, Professor of English, Pennsylvania State University  
Author of *The End of the Age of Innocence: Edith Wharton and the First World War*  
Tuesday, November 3, 7:00 p.m., Henry Hudson Room

**Lecture:** Wendy Rawlings, Award-winning novelist  
Wednesday, November 11, 8:00 p.m., Henry Hudson Room

Chaucer Rapper Baba Brinkman presents his *Rap Canterbury Tales*  
Tuesday, November 17, 8:00 p.m., Henry Hudson Room

### *An Original Play in Shakespearean Style*

Presented by Senior Capping students  
Wednesday, December 2, 3:30 p.m., Henry Hudson Room

## **Upper-level Course offerings for Spring 2010:**

*Note: Please double-check all timeslots listed against the registrar's master-schedule.*

### **Eng 301.111 History of the English Language**

**TF 2:00-3:15**

*M. Fitzgibbons*

This course will explore English as a living cultural legacy. We will ask questions about the words we use every day: why do we use an "s" for most plurals, but not for words like "man," "woman," and "child"? Why do we have so many words that mean the same thing, like "amiable" and "friendly"? Investigating the evolution of English from Anglo-Saxon times to the present day will provide insights into our vocabulary, grammar, and syntax. We will consider the role of conquest in the development of "standard" English, and study how the trade in enslaved Africans led to the formation of the creole Gullah in the southeastern United States. Fieldwork will constitute a key part of the course: investigating such subjects as James Joyce's favorite obscenities or your use of shorthand when texting will alert us to the interplay between linguistic history and individual choice every time we speak and write.

*The course will fulfill the theory requirement in either the Literature or the Writing Concentration.*

### **Eng 311.200 Poetry Workshop**

**W 6:30**

*L. Graham*

This course is designed to introduce you to the craft of poetry by becoming a practitioner for the semester. It will be focused on weekly poetry writing assignments and discussion. We will learn about poetry techniques, forms and terminology through readings and discussions of various kinds of poetry and our own writings. Additionally, we will increase our written and oral sophistication by writing a short poetry book review and engaging in classroom critiques of poems. Finally, we will attend area poetry readings during the semester as a way to help us think about how poems are read, how they work out loud. The grades for this course are based on the following: workshop participation (both as poet and critic), weekly poem-writing assignments, a poetry book review, a revised set of poems for mid-term, and a final portfolio.

*The course counts as an upper-level writing workshop in the Writing Concentration.*

### **Eng 312.111 Business Writing**

**TR 11:00-12:15**

*P. Haruta*

Students in this course will work with an external client to produce a variety of business documents. In the process, they will learn how to make effective decisions at every stage of production, from brainstorming to presenting in different formats using available software in the PC lab. Part of the coursework will involve teams, so students will get the opportunity to demonstrate their leadership skills, creativity, and ability to work with others, all of which are valued by employers. All major aspects of professional writing will be covered, including consulting fees and ethical issues.

*cont.*

***Business Writing, cont.***

This is the second year that a nonprofit organization will serve as the client for the course. Past students were able to raise \$19,000 for the client through their grant proposal. They used the outcome and the client's testimonial to apply for jobs, a graduate assistantship, and a business loan. Conducted as a simulation of the workplace, the class typically attracts students from many majors, including those interested in business, intercultural communication, marketing, fashion, and social work, in addition to English. It is assumed that students enter this class with a good grasp of grammar and mechanics; the class deals primarily with stylistic and technical issues in business writing as well as client relations.

Prerequisite: Completion of the Core/LS writing requirement.

*The course counts as an upper-level writing workshop in the Writing Concentration.*

**Eng 318.111 Forms in Writing (Poetry): The Triadic Line**

**W 2:00-3:15**

*J. Saunders*

This mini-workshop (1 credit) will focus on the triadic line, also known as the "step-down" or "three-ply" line, invented early in the twentieth century by William Carlos Williams. It has been adopted—and adapted—by a number of well-known poets from succeeding generations, including Lawrence Ferlinghetti, Charles Tomlinson, Haydon Carruth, Howard Winn, and Mary Oliver. We'll use poems by these writers as models, examining the varied uses to which they put this flexible, intriguing poetic line.

Workshop sessions and exercises will emphasize practice in methods of construction, including new ways of thinking about punctuation and syntax (as well as devices such as enjambment, caesura, and endstopping). Course requirements: (1) participation in workshop sessions; (2) a short prose analysis of a major poet's use of the triadic line; (3) a portfolio of two finished poems utilizing triadic lines (including preliminary exercises and drafts). The class will meet as a group approximately 9 or 10 times, always during the 2:00 Wednesday slot; exact dates will be designated the first week of the semester.

***Prerequisites: basic familiarity with elements of verse is assumed; at a minimum, prospective students should have completed Eng 180 (Introduction to Literary Study) or a comparable course. Permission of Instructor required; see Professor Saunders.***

*The course can count toward fulfillment of the upper-level writing workshop requirement in the Writing Concentration (i.e., three 1-credit workshops = one 3-credit workshop).*

**Eng 325.111 Shakespeare**

**TF 12:30-1:45**

*R. Grinnell*

William Shakespeare (1564-1616) was successful in his own time as a writer of popular entertainment, and his reputation has mushroomed over the past four centuries until he is now considered by many to be the greatest writer ever in the English language (an arguable claim, I suspect, but we'll look into it). This course will take you through selections of the drama and poetry upon which his reputation rests. We will attempt to place those plays and poems in their social, cultural, political, and poetic environment, and we'll discuss some of the current approaches available to us as critics and readers of

Shakespeare. The class runs on a discussion format. Expect a staged reading, exams, papers, and much spirited discussion.

*The course will fulfill the single-author requirement in the Literature Concentration. It also may be used to satisfy a dramatic literature requirement in the Theatre Concentration or Theatre Minor.*

*R. Grinnell*

**Registration for this course is through Professor Grinnell and the Marist Abroad Office. You will not register for this course on-line.**

Study Shakespeare in London! This is a Spring-Attachment class, a part of your regular Spring Semester load, with a two-week travel period after the semester is over. We will meet for a hand-full of times during the spring semester, then spend from May 25 to June 8 in London and Stratford-Upon-Avon, where we will go to theatre, visit historical and literary landmarks and museums, go on walking tours, and will generally brave Shakespeare in his own den. This is the way to experience Shakespeare! For information contact Richard Grinnell or the Marist Abroad Office

*This course will fulfill the single-author requirement in the Literature Concentration. It also may be used to satisfy a dramatic literature requirement in the Theatre Concentration or Minor.*

**Eng 326.111 The Modern Novel in English**

**M 11:00 / W 9:30**

*T. Goldpaugh*

A study of the major British, American, and Commonwealth fiction writers in English in the 20<sup>th</sup> century, including Conrad, Lawrence, Joyce, Woolf, Faulkner, Pynchon, Morrison, and Rushdie.

*The course will fulfill the genre requirement in the Literature Concentration.*

**Eng 329.111 Seventeenth-Century Literature**

**TR 3:30-3:45**

*G. Machacek*

John Donne said of the age in which he lived that every man wanted to be a phoenix (only one of which was thought to exist at any given time) so that “there should be / None of that kind of which he is, but he.” And indeed the seventeenth century is filled with authors with markedly unique intellectual projects and writing styles: from Donne’s own conceptually torturous love poetry to the epic sublimity of John Milton, from the smooth courtly compliment of Ben Jonson to the ironic playfulness of the Andrew Marvell, from the powerful piety of George Herbert to the scandalous licentiousness of the Earl of Rochester. We will study these poets (along with prose writers such as Bacon and Burton), the school into which they are classed (metaphysical, cavaliers) and the genres in which they wrote (from epigram to epic)—all in an effort to determine whether there is some underlying feature that unites these phoenixes. The class will be run as a seminar and will accordingly require substantial participation from all members.

*This course will fill the historical sequence requirement in the Literature Concentration when paired with either Eng 331 (Renaissance Literature) or Eng 336 (Eighteenth-century England and the Colonies).*

**Eng 341.111 American Drama II****TF 12:30-1:45***E. Curley*

Does everybody have the right to be happy? Is the American Dream nothing but a rigged carnival game? What happens when the Vietnam War invades Ozzie & Harriet's living room? Why are naked performers hollering about passports? Just how many toasters does one kitchen really need? How did a woman smeared in chocolate end up in front of the Supreme Court? Find answer to these questions and many more in this course, which is a survey of American drama from WWI to the present. Dramatic literature in this period reflects the political and social upheavals of the century; accordingly, we will be looking at how playwrights incorporate and react to wars, the Depression, the civil rights movement, feminism, queer theatre, politicians and other social and political developments. Society and dramatic styles change with great rapidity in this period; be reader for a roller coaster of stylistic experimentation all along the realism/non-realism spectrum, with occasional side trips into ritual, performance art, political theatre and happenings. Playwrights to be covered may include: Suzan-Lori Parks, Eugene O'Neill, Edward Albee, David Mamet, David Rabe, Jose Rivera, Sam Shepard, Luis Valdez, Stephen Sondheim, Tennessee Williams, Amiri Baraka, Lorraine Hansberry, Mac Wellman, Karen Finley, Adrienne Kennedy and others.

*This course will fulfill a dramatic literature requirement in the Theatre Concentration or the genre requirement in the Literature Concentration.*

**Eng 348.111 American Modernism****MW 5:00-6:15***J. Saunders*

The course introduces students to American literature in the first half of the 20<sup>th</sup> century, emphasizing contributions of American writers to Modernism. Readings drawn from a variety of genres will illustrate the richness and diversity of the era. The cultural impact of significant political events, technological innovations, and social or artistic movements will be examined, e.g. two world wars, the Great Depression, the Jazz Age, the Women's Suffrage Movement, the Harlem Renaissance, the Armory Show, expatriation. Writers to be studied are likely to include many of the following: Hemingway, Fitzgerald, Faulkner, Hughes, Cullen, Hurston, Cather, Wharton, Stein, Sandburg, A. Lowell, Eliot, Stevens, Williams, Pound, Millay, Cummings, Frost.

*The course will fulfill the historical sequence requirement in the Literature Concentration, if paired with Eng 347 (American Realists and Naturalists).*

**Eng 349.111 Acting III****MR 12:30-1:45***M. Andrews*

Acting III is an advanced performance course with intensive scene study, deep character analysis, development of rehearsal techniques and conservatory-style warm-ups. Course assignments include performances from modern classics, reading of plays and a final course project.

Prerequisite: either Acting I or acting II, or permission of instructor.

*The course meets a requirement in the Theatre Concentration and in the Theatre Minor.*

**Eng 351.111 Composition Theory****TR 5:00-6:15***J. Zeppetello*

You will become acquainted in this course with the major areas of English Composition theory beginning with an exploration of classic philosophical foundations of writing and rhetoric. We will also touch on the field of personal identity as a way to understand writing. The course will quickly move forward to contemporary and current scholarship in the field. We will discuss the traditional, sometimes called *Cartesian*, concept of the writer as a solitary figure in a lonely garret, then move on to the modernist and postmodern challenges to this concept where the writer is historically situated, or an instance of social, material, and ideological conditions. This course will cover some pedagogical theory regarding writing, and also cover issues that are part of a larger body of contemporary literary theory.

*This course fulfills the theory requirement in either the Writing or Literature Concentration.*

**Eng 353.111 Ethnic American Literature****M 6:30***R. De Angelis*

This course will examine the images and experiences of African Americans in dramatic literature and film written by and about African Americans. We will discuss the ways in which identity is constructed and deconstructed, explore the issues of passing and miscegenation, and examine what happens when who we are does not coincide with what others say we are. We will read such works as “George Aiken’s *Uncle Tom’s Cabin*,” Dion Boucicault’s *The Octoroon*, Angelina Grimke’s *Rachel*, Eugene O’Neill’s *The Emperor Jones*, Suzan-Lori Parks’s *Topdog/Underdog*, and we will view films such as *Imitation of Life* (1934), *Island in the Sun* (1957), *Guess Who’s Coming to Dinner?* (1967), *The Autobiography of Miss Jane Pittman* (1974), and *Soul Food* (1997).

*This course will fulfill the Ethnic/National requirement in the Literature Concentration.*

**Eng 373.200 Literature of the Holocaust****T 6:30***J. Kotzin*

The events of the Nazi period are at the very limit of human experience. Thus, the literature of the Holocaust—whether by victims, survivors, or more distant observers—often confronts the ethical and practical problems of representing in a literary or artistic form that which seems to exceed conventional imagining. In our reading, discussion, and writing, we will study and details and significance of the Holocaust as a historical event. At the same time, as we interpret and discuss accounts of and responses to the Holocaust (including fiction, memoir, poetry, and film), our ongoing concern will be to examine a range of challenges faced by writers of Holocaust literature, a literary genre still grappling with the catastrophic history out of which it has emerged.

*This course will fulfill the Ethnic/National requirement in the Literature Concentration.*

**Eng 380.200 Workshop in Nonfiction****MW 5:00-6:15***S. Pearlman*

Using workshops as an engine for generating and critiquing, students in this class will work in groups to produce books—full-length texts that develop a single vision through relatively uniform tone. Each group will determine its own book topic, conduct its own research, and determine the best genre and format for the final product. Not only will each group internally negotiate and “workshop” its members’ contributions, each group also will “workshop” other groups’ texts. Substantial in-class and out-of-class researching, writing, rewriting, revision, and group deliberation will prove necessary for successful projects. Students will exit the course with a strong understanding of how to develop texts of an extended length.

*The course counts as an upper-level writing workshop in the Writing Concentration.*

**Eng 382.111 Workshop in Fiction****TR 5:00-6:15***T. Zurhellen*

A fiction writing workshop is a community of writers dedicated to improving each other’s own personal craft of storytelling. For this course, we’ll spend the first several weeks reading outside texts and discussing the terms and techniques associated with the art of fiction writing. Then, the rest of the class will be dedicated to critiquing student work as a community. Good writers are always good readers, so a significant portion of this class will focus on reading as well as writing different styles and forms of fiction. Students are required to write two (2) original short stories for workshop, in addition to daily writing assignments. In addition, students will work with the instructor individually to revise one of their stories for a final project. There are no examinations for this class, but students should be aware that a significant portion of their grade will depend on workshop participation.

*The course counts as an upper-level writing workshop in the Writing Concentration.*

**Eng 392.111 / Phil 392.111 Special Topic****The House of Language: Studies in Poetics and the Philosophy of Language***L. Graham and J. Campisi*

What makes poetic language poetic? What distinguishes poetry from prose or “everyday” discourse? What relationship does poetic language have to reality? To truth? Can poems written in different languages be translated? How do poetic images function? In this course, students will explore questions like these by examining what poets and philosophers say about poet language, by analyzing poems, and by crafting poems of their own.

Course requirements: Readings will span Philosophy, Essays on Poetics and Poems. Some of the philosophers that will be included are: Martin Heidegger, M. Merleau-Pony, and Gaston Bachelard; some of the poets: Pablo Neruda, Denise Levertov, and Czeslaw Milosz. Writing assignments will include two six-page essays, poem writing exercises, a midterm exam, and a final long essay and presentation.

*This course can be used to fulfill the theory requirement in either the Literature or Writing Concentration of the English Major.*

**Eng 477.200 Senior Capping Course****R 6:30***R. Grinnell*

This course will focus on the process of adaptation, as literary texts are seized and remade into other literary and cultural texts. We will track and attempt to theorize the movement of works of literature from one literary genre to another, from one historical moment to another, from one writer to another, from one genre to another, from one media to another, from one text to another, etc. We will begin by looking at one literary text and its many manifestations and adaptations, and from that will broaden our investigations into a more general consideration of adaptation as a cultural and literary phenomenon. The course will have an open framework, and we'll work out both direction and assessment strategies as we go. Students will, however, be expected to complete a final, culminating project related to their own interests and their particular English concentration.

*Capping is required of senior English majors (all concentrations).*

**Eng 490.200 Independent Writing Project****T 6:30***M. Morreale*

As the official course description explains, “the Independent Writing Project makes it possible for a student who has taken one of the workshop courses to gain further practice in that particular area of writing . . . . A substantial amount of written work is expected. This may be used in place of an internship to fulfill the Writing Concentration or Minor requirements.” Students in this class will not meet as regularly as they might in a more traditional class. I expect us to get together every two weeks as a class, alternate weeks in groups or individually. Group and class meetings are mandatory. Students should expect to complete (1) a short literature critique of a published work based upon the genre they're working with, analyzing it as a piece of writing; (2) an oral presentation based upon an examination of statements from various writers on the craft of fiction, or poetry, or drama, or creative nonfiction in order to help situate students in the larger conversation about their craft; and (3) a substantial Writing Portfolio in the student's chosen genre. Each portfolio will include, in addition to the original work, an author's preface that carefully presents a self-analysis of the student's work.